

You are accessing the Digital Archive of the Catalan Review Journal.

Esteu accedint a l'Arxiu Digital del Catalan Review

By accessing and/or using this Digital Archive, you accept and agree to abide by the Terms and Conditions of Use available at [http://www.nacs-catalanstudies.org/catalan\\_review.html](http://www.nacs-catalanstudies.org/catalan_review.html)

A l' accedir i / o utilitzar aquest Arxiu Digital, vostè accepta i es compromet a complir els termes i condicions d'ús disponibles a [http://www.nacs-catalanstudies.org/catalan\\_review.html](http://www.nacs-catalanstudies.org/catalan_review.html)

Catalan Review is the premier international scholarly journal devoted to all aspects of Catalan culture. By Catalan culture is understood all manifestations of intellectual and artistic life produced in the Catalan language or in the geographical areas where Catalan is spoken. Catalan Review has been in publication since 1986.

Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel·lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

## **Reviews:**

- 1) Montserrat Abelló / Neus Aguado / Lluïsa Julià / Maria-Mercè Marçal, Paisatge emergent: Trenta poetes catalanes del segle xx (Kathleen McNeerney);
- 2) Rafael Alemany Ferrer / Vicent Martines / Llàcia Martín / Marinela Garcia / Joan Perujo, Concordança. de la "Vita Christi" de sor Isabel de Villena (Curt. Wittlin);
- 3) Guillem Calaforra i Castellano, Wilhelm Meyer-Lubke i Das Katalanische. Introducció i traducció (Philip D. Rasico);
- 4) Christina Dupláu, La voz testimonial en Montserrat Roig (Kathleen McNeerney);
- 5) Ferran Garcia-Oliver, En la vida d'Ausiàs March / Albert G. Hauf, Lectures d'Ausiàs March (15 de gener - 10 de desembre de 1997) (Curt. Wittlin);
- 6) Albert G. Hauf i Vall / Daniel Benito Goerlich, Speculum animae (David J. Viera);
- 7) Pau Limorti Payà, "Tirant lo Blanc" i la historiografia catalana medieval / Donatella Siviero, "Tirant lo Blanc" e la tradizione medievale. Echi testuali e modelli generici / Arthur Terry, "Tirant lo Blanc". New Approaches (Curt. Wittlin);
- 8) [Raymundus Lullus], Nova edició de les obres de Ramon Llull (Curt Wittlin);
- 9) Tomàs Martínez Romera, Un clàssic entre clàssics. Sobre traduccions i recepcions de Sèneca a l'època medieval (Curt. Wittlin);
- 10) Tomàs Martínez, "Lo gentil estil fa pus clara la sentència": De literatura i cultura a la València medieval/Albert Hauf, Joan Roís de Corella i el seu temps / Vicent Martines, Estudis sobre Joan Roís de Corella (Curt Wittlin);
- 11) Maria Pilar Perea, Compleció i ordenació de La flexió verbal en els dialectes catalans d'A. M. Alcocer i F de B. Moll (Curt. Wittlin);
- 12) Philip D. Rasico, El Libre d'Or dels menorquins de la Florida: El registre de San Pedro de Mosquitos i estudi de la població menorquina a la Florida en el segle XVIII (Edward J. Neugaard);
- 13) Alfons Serra-Baldó, Els trobadors: text provençal i versió catalana (Philip D. Rasico);
- 14) Joan Torruella, Els Cançons Catalans - Concordances (Curt. Wittlin);
- 14) Brief notices (Curt. Wittlin).

**Catalan Review, Vol. XXI, (2007), p. 317-346**

## REVIEWS



ABELLÓ, Montserrat, Neus AGUADO, Lluïsa JULIÀ, and Maria-Mercè MARÇAL, eds. *Paisatge emergent: Trenta poetes catalanes del segle XX*. Barcelona: Magrana, 1999. 248+ pp.

Abelló, Aguado, and Julià dedicate this anthology of poetry by women of the twentieth century to the fourth editor, Maria-Mercè Marçal, whose untimely death in 1998 left this and other projects unfinished and saddened the Catalan cultural world. The poets are presented in chronological order, opening with Maria-Antònia Salvà (1869-1958) and closing with Margalida Pons (1966-), and each writer's selection is accompanied by a short biographical note. The editors have made an effort to represent diverse poets from various geographical areas of the Catalan-speaking regions, while insisting on the literary quality of each one.

In the introduction, Aguado and Julià explain the need for such anthology, recapitulating the scarcity of the female poetic voice, and mentioning the few previous works of this kind (*Les cinc branques* 1975; *Survivors* 1991; *Les veus de la Medusa* 1991) which, published in small or alternative presses, have received little attention. Even the first generation's members whose work was recognized at the time it was published (Salvà, Clementina Arderiu, Rosa Leveroni) have merited little study, their voices having been largely relegated to silence once again. A lack of commercial editions affected the work of Cèlia Viñas and Concepció Maluquer for example, and others born before the war, such as Abelló and Felícia Fuster, saw lengthy delays in the publication of their work, some of which came out well after the rise of new, younger lyrical voices. The editors also explain a kind of numerical criterion for inclusion: the amount of poetry written, and its consolidation in published books. They describe a great variety of themes, including those that emphasize and out-of-the-mainstream voice: "la menstruació, la maternitat, l'elecció de no ser mare, el paper de filla, l'amor entre dones, noves formes de relacionar-se amb els homes, l'Alzheimer, i la vindicació de la paraula" (12).

Among those poets represented in other anthologies (Àngels Anglada, Abelló, Arderiu, Margalida Ballester, Fuster, Leveroni, Marçal, Marta Pessarrodona) there is little overlap; only a few poems are repeated here. The choices show a great variety of metrics and tones, and the bibliographic work is done with care and detail. A number of poems are dedicated to other women poets, such as Sylvia Plath and Anna Gorenko; my favorite example of homage to foremothers is Pessarrodona's "Les dones de l'any 2000: Gotham '95," which corresponds to Salvà's simple quartet, "A les dones de l'any dos mil":

Oh vosaltres, presentides flors d'amor i gentilesa  
que viureu quan mon passatge s'haurà fet esborradís;  
jo us endreç per aleshores, amical, una escamesa  
que s'allunya, de mos versos dins l'esbart voleiadís. (22)

The editors conclude by apologizing for leaving out a number of accomplished poets, and asking for further anthologies, especially of the many fine young writers.

KATHLEEN McNERNEY  
WEST VIRGINIA UNIVERSITY

ALEMANY FERRER, Rafael, with Vicent MARTINES, Lluïcia MARTÍN, Marinela GARCIA, and Joan PERUJO. *Concordança de la "Vita Christi" de sor Isabel de Villena*. Concordances dels Clàssics Valencians 1. Alacant: IIFV, 1996. One CD-ROM.

A group of professors and recent graduates at the University of Alacant have engaged on the ambitious project to produce a Dictionary of Medieval Valencian Classics, based on concordances of machine-readable transcriptions. This CD-ROM is the first tangible result. It offers a transcription of the 1916 edition of the incunabulum from 1497 made by Miquel y Planas. (Albert Hauf published in 1995 extensive extracts of the *Vita Christi* in vol. 115 of the *Millors Obres de la Literatura Catalana*, in partly modernized spelling, leaving a complete critical edition for a later date.) A second part of the CD-ROM lists blocks of words, from where a click with the mouse takes you into the global wordindex, from where, with another click, you get to the concordance itself. If you want a longer quotation than what you can read there, you can call up the page on which the word in question is used. However, there is no direct link to sentences in which that same word is spelled differently or is used in a conjugated or declined form.

Even though the CD-ROM contains a wordindex, it was a good idea to publish a more elaborate list separately (see R. Alemany, "Lematització provisional del lèxic de la *Vita Christi* de Sor Isabel de Villena," part I, A-F, in Tomàs Martínez, ed., *De literatura i cultura a la València medieval*, in *Anuari... Borrianienc*, vol. 8, 1997, 7-36; rest to follow in the same journal). This list makes a first conclusion much more evident than the CD-ROM: Villena's vocabulary is much less rhetorical and artistic than is usually assumed. On a more mundane level, the printed list shows some basic problems with the project's methodology. First, the regularization of spelling should not have been limited to just distinguishing u/v and i/j and a few homographs such as *a/là*, *e/é*, *la/là*, *so/só*. The lexicographers who are going to elaborate the planned dictionary will have to waste thousands of hours dealing with all those totally useless spelling variants. (The University of Madison had tried to produce a dictionary of medieval Castilian using *diplomatic* (!) transcription of manuscripts—because they can be done by students who do not understand what they are copying—and failed.) For lexicographers it is of absolutely no interest at all that the adverb *ací* is spelled 18 times *ací* and 201 times *açí*. What they have to figure out, for instance, is if Villena treated *amargor* and *amaritut* as synonyms. To find this out one has to move forth and back between the guide to the wordindex, and then the wordindex and the concordance, six times in order to get at all the examples of *amargor*, *amarguor*, *amargors*, *amaritut*, *amaritud*, *amarituts*. Another problem is that homonyms have not been marked in the basic text; the wordindex, therefore, can only state that the form *car* is found 2496 times, but we don't know how many of these are conjunctions and how many adjectives. Regularizing the spelling of the source-text and marking nouns, adjectives, verbs, adverbs, proper names etc. with tags is time consuming, but it will save the editors of the planned dictionary hundreds of hours. It would also make it possible to study syntactical and stylistic aspects of the texts, as I have shown in my concordance of the works

of Roís de Corella (see *Actes del Novè Col·loqui Internacional de Llengua i Literatura Catalanes*, Barcelona: Abadia de Montserrat, 1993, 327-366). In addition to the basic concordance, my marked-up text made it possible for me to make lists of sentences which end with a verb, or an adjective or a noun, make lists of nouns preceded by adjectives, lists of combinations of two verbs or of two adjectives, etc.

Future editions and concordances on CD-ROM planned in this series are: Ausiàs March (by R. Alemany, V. Martines, H. Gonsálvez), mythological works by Joan Roís de Corella (by J. L. Martos), *Lo passi en cobles* (by M. García), the *Curial e Güelfa* (by R. Alemany and L. Martín), and Jaume Roig's *Espill* (by V. Martines).

We wish this courageous project smooth sailing into the hoped-for harbour.

CURT WITTLIN  
UNIVERSITY OF SASKATCHEWAN

CALAFORRA I CASTELLANO, Guillem. *Wilhelm Meyer-Lübke i Das Katalanische. Introducció i traducció*. Biblioteca Filològica XXXIV. Barcelona: Institut d'Estudis Catalans, 1998. 237 pp. Paper.

This volume, which began as Calaforra's 1993 *tesi de llicenciatura* at the Universitat de València under the direction of professors Antoni Ferrando and Albert Hauf is, in reality, two books in one: the first, a study of the scholarship and method of Wilhelm Meyer-Lübke (1861-1936), one of the great figures of Romance linguistics in the latter part of the nineteenth century and the first decades of the twentieth century; and the second a Catalan translation, the first of its kind, by Calaforra of M-L's volume *Das Katalanische. Seine Stellung zum Spanischen und Provençalischen* which was published in 1925 by Carl Winter's Universitäts-buchhandlung (Heidelberg). Both books, or their combination as presented by Calaforra, should have appeared in Catalan, or at least in another Romance language) more than half a century ago. The delay in the case of *DasKat*, as Calaforra observes, has resulted in this work's having been discussed and cited in some scholarly circles during the years since its publication, if actually read by very few individuals due in large part to the fact that it was originally written and published in German. There apparently was no demand in 1925 nor in the years following the appearance of *DasKat* for a Catalan (or other Romance-language) translation, in contrast to other works by M-L such as his *Grammatik der romanischen Sprachen* (1890-1902; French translation 1890-1906), *Einführung in die romanische Sprachwissenschaft* (1901; Spanish translation 1926), or *Italienische Grammatik* (1890; Italian translation 1901). The result has been that *DasKat* has remained relatively unknown, if not completely ignored, by many language scholars due primarily, though certainly not exclusively, to the linguistic barrier noted, and perhaps as well to the subject of the work itself: the status of Catalan as a dialect or an independent language and its linguistic affiliation, that is as a member of the Ibero-Romance or Gallo-Romance groups.

The history of the polemic concerning the identity and affiliation of Catalan, similar to *DasKat*, is well known today only to a handful of scholars since, as in the case of many controversies, once resolved or set aside they, like fashions, quickly fade from memory. Clearly in the Catalan debate important factors were the lack of an independent modern—or medieval—political state which bore its name (cf. Italy : Italian; France : French, etc.), the early use of Provençal by Catalan poets and troubadours (e.g. Guillem de Berguedà, Cerverí de Girona, etc.), the geographic situation of the greater part of the Catalan-speaking lands within the political territory of Spain, and, among other historical variables, centuries of calculated political and cultural campaigns designed to restrict or eliminate the use of Catalan within the states in which it was natively spoken, helped to relegate Catalan to the sidelines and to cause no little confusion regarding its identity as a distinct Romance language. Calaforra correctly qualifies this entire controversy as "[U]na de les polèmiques lingüístiques més curioses i enans més inútils de la 'hispanística'" (19), while situating at the forefront of this discussion M-L's *DasKat* in which Catalan is compared to Spanish (Castilian) and to Provençal (Occitan) and is determined to be an independent language which shares with the latter a similar Vulgar-Latin base, and, therefore, with Occitan and French pertains to the Gallo-Romance group of languages as opposed to the Ibero-Romance family (Castilian, Galician-Portuguese, Leonese, etc.).

In his Introduction (11-76) Calaforra provides a detailed overview of the historical and scientific contexts in which *DasKat* was written, and he furnishes an insightful evaluation of M-L's contribution to the study of the Catalan language as well as to the Romance vernaculars in general, in which he points out the latter's methodological departure from the school of the Neogrammarians and his acceptance, at least implicit, of such theoretical notions as linguistic interference (i. e., sociolinguistic factors) or geographical variation (i. e., geolinguistic factors) in the case of phonetic or morphological change. Calaforra even finds evidence in *DasKat* of what he terms "[P]etites intuïcions que podríem anomenar 'preestructuralistes', tot i que [M-L] no les desenvolupa ni les fa servir com a font metodològica" (56). Missing from the Introduction however is a more fully developed discussion of the extent to which M-L's familiarity with and analysis of Catalan may have been influenced by the latter's friendship with Joaquim Balcells, to whom *DasKat* is dedicated, as well as by his experiences while visiting Balcells in Alforja (Baix Camp).

Regarding his translation of *DasKat* (77-234) Calaforra notes (75-76) a number of modifications made in his Catalan version vis-à-vis the original German text, such as the standardization of the form of bibliographical references, adaption of M-L's complex syntax to a more fluid and natural Romance structure, and the use of the international phonetic alphabet for transcriptions, among other changes affecting more the style than the content of the work.

Calaforra's book constitutes an important and long overdue contribution to a much debated chapter in the history of Catalan linguistics and philology, one which today may seem largely irrelevant but which may indeed still remain open on a more popular level, as when even among academic circles an

otherwise informed individual may occasionally still be heard to inquire whether Catalan is more closely related to Spanish or to French.

PHILIP D. RASICO  
VANDERBILT UNIVERSITY

DUPLÁA, Christina. *La voz testimonial en Montserrat Roig*. Barcelona: Icaria, 1996. 204 pp.

A great deal of Professor Dupláa's production has focused on testimonial literature, particularly that of Montserrat Roig. This area of concentration has culminated in the publication of her recent book, which Dupláa begins by creating a theoretical framework from which to evaluate and interpret the vast and complex opus of Roig. Dupláa brings to her analysis a prestigious and varied array of criticism on testimonial literature, citing such well-known contributors to this field as Margaret Randall, John Beverley, René Jara, Miguel Barnet, among others. Dupláa uses these studies to formulate her own approaches and definitions, confronting the problem of "veracity," objectivity, and the uneven ground of memory: for her, the mainstay of the testimonial is the collective memory it represents, a peripheral memory neglected or suppressed within the "official" version of historical events. She defines the role of the author—interviewer, editor—of a testimonial text as manipulator, arranger, chooser of focus, guide of information. Dupláa creates her own working definition of testimonial literature as necessarily a hybrid genre, differing from memoirs or autobiography in the plurality of the protagonist; subversive because of the focus on the periphery; and multivocal in form due to the complementary roles of the author and the witness of events. According to Dupláa's analysis, Roig's body of work consists of three interconnected view points: recovery of lost or suppressed history through testimonies, recuperation of the everyday lives of women to listen to the missing feminine voice of history, and a specific space—Barcelona—as a focal point of the reconstruction of the recent past. Dupláa guides the reader through Roig's recreation of a genealogy of women and her debunking of a Catalan nationalism based on the idealized Catalan woman as mother of the fatherland, so to speak, concluding on the hopeful and constructive note that the denunciation of past injustice is a remedy, not a defeat; the knowledge of the rest of the story can serve as a protection against further injustices. Dupláa concludes this lucid and penetrating study by returning to Roig's two guiding lights as a writer of historical fiction and fictionalized history: solidarity with the unvoiced, and intellectual curiosity which leads her again and again to the double truths of literature and history through multiple testimonies. I predict that this book will be consulted frequently by those who study or teach Roig's works, testimonial literature in general, women's studies, or the specific periods of analysis: the turn of the century, the Spanish Civil War, or the student protests of the 1960s and 1970s.

KATHLEEN McNERNEY  
WEST VIRGINIA UNIVERSITY

GARCIA-OLIVER, Ferran. *En la vida d'Ausiàs March*. Llibres a l'Abast 325. Barcelona: Edicions 62, 1998. 284 pp.

HAUF, Albert G., ed. *Lectures d'Ausiàs March (15 de gener - 10 de desembre de 1997)*. No place: Fundació Bancaixa, 1998. 269 pp.

Believing the date mentioned in all literary histories, the "Països Catalans" celebrated in 1997 the sixth centenary of the birth of Ausiàs March (the variant spelling "Marc" is acceptable, but "Ausias" without accent is not). The Generalitat Valenciana, repeating what they had done in 1990 for Joanot Martorell, author of the *Tirant lo Blanc*, offered a prize for a new biography of the famous poet. The winner, again, was Jaume Chiner with his *Ausiàs March i la València del segle XV (1400-1459)*. One of his discoveries was that March was born, not in 1397, but in 1400. (A second 'discovery', that he was born in Valencia, not in Gandia, is due to his not seeing that this claim was made by March's lawyer for self-serving reasons.) The birthday celebrations, however, will not be repeated in 2000, and we can assume that the avalanche of research publications done in view of the centenary is now over. *Catalan Review* would have been pleased to offer its readers a full review article (continuing Peter Cocozzella's paper "Salient Trends in Ausiàs March Criticism: toward a holistic approach," *Proceedings of the First Catalan Symposium (Washington DC, Fundació Bellet)*. New York: Peter Lang, 1992, 29-58), but we have to limit ourselves to the books received by the journal. However, we would like to at least mention the following bibliographical items:

*Afers. Fulls de recerca*, vol. 26. Catarroja, 1997. Volume dedicated to Ausiàs March.

Alemaný, R., ed. *Ausiàs March i el món cultural del segle XV*. Alacant: IIFV, 1999.

Archer, Robert. *Aproximació a Ausiàs March: estructura, tradició, metàfora*. Barcelona: Empúries, 1996.

—, ed. *Ausiàs March. Obra completa*. Barcelona: Barcanova, 1997.

Coronel Ramos, Marco A., ed. *L'Ausiàs March llatí de l'humanista Vicent Mariner*. Valencia: Institució Alfons el Magnànim, 1997. [909 pp.]

Martines, Vicent, ed. *Canalobre 39-40. Estudis sobre Ausiàs March*. Alacant, 1998-1999. [22 studies, with 250 illustrations.]

Zimmermann, Marie-Claire. *Ausiàs March o l'emergència del Jo*. Valencia: IIFV; Barcelona: PAM, 1998. [13 studies.]

The popularizing biography written by Ferran Garcia-Oliver can be recommended as an introduction to Ausiàs March and his times for non-specialists. Given its pleasant style, it can easily be read by learners of Catalan. The author proceeds chronologically, showing the rise and decline of the March family (which had a branch in Barcelona). Ausiàs' formative years, when he was, for instance, a falconer at Court, are well described, giving due importance also to his relation with his widowed mother and deaf-mute sister. The medievalist Garcia-Oliver is better prepared than many a literary historian to describe March's activities and preoccupations as landowner,

responsible for his slaves and laborers, interested in making money in the new market for cane sugar, but losing out again and again against the machinations from neighbours and the City of Gandia. His short marriage to Martorell's sister, arranged business-like, is well described too, as are his second nuptials, happier but also barren. (March finally legitimized one of his illegitimate sons in order to have an heir.) The author knows when to introduce quotations from March's works, but he is aware of the dangers inherent in trying to establish biographical connections between the poet's fiction and life. The book concludes with the transcription of a few documents, for instance the lengthy inventory of the belongings of his mother, who owned a dozen books, and the short inventory March wrote himself after the death of his first wife, who had no books.

More than one contributor to the volume *Lectures d'Ausiàs March* expresses admiration for the Italian tradition of the *lectura Dantis*, that is of frequent popular meetings dedicated to reading and discussing, *canto* after *canto*, the *Divina Commedia*. The Fundació Bancaixa might have started a similar tradition, at least in Gandia and Valencia, having invited nine scholars to present a public lecture, at various times during 1997, in one or the other of these places, about their favorite poem by March. The series was coordinated by Albert Hauf, who also edited this well presented volume, illustrated with original artwork.

Gareth Walters discussed poem I, showing why many early editors preferred poem XXXIX, "Qui no és trist de mos dictats no cur," as an opener for the complete works. But it wasn't March's intent to restructure his verses into a *canzoniere*. Anton Espadaler, however, believes that March *did* place poems III and IV early in the collection to set the tone for a sequential reading. Constanzo di Girolamo, translator of March into Italian, analyzed poem XXV. He considers it atypical because it alludes to a real life experience; what is more, a happy experience, since the poet can now remind his orgasmic ladylove that at that memorable moment "vós, de goig, lo Te Deum cantàveu." Albert Hauf follows the theme of the "Fear of Love" through several pages of medieval poets, concentrating on March's poem XXXVII, "La mia por d'alguna causa mou." Lluís Cabré shows how poem XLV, where Dante is mentioned, expresses well the basic duality in March's amorous psyche, "llum i tenebres." Xavier Dilla studied poem XLVII in the light of poem XLVI. 47 describes apocalyptic desastres —provoked by the actions of "Folla amor"— with reference to three of the natural elements; the forth, water, is mentioned in poem 46, "Veles e vents." The two have to be read together; both are related to "dona Teresa" (a lady, I would like to add, which should be compared to Corella's Caldesa). Lola Badia used poem LXVI to demonstrate that in order to understand March one needs to be familiar with certain concepts of medieval science, for instance the theory of humours. Marie-Claire Zimmermann presented poem XCVI, from among the "Cants de Mort," and showed how thanks to phonosymbolism and other stylistic elaborations March succeeds in making his reader share his desolation at the death of his beloved. Robert Archer, editor of the complete works by March, discussed an even longer poem, the "Cant espiritual," CV, elaborating on the poet's confused grappling with deep theological questions, such as predestination.

I do not know if all these lectures in Gandia and Valencia were a success. Talking about March, just like talking about Dante, can quickly turn into a simple ritual, a unquestioning expression of admiration for one's famous compatriot, without much learning taking place. Maybe this doesn't matter. The nine scholars were given a chance to offer their ideas in public (not all of them used the occasion to present new ideas) and it is to be hoped that this encouraged them to continue doing research on Gandia's most famous poet — whose complete works are not yet accessible in English!

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

HAUF I VALL, Albert G., and Daniel Benito GOERLICH, eds. *Speculum animae*. Catalan version by Guillem Calaforra. Madrid: EDILAN, 1992. 182 pp.

In the volume's presentation, the editors of the EDILAN series inform us of the fortuitous discovery of this unique manuscript. The Catalan work, written in Valencia in the early sixteenth century, was kept at the Reial Monestir de la Trinitat until the late nineteenth century, when it was taken to France probably during the war of Independence. The manuscript might have gone unnoticed had the compilers of *Manuscrits enluminés de la Péninsule Ibérique* (Paris 1982) not cited it: MS Espagnol 544 (Bibliothèque nationale de Paris).

The facsimile is preceded by Albert Hauf's introduction; and a two-part study that includes an iconographic and textual analysis of the manuscript with emphasis on paintings, and an analysis of its language, style, history, and authorship. The transcription of the text with explanatory notes (39 folios) and a bibliography of works cited in the introductory complementary sections end the volume. EDILAN also published a Spanish edition (226 pp.), in which Hauf and Goerlich wrote the introductory sections in Spanish and provided a modern Spanish translation of the *Speculum*.

Hauf's introduction begins with a historical analysis of the term "speculum" (*espill/mirall*) from Plato through patristic, biblical, and preaching traditions to Franciscan meditation on Christ's life. He also categorizes the *Speculum animae* (SA) with similar works based on pictorial themes and motifs and genre, especially the *Biblia pauperum* (BP) and the *Speculum humanae salvationis* (SHS). The first folios of the manuscript contain a series of framed vignettes (*medallons*) positioned on each side of the cross. This series of miniature religious paintings representing late medieval Christian themes recalls the "Bible Crame" (*Joch de la Sagrada Scriptura*) played by medieval aristocrats. Each small box in the "joch" contained religious scenes as a motive for meditation. SA is basically a pictorial version of Christ's life followed at the base of each folio by the script intended to cause the reader to meditate, and this especially on Christ's Passion, which takes up three-fourths of the manuscript. Hauf carefully analyzes each painting comparing it with the iconography of the BP, published by Avril Henry, and of the SHS, published by Adrian Wilson. He also finds that SA's content is closely tied to Franciscan

meditation on Christ's life, such as *Meditationes vitae Christi* (MVC), Franciscan reading of Ludolph of Saxony's *Vita Christi* (VC), the "vitae Christi" of Francesc Eiximenis and Isabel de Villena, Jaime de Mirán's *Stimulus amoris*, and the works of García Jiménez de Cisneros. Despite its lack of originality and planning, SA excels in its short fervent prayers often based on Latin sources (ex. Bernard of Clairvaux). Its creative ascetic reading that leads to meditation reminds Hauf of the "devotio moderna."

In SA's "via crucis" section, violent, shocking, cruel, and bloody details are added to the New Testament versions of Christ's crucifixion, a trait of the Franciscan school, as we can see in Eiximenis, Ubertino da Casale, Bernardina da Siena, Jacophone da Todi, etc.

Benito Goerlich analyzes in his section of the Introduction the mostly narrative illustrations, insisting that these paintings differ from the technique of miniatures or illumination common to medieval manuscripts. He further classifies the paintings within the Hispano-Flemish School, a leading influence on Valencian painting of the time. SA's art is of inferior quality, rigid and formal, but often novel, and reflects boxwood carving that appeared in Valencia after 1490 and a water-color technique of the time. Touch-up work explains the lack of concordance between paintings and the accompanying script.

In the last complementary section, Hauf studies the language and style of SA, insisting that the author, perhaps a Valencian, was imbued with the meditation of MVC. Despite its lack of thematic originality, SA is a personal work with a practical end and specific audience: nuns at the Trinitat monastery, where tradition held that Isabel of Villena authored the work. Hauf presents pros and cons to sor Isabel's authorship, finally doubting that the Valencian nun wrote it because of its lack of originality, contrasting with her known elegant, personal, and original style. He concludes that SA falls into the Franciscan tradition begun by Bonaventure (*Lignum vitae*) to sor María de Ágreda's *Mística ciudad de Dios*.

The editors produced a commendable transcription of the Catalan text. To facilitate comprehension the editors furnish helpful notes that supplement the complementary introductions. These include corrections of obvious errors by author and/or amanuensis, their marginal notes, text reconstruction, further information on apparent and possible sources, commentaries, and words undocumented in Alcover-Moll's *Diccionari català-valencià-balear*.

EDILAN carefully chose editors who dominate many fields of medieval literature. Hauf especially commands Catalan and late medieval Franciscan literature and their fifteenth and early sixteenth-century manifestations, and the general Christian literature of these epochs, which enable him to specify sources, affinities, themes, and motifs between medieval literature and art and SA. Benito Goerlich's knowledge of art, paleography, and late medieval literature provides us with insights that further specify the origin, artistic influence on, and tendencies of SA. Together they produced a reliable transcript and provided informative insights and commentaries into all aspects of this welcome addition to medieval Catalan literature.

DAVID J. VIERA  
TENNESSEE TECH UNIVERSITY

- LIMORTI PAYÀ, Pau. "*Tirant lo Blanc*" i la historiografia catalana medieval. València: Generalitat Valenciana / Institut «Juan Gil-Albert», 1999. 154 pp.
- SIVIERO, Donatella. "*Tirant lo Blanc*" e la tradizione medievale. *Echi testuali e modelli generici*. Messina: Rubbettino, 1997. 260 pp.
- TERRY, Arthur, ed. "*Tirant lo Blanc*". *New Approaches*. London: Tamesis, 1999. 142 pp.

These three books have their roots in the excitement created by the centenary printing of *TIB* in 1490. (For an overview of *Tirant*-studies from 1995 to 1997 see the review article in *Llengua & Literatura* 19, 1999, 387-401.) Professors started assigning *TIB* as dissertation topic or decided to help making this novel better known in the English-speaking world. Ten years have gone by, and since it takes that long to publish a book, the most recent discoveries about *TIB* had no impact on the three works reviewed here. While for decades we knew that there are about a dozen "quotations" from Corella in *TIB*, we only recently learned that there are more than a dozen dozens (Josep Guia, *Descobrint l'autor de TIB*, 1996), and only even more recently has it been shown that there are also masses of similar "quotations" from Catalan translations of Boccaccio (*Fiammetta, Filocolo, Decameron*), Seneca, and Ovid (see Josep Pujol, "Escriptura, imitació i memòria al *TIB*," *Els Marges* 65, 1999, 23-50, with bibliography). The *TIB* starts looking more and more like a *cento*, a literary genre Martorell had never even heard about. But if all those "quotations" came to him unconsciously, he was not just an example of how medieval people had 'amazing memories' (but nobody else wrote like Martorell), but his mind must have worked as does the one of an "idiot savant."

Readers interested in "cutting edge" *Tirant* scholarship might prefer Terry's anthology. But they should be familiar with the historical, literary, and cultural background of the novel, which are well surveyed by Limorti and Siviero.

Limorti describes how the author of *TIB* creates the impression of historical truth by presenting his biography of *Tirant* as a translation and by introducing eyewitnesses, especially Diafebus. Martorell could have found models for this procedure in medieval Catalan chronicles, for instance the one by Muntaner, who described the actual deeds of Roger de Flor. Limorti also studies how the novel's various episodes are linked and how the book was divided into chapters. This second point leads to a most important question: What happened to Martorell's manuscript in the twenty-five years before it was printed? Here Limorti makes his most original, and daring, statement: "*TIB* was, for me, *concebut per a ser llegit en públic*" (121). Even Martí de Riquer now believes that *TIB* circulated in València already before 1490. But neither discusses the question this hypothesis opens. Is it plausible that under these circumstances the novel remained unchanged? Is it possible to think that Corella remained unaware of the *TIB*? But how would he have reacted discovering therein the dozens of "quotations" lifted from his works? We hope Limorti takes up these questions in future publications.

Siviero's book is well written, with a good index and bibliography. It can be recommended to readers of Italian as a summary of what one ought to know about the literary background on which moved the author of *TIB*. Siviero does not introduce new hypotheses on any particular point, but in a

well-rounded way, free of jargon, she fleshes out what the book's subtitle announces: *Echi testuali e modelli generici*. In chap. 2 she surveys narrative texts known in Catalan-speaking regions in the 13th and 15th centuries, pointing out their overall archaizing character. She then analyzes the author's narrative technique: his own voice in the novel, the fiction of the translation, interpolated stories (the dream of the Empress, the Lady of Rhodes, etc.), inserted letters and documents (about forty!). Chap. 5 points out poetical echoes of, and parallelisms with, traditional lyric situations. (In my opinion, Martorell is made to look too much like a professional writer, capable of dealing ironically with troubadour material. With all the historical information we now have about him, it is high time to work out his psychologic profile, without anachronisms.) Chap. 6 looks at courtly prose, including the "novela sentimental," and didactic chivalric texts.

The final chapter returns to the question, what literary genre *TIB* wanted to be, in order to determine the ultimate intent of the author and the meaning of his novel. But the (circular) conclusion is a cop-out. If, simply because it is a masterpiece, *TIB* must have more than one possible interpretation, being at the same time the expression of a pessimistic *Weltanschauung* AND of the author's ironic humor, everything goes, everybody's interpretation is valid! Siviero has elaborated a vast background to the novel, but a background that makes it unlikely that it was Martorell who wrote it. We are, again, at a dead end. We have to ask new questions, dare to engage on new approaches.

Not all contributions to Terry's anthology present a new approach, but since they are all written in English, it is to be hoped that they will be widely read; especially by scholars who thanks to their personal expertise can react to particular questions in new and unprejudiced ways.

The first paper, by Jesús Rodríguez, on *Chivalresque Worlds in TIB*, shows that, in regard to the concept of chivalry followed, the reader of *TIB* "experiences an ideological tension... which verges on contradiction." Rafael Beltrán, *Comedy and Performance in TIB*, analyzes chap. 282 (the three hour long recital of Tirant's feats, followed by reenactments), 436 (Carmesina's defloration), 53 (the allegorical stage in London), 189 (the spectacle with the Sybil), and 265 (Carmesina's faked tryst with the gardener). Josep Pujol discusses, in *Poets and Historians in TIB*, Martorell's models. As did Limorti and Siviero, Pujol too treats the dedication, which calls the novel a translation, as a literary strategy. (I still believe that that page really was a dedication of a translation, of *Guy de Varoic*, but then ended up at the beginning of the *Tirant*.) Montserrat Piera starts her article *TIB: Rehistoricizing the 'Other' Reconquista* with the interesting question if Cervantes was in a position to understand the historical facts that influenced the writing of *TIB*. She shows that the decline of Byzantium chronicled by Martorell mirrors the disintegration of the Catalan regions after the imposition of foreign monarchs in 1412. María Jesús Rubiera, in *TIB and the Muslim World in the Fifteenth Century*, restates her discovery that in chap. 301 to 349 things are said about the Muslim religion which cannot come from the person who wrote the rest of the book (e. g., Mohammed called 'a god'). Albert Hauf shows, in *The Eschatological Framework of Tirant's African Adventure*, that just as the imagined reconquest of Constantinople from the infidels was a wishful

thinking by the author, Tirant's North African campaign also expresses preoccupations of contemporary Valencians. (Hauf transcribes letters which comment on the demographic decline due to the plague, famines, and increased emigration to Italy, the disintegration of the economy, etc., at a time when King Alfons 'the Magnanimous' was having a grand time in Naples.) Thomas Hart, *Language and Intimacy in TIB*, analyzes how the author shows intimacy in the novel even though he never tries to enter the minds of his characters. Jeremy Lawrance, *Death in TIB*, reviews how critics have explained the conflicting signals found in the novel's final chapters (tragedy? parody? sarcasm?) and concludes that the author mixed tragic and comic effects not for any moral-didactic purpose, but out of an artistic intent. Finally, Josep Guàrdia and Curt Wittlin lay out *Nine Problem Areas Concerning TIB* which have to be addressed by whoever wants to get a coherent and convincing picture of what happened between 1464, when Martorell gave his manuscript to Galba, and 1490, when the novel was printed. They review the problems with the book's Dedication and Colophon, the novel's stylistic and lexical incoherences, the repeated passages, the strange way other authors excerpted, and MS Madrid BN 7811.

Arthur Terry, animator and editor of these articles (and translators of five of them), is to be thanked for his initiative. May it inspire other such undertakings and increase Tirant scholarship in the English-speaking world. *Catalan Review* would be pleased to provide a platform for new research on "el mejor libro del mundo."

CURT WITTLIN  
UNIVERSITY OF SASKATCHEWAN

[Raymundus Lullus]. *Nova edició de les obres de RAMON LLULL*. Palma: Patronat Ramon Llull. (Ongoing project.)

It is time the *Catalan Review* inform its readers of this new series of editions of the books Ramon Llull wrote in his native language. The first volume appeared in 1990, the *Llibre de virtuts e de pecats*, written in 1313. The editor, Fernando Domínguez Reboira, from the Raimundus-Lullus-Institut of the University of Freiburg in Germany, also edited the Latin version of this book in the series of Llull's Opera Latina in the series "Corpus Christianorum. Continuatio Mediaevalis." The work consists of 136 chapters, each showing how a sermon could be made by talking about a virtue, or about a vice, or about the combination of two virtues, or of two vices, or of each virtue combined with each vice. This is typical Llull, but the catechetical or homiletic value of a sermon on, for instance, "Hope and Gluttony," might seem rather dubious.

Volume 2, the *Llibre del gentil e dels tres savis*, had been published before, for instance by A. Bonner (*Obres selectes de Ramon Llull* I, Mallorca, 1989, pp. 89-272), who had already presented us with an admirable English translation of it in the two splendid volumes of *Selected Works of Ramon Llull*, Princeton, 1985 (I.91-304). Bonner is the driving force behind the NEORL since its very

beginning, when he got the Comissió Editora to accept a set of rules for transcribers which give these volumes their characteristic look. Only acute accents are used (and only on oxytons which end in a vowel or vowel followed by *s*, homographs are not distinguished), "punts volats" and dieresis-dots are banished, and the medieval copyists' habits of separating words is imitated. This leads to texts which look, at the same time, more medieval ("gracia," "obra intrinseca") and more Spanish ("del home," "serà.")

Volume 3, from 1996, offers three texts: the *Llibre dels articles de la fe*, transcribed by Antoni Pons i Pons (1-72), the *LLIBRE QUÈ DEU HOM CREURE DE DÉU*, presented by Jordi Gayà (81-104), and the *Llibre contra Anticrist*, edited by Gret Schib Torra (115-160). Since this last text has recently been published also by Father J. Perarnau (ATCA 9, 1990, 7-182), we can compare two styles of editing Llull. Perarnau consistently treats lower numerals as abbreviations (which they are!), while the NEORL follows deferentially the medieval copyists' whims, printing, for instance, "tres coses," "3<sup>e</sup> actus," "iii. proprietats." That such slavishness to the old manuscripts (which, by the way, use Roman numerals, not the letter *i*) is quite worthless (and ugly to boot in the case of indefinite articles) can be seen in how one copyist writes on one and the same page "una essencia, una unitat, .i. Deu," and then "una unitat, un Deu, .i<sup>e</sup>. essencia." [The superscript <sup>e</sup> is underlined; I have never seen this done in a manuscript. Trying to imitate a silly habit of a medieval copyist, we fall victims to the constraints of the modern printer.]

Volume 4, from 1998, is A. Bonner's definitive edition, with a 52 page introduction, of the *Lògica Nova*, Llull's "Doctrina e manera d'aplicar lògica nova a la ciència de dret e de medicina." The Latin original, edited by Walter Euler, appeared in vol. 23 of the "Opera Latina" of the "Corpus Christianorum" series. Bonner constantly consulted this Latin text, since the Catalan translation was made by a neophyte, not supervised by Llull (who would have noticed that the term *praemissae*, so important in logic, had often been 'translated' as "denant-posades" or "denant-dites.")

The NEORL are of the highest philological standards and are very well produced. It is not yet too late to change some of the rules of the "Guidelines for Editors" which only detract from the quality and usefulness of the transcriptions.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

MARTÍNEZ ROMERO, Tomàs. *Un clàssic entre clàssics. Sobre traduccions i recepcions de Sèneca a l'època medieval*. Biblioteca Sanchis Guarner 42. Valencia: IIFV; Barcelona: PAM, 1998. 268 pp.

Tomàs Martínez, professor at the University Jaume I in Castelló, has won great praise for his critical edition of the Old-Catalan translation of Seneca's *Tragèdies* (Barcelona: Els Nostres Clàssics, 1995; reviewed here, vol. 12, 1998, 168-69). Since the wait for his edition of the translation of Seneca's *Epistolae ad*

*Lucilium* drags on for too long, his mentors at the University of Valencia, Antoni Ferrando and Albert Hauf (who wrote the introduction to the volume) have invited him to rework some of his studies on Seneca and Catalan literature in a volume of the prestigious Biblioteca Sanchis Guarner.

In the first article, Martínez surveys how the *Epistolae* were translated around 1310 into French, version then translated into Italian. 75 of the 124 letters in Italian were then translated into Spanish. King Martin I had a Sicilian version of the *Letters*, while Queen Maria owned Aragonese and Spanish translations. However, a first Catalan version of the French text was by then already available. It survives in four manuscripts, but is judged by Martínez of "mediocre" quality. About 1450, a second translator, working with the Latin original, translated the first 29 letters, the ones which contain quotations from Epicur.

In the second chapter Martínez writes about "The author and the sources of the Catalan *Tragèdies*." The traditional attribution of the translation to Antoni de Vilaragut, be it "the Older" or his grandson, is untenable, but Martínez does not introduce a new hypothesis. Rather, given the fact that five tragedies were translated in a unpolished style but incorporating comments, while three others are of a more elaborate style but without glosses, he wonders if we do not have to assume two translators. The 'footnotes' included in the Catalan text are nothing but translations of Trevet's Latin commentary.

The long third chapter (91-152) studies Canal's translation of Seneca's *De providentia*. Martínez first looks at all the other translations made by this rheologist at the Valencian Court and comes to the conclusion that all the learned quotations he added to his versions, which had gained him the title of 'pre-humanist' in Catalan literary histories, are all secondhand. (Most of the writers manuals of Spanish literature consider 'humanists' are in the same boat!) Martínez pays special attention to how Canal dealt with the problem that the 'near-Christian' Seneca approved of Cato's suicide and believed in a blind *fatum* and not in divine *providence*. (This last point, maybe together with predestination, preoccupied the Valencian nobility of the time, persons which, according to Canals, "read too much.")

Chapter 4 studies Seneca's influence on *Tirant lo Blanc*. Some of his "sentences" had become common knowledge or could have been learned in all kinds of books. What is of more interest are quotations from the Catalan version of the *Tragedies*. The textual coincidences seem to be less extensive than those discovered (by Guia, Pujol, and Annicchiarico, see the review of Limorti's book in this volume) comparing the *Tirant* with writings by Corella and Bocaccio, but the amazing achievement of a seamless incorporation into the novel is the same. Surprisingly, 'borrowings' of expressions learned in different *Tragedies* follow each other in short order. For instance, in chap. 474, "Tothom, trist e miserable, pren gran consideració... (follow four original lines), e no vullau manifestar a tothom la vostra dolor, car moltes vegades cau la pena sobre aquell qui la tracta. E si us penediu del mal que feu, ignocenta deveu ésser de la culpa. Lexau-vos de plorar...", the words in bold letters are taken literally from *Troades* ("Tothom, trist e miserable, qui en les sues nocces..." 1175), *Thyestes* ("tos fills faran en tu açò que'ls mostres fer en llur oncle, car moltes vegades cau la pena sobre aquell qui la tracta" 426), and

*Agamemnon* ("a bè a fer no pot hom may venir tart, e qui de mal se penit, ignocent deu ésser de pena" 280). How did Martorell's mind work?

In the final chapter, Martínez searches for Senecan ideas in the poetry of Ausiàs March, Martorell's brother-in-law. He proceeds very carefully, which means that the results he offers to us are secure, but limited to only few cases. For instance, earlier commentators were quick in seeing in poem 57.5-6 ("prendre mort... Cató mostrà camí, e li mès nom ús de libertat") an allusion to Dante's *Purg.* l.70ss ("looking for freedom"), or to Seneca's *Epistolae* 70.16 ("aperitur ad illam libertatem viam"), but Martínez, with convincing reasons, prefers as source Canal's translation of *De providentia*, where we read "Cató... ab una mà sua ha uberta carrera a la sua llibertat." This more demanding search for the precise source is much more timeconsuming. Let us hope that Martínez will find this time and will continue rereading March's poems—and texts of other medieval writers—to discover even more influences from Seneca, in form as well as content, in words and ideas. He has given us ample proof that he knows how to do this better than anybody else. We all can learn much from his careful but fruitful method.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

MARTÍNEZ, Tomàs, ed. "*Lo gentil estil fa pus clara la sentència*": *De literatura i cultura a la València medieval*. *Anuari de l'Agrupació Borrianenca de Cultura* 8, 1997. 193 pp.

HAUF, Albert, ed. *Joan Roís de Corella i el seu temps*. *Caplletra* 24, 1998. 124 pp.

MARTINES, Vicent, ed. *Estudis sobre Joan Roís de Corella*. *Col·lecció Universitas* 9. Alcoi: Marfil, 1999. 329 pp.

*Catalan Review*, for reasons of space, does not usually review learned journals and collections of articles by various authors. But we would like at least to draw attention to these three publications assembled for the centenary of Joan Roís de Corella, who died in 1497. Martínez dedicated vol. 8 of the *Anuari* from Borriana to medieval Valencia in general, but the emphasis lies on Corella. Rosanna Cantavella shows that Corella and the Prince of Viana were not the only ones to discuss the "demanda d'amor" if it is better to love or to be loved (37-45). Jaume Chiner reprints chapter 143 of the *Tirant lo Blanc* and indicates in 1033 notes what variants he found in the two manuscripts of the source, the Catalan translation of Petrarca's Latin *Letter* XII.2 (47-66). Stefano Cingolani attempts to put Corella's works in chronological order (67-85). I myself try to show that Corella's *Biblis*, *Mirra*, and *Santa Anna* represent three kinds or stages of elaboration of translations: stylistic revisions, rethorical amplifications, textual interpolations (175-189).

The *Caplletra* volume prints most of the papers read at the International Symposium on Corella organized during the "Premis Octubre" in Valencia. Stefano Cingolani—who that year won the "Premi assaig" for his book *Joan Roís de Corella: la importància de dir-se honest*, printed 1997 by Tres-i-

Quatre—contemplates on “Corella and the limits of literature” (13-24). Annamaria Annicchiarico surprises with her discovery that there is not only much Corella in the *Tirant*, but also many quotations from the Italian *Fiammetta* (25-44; Josep Pujol, in an article in *Llengua & Literatura* 9, 1998, 49-100, also demonstrates this connection, but thinks that the Catalan translation of that book was used). Tomàs Martínez shows interactions between Corella and his contemporaries, especially Ausiàs March and Bernat Bosch, executed for sodomy (45-65). Carles Miralles offers the interesting point of view that Martorell may have quoted Corella in the *Tirant* as a form of homage (67-79). Josep Romeu presents a close reading of the *Tragèdia de Caldesa* (81-92).

All eighteen articles in Martines' collection deal with Corella. Martines himself opens the volume with an annotated bibliography about this writer (5-39). Rafael Alemany compares the story of Orpheus as treated by Metge and by Corella (41-54). Annamaria Annicchiarico demonstrates that Boccaccio's *Elegia di Madonna Fiammetta* was known to Corella and has been plagiarized/quoted extensively in the *Tirant* (55-69). Emili Casanova presents results of a study of Corella's lexicon (89-105). Germà Colon also studies Corella's vocabulary, as seen in his translation of the *Cartoixa*, and points out that it is inconceivable that certain expressions used there, e.g. “deífic,” would not also appear in the *Tirant* had Corella been involved in preparing it for the 1490 edition (125-132). Antoni Ferrando provides an excellent chance to compare Corella's style with an anonymous Contemplation of Christ's wounds, reedited here for the first time since 1490 (133-168). Marinela Garcia compares the lacrimonious passages in Corella's *Oració de la verge Maria tenint son Fill en la falda* and in the *Història de Leànder i Hero* (169-181). Sergi Gascón shows Corella's place in the “omnibus” volume called *Jardinet d'orats* (183-191). Lluïcia Martín Pascual studies animal imagery in Corella's verses (193-209). Josep Martines gives much information about the grammatical construction SER + DE + Inf., as in Corella's line “Si de dos mals lo menor és de elegir...” (211-263). Tomàs Martínez gives an interpretation of Corella's *Balada de la garsa i l'esmerla* (265-281). Josep Lluís Martos places Corella's description of the coats worn by the three goddesses in the beauty-competition judged by Paris in their classicizing context (283-301). Rafael Mérida reflects on the early spread of Corella's printed works (303-313). I myself comment on the differences between Corella's *Història de Josep* and the biblical passages he selected and amplified (315-329).

CURT WITTLIN  
UNIVERSITY OF SASKATCHEWAN

PEREA, Maria Pilar. *Compleció i ordenació de La flexió verbal en els dialectes catalans d'A. M. Alcover i F. de B. Moll*. Barcelona: Institut d'Estudis Catalans, 1999. CD-ROM.

Should you ever be asked, at a game show: "Who was the most colorful Catalan philologist?," answer with "Father Alcover." Actually, he was born in Mallorca, but he never tired explaining that Mallorcans descend from the Catalan settlers who had moved onto the lands reconquered from the Moors. But with equal passion he defended his conviction that it would be wrong to declare Barcelonese the basis for the new supraregional Catalan. To document the richness to be found in dialects, he recruited in 1901 hundreds of collaborators, "from Salses to Santa Pola, and from Calaceyt to Alguer," to send him index-cards with local words he promised to compile in the great *Diccionari català-valencià-balear* (DCVB), starting to be published in 1930. He himself made many field-trips, but studied especially verbforms. That he do so was suggested to him by the German romanist Schädcl, who in 1906 accompanied him on a six-weeks excursion to the Pyrenees.

Alcover —writing in the Mallorcan dialect, with unstandardized spelling— described this excursion in the third volume of his *Bolletí del Diccionari de la Llengua Catalana* (reprinted by Joan Miralles as *Diari de viatges*, Palma 1988. Using the FIND command on the CD and asking for "Miralles" takes you to the Bibliography, entry "Bolletí 3," where, however, Miralles' reprint is not mentioned. Mysterious!). The results of those excursions, edited by Moll, were begun to be published in 1929, but were abandoned at Alcover's death in 1932. Maria Pilar Perea has now added the yet unpublished notebooks (in her doctoral thesis published in 1999), restructured the presentation of all these materials in a book (published by the IEC), and did the necessary work so that they can be searched electronically on a CD-ROM. The number of villages covered went from 149 to 170; instead of 67 verbs, 117 are now conjugated; the total verbforms listed is now 470,355. The original book presented the verbs in alphabetical order and indicated for each all the grammatical forms, according to tense, mood, person, etc. How a given verb is fully conjugated in a specific place can not be seen in this form of presentation, but can be found easily with a search on the CD-ROM. Advanced searchers, maybe using the built-in phonetic keyboard, will allow to determine, for instance, in which hamlets the first person singular indicative present ends in -i, or which villages have different forms for the first and third person singular of the subjunctive imperfect, etc. (Conceivably, if the CD-ROM included a map, search results could be presented just as is done in a linguistic atlas.)

But before you try your hands at searches, familiarize yourself with the CD. After you load it, a short menu appears which, if you click AJUDA, takes you to the lists INDEX and CONTENTS (two of the few words in WINDOWS left in English). Both can take you to the various old and new prefaces (e. g., one by Josep Moran), to excellent photographs of Alcover and Moll, to lists of the forms Alcover had marked "children" or "elders," and to demonstrations of how to build searches. I dutifully typed into my computer the example transcribed in the introduction, but all I got at the end was the

message: "DBISAM Engine Error #11010 Invalid Path or File Name." Does a spreadsheet-program have to be loaded first? I couldn't find the answer on the CD or on the piece of paper which comes with it. It would be helpful if one could contact a website with one's questions.

My "Engine Error" does not detract from my impression that we have here indeed an example that a machine-readable 'three-dimensional' text can be more useful than the printed 'flat' version. Working with these materials is an excellent exercise for dialectologists. They can now test various linguistic theories (paradigm building, syncretism, distancing from neighbouring dialects, etc.) and —after having done new field-work— engage in diachronical studies. Such work could lead to a reopening of the basic questions underlying the standardization of modern written Catalan (and any other 'official' language). Everybody admires the richness of the Catalan dialects, richness which can be preserved easily as far as lexicon is concerned, but causes difficulties when it comes to morphology, especially conjugation. It is often used as proof that Pompeu Fabra did not impose Barcelonese as standard Catalan, that the ending of the first person singular is written *-o*, even though it is pronounced *-u* in Barcelona. The idea was: Pronounce this ending *-o* the way you speak in your community. In Mallorca, omit the ending, in Valencia read *-e*, in the Roussillon read *-i*. But now: that even 'catalanist' Mallorcans write the first person without an ending, and even 'non-secessionist' Valencians write it with an *-e*, couldn't the Barcelonese start writing it *-u* and declare it 'standard Barcelonese'? What would be left of 'standard Catalan'?

In 2001 we will remember the centenary of Alcover's "Crida" for collaborators for the DCVB. In 2007 we will celebrate the creation of the Institut d'Estudis Catalans. 2012 will be the year to remember the establishment of the "Secció filològica" of the IEC, and 2016 the publication of Fabra's *Normes ortogràfiques*. These dates should lead to a major evaluation of the elapsed one hundred years. Were the assumptions and priorities underlying the decisions made back then correct and farsighted? What could one improve in standard Catalan without causing confusion, or even a backlash? Alcover's and Moll's *Flexió verbal en els dialectes catalans*, which only now can be fully taken advantage of, was a milestone. Maria Pilar Perea and the IEC are to be congratulated for all the effort which went into completing, compiling, and restructuring of these materials and for making them available in the most useful form: the book and the CD-ROM.

CURT WITTLIN  
UNIVERSITY OF SASKATCHEWAN

RASICO, Philip D. *El Libre d'Or dels menorquins de la Florida: El registre de San Pedro de Mosquitos i estudi de la població menorquina a la Florida en el segle XVIII*. Menorca: Institut Menorquí d'Estudis; Palma de Mallorca: U de les Illes Balears, 1998. 216 pp.

Prof. Rasico's earlier book on St. Augustine, Florida, *Els menorquins de la Florida* (1987) was the first rigorous linguistic study of the local variety of Catalan which was spoken by the descendants of the Minorcan colonists who settled in Florida in the late 18<sup>th</sup> Century. At the time of the Second World War there were still a handful of speakers of this dialect of Catalan which was referred to as 'Mahonese' —in honor of the port city of Mahon (Maó), which was the original home of many of the colonists. Although today it no longer exists as a living spoken language, remnants of the dialect live on in words and phrases still used, or at least understood, by many of the older local natives.

Oddly enough, these immigrants from what was nominally Spain did not come to Spanish Florida, but rather to British Florida. In 1763, under terms of the treaty that ended the Seven Years War, Great Britain occupied the island of Minorca as well as Florida. A Scottish physician, Dr. Andrew Turnbull, received a grant from the English crown to establish a colony at New Smyrna, located on what was then called the 'Mosquito Coast' in British East Florida. In 1766 Mr. Turnbull inspected his new colony and the following year began to recruit colonists from throughout the Mediterranean area. The prospective colonists assembled in Mahon, now in British occupied Minorca. The majority of the 1,403 colonists recruited were Catalan-speaking Menorquins. The group set sail for the New World on March 31, 1768 and arrived at Turnbull's plantation in New Smyrna in June of that year after an arduous voyage in which one hundred and forty eight passengers —over ten per cent— perished. Conditions on the plantation were so bad that after nine years over a thousand of the survivors of the voyage had died. In 1777 the few remaining colonists fled to St. Augustine, then the capital of English East Florida, where their descendants still live to this day.

Prof. Rasico's book is an edition of the parish register of the church of St. Peter, first located in New Smyrna and later transferred to St. Augustine, and of two censuses. The parish register is without a doubt the oldest one of its kind in the continental United States.

In a concise two-page Introduction, Prof. Rasico gives the reader a thumbnail sketch of the historical background of this the only Catalan-speaking colony in the Americas. His stated purpose is two-fold: to bring to light this previously unedited document of singular importance for the study of American history and to complement the few studies done to date on the topic.

In the first chapter he presents the results of the data gleaned from the register itself. We learn that there was a large degree of freedom of worship on the part of the Catholic majority in the nominally Protestant English colony. There were some 500 communicants listed among the 175 families in the parish in 1772, including Dr. Turnbull's wife. In addition to the large Minorcan majority, there were 50 Corsicans, 15 Italians, mostly from Leghorn, and a small number of French, Turkish, and Greek settlers.

Chapter Two of Rasico's work contains 92 folios of baptismal and 32 of marriage records, from both New Smyrna and St. Augustine. Curiously, from 1768 until 1776 the notations were made in Castilian and, after that date, and for unknown reasons, they appear only in Latin.

The baptismal records indicate the date of the baptism, the birth date, and the names of the parents and godparents, while the marriage records give, in addition, the names and origins of the bride and groom and of their relatives.

Perhaps the most interesting and historically helpful part of Rasico's edition are the censuses of 1784 and 1786. Here we find socio-ethnic data concerning the inhabitants of St. Augustine in those two years. In the incomplete 1784 census, for each person listed, we can find the following: place of birth, family, religion — Catholics are always referred to as 'Cathólico Apostólico Romano' — usually abbreviated to 'C.A.R.', marital status, property owned, including slaves, and occupation. The 1786 census is done family by family and adds the age of each person recorded.

In Chapter Three we have a statistical analysis of the data found in the two censuses. Rasico points out that the historian Joseph B. Lockey concluded that in 1786 there were 943 inhabitants of St. Augustine: 652 whites and 231 blacks. If we add soldiers, government functionaries, and persons living in the surrounding area the total could have reached nearly 1,700, of which Rasico calculates that over 57 % were Minorcans. Almost all families were slave-holders, with an average of two black slaves per household. We also learn that there were a handful of free blacks among the population in the late 18th century.

Dr. Rasico is to be commended for making these important documents accessible to historians, linguists, and social scientists. It helps to shed badly needed light on this most unusual New World colony.

EDWARD J. NEUGAARD  
UNIVERSITY OF SOUTH FLORIDA

SERRA-BALDÓ, Alfons. *Els trobadors: text provençal i versió catalana*. 2<sup>nd</sup> ed. Barcelona: Barcino, 1998. 227 pp. Paper.

Only a very few books of an exceptional merit are reprinted more than sixty years after their original date of publication. *Els trobadors* by Alfons Serra-Baldó (1909-1993) is one of those select, rare volumes that, fortunately for both scholars and the general educated public, has reemerged after a long absence during which the fields of literary and linguistic studies, still united in Serra-Baldó's time as Romance philology, have undergone substantial changes in focus. Solid scholarship endures the tests of time and changing fashion however, and so it is gratifying to attest to the sustained importance and relevance of an anthology that was the first of its kind to publish Catalan translations of selected troubadour compositions together with their Provençal originals. In this regard it will be recalled that, as far as the Iberian Peninsula is concerned, the early anthologies of the troubadour lyric

published by M. Milà i Fontanals (*De los trovadores en España*, Barcelona, 1861) and, years later, M. de Riquer (*La lírica de los trovadores I*, Barcelona, 1948) provided Castilian translations of the Provençal compositions.

Serra-Baldó's volume, now republished in its original form, consists of a concise and insightful Introduction (9-25) in which the editor/author discusses the development and characteristics of the Provençal lyric in the twelfth and thirteenth centuries, together with the troubadour tradition and the role of the *joglar* ('ministrel, jongleur') as the voice of the poet. Among other observations he notes with some regret the use of the term *Provençal* to describe the poetry of the troubadours, since this genre first gained popularity in the Languedocian courts of Toulouse, Beziers, Narbonne, Carcassone, and Montpellier toward the mid-twelfth century; it was only in the latter part of that same century that Aix-en-Provence became an important literary center (12). Following the Introduction there appears an annotated Bibliography (current to 1934 of course) on studies and collections of the troubadour lyric (27-31). There next appear the editions, with accompanying Catalan translations and notes by Serra-Baldó, of selected Provençal compositions, both poetry and prose (the latter in the case of a few biographies or *Vidas* of the troubadours), corresponding to sixteen known troubadours and two anonymous poets. The latter begin the section (33-36) and the former follow in chronological order beginning with Guillem de Poitiers (1071-1127) and concluding with Guerau Riquier (c.1252-1294) (37-226). Included are compositions by one female troubadour, Beatriu Comtessa de Dia (c.1160) and three Catalan bards: Guillem de Berguedà (c.1140-1203), Guillem de Cabestany (c.1162-1213), and Cerverí de Girona (c.1250-1280?).

At the Vuitè Col·loqui Internacional de Llengua i Literatura catalanes (Toulouse, September, 1988) a special reception was held to honor Alfons Serra-Baldó whose ties to Toulouse and to France, and specially to the Languedoc, were both long-standing and deeply personal. Exiled to France in 1939, Serra-Baldó adapted quickly to his new circumstances and soon obtained a position as librarian at the library of the Faculty of Letters of the University of Toulouse, where he was instrumental in that institutions acquisitions of an important collection of works on Catalan language and literature. An enthusiast and advocate of Catalan-Occitan cultural relations, from 1940 until his retirement and return home to Barcelona in 1974 Serra-Baldó also instructed in Catalan and Castilian language and literature at the same university where he directed a number of theses on Castilian literary themes. This reviewer had the pleasure of attending the aforementioned reception in 1988 at the University of Toulouse-le Mirail and may attest to the warm expressions of personal sentiment and academic praise with which Serra-Baldó was honored in absentia (due to his declining health) by the members of the Associació Internacional de Llengua i Literatura Catalanes, the faculty of the University of Toulouse-le Mirail, members of Toulouse's Institut d'Études Hispaniques, as well as by scholars such as the distinguished philologist Ramon Aramon i Serra who, also due to ill health, was unable to attend the reception in person, but who nonetheless saluted Serra-Baldó in a bibliographical note on the latter that was read during the reception.

Editorial Barcino, that venerable Catalan press which under the direction

of the eminent scholar Josep M. de Casacuberta first published Alfons Serra-Baldó's *Els trobadors* in 1934, is to be congratulated for its decision to make this important volume available once again.

PHILIP D. RASICO  
VANDERBILT UNIVERSITY

TORRUELLA, Joan, coord. *Els Cançoners Catalans – Concordances*. Materials de l'Arxiu Informatitzat de Textos Catalans Medievals. Bellaterra: U Autònoma de Barcelona, Seminari de Filologia i Informàtica, 1995-1999. 10 sets of microfiches.

In 1983 Lola Badia published the *Cançonet de Ripoll* in her book *Poesia catalana del s. XIV* (Barcelona: Quaderns Crema). Her transcription became the first text of which Joan Torruella elaborated a concordance, published on microfiches in 1992. After funding had been assured from "la Caixa," the project to transcribe and index all major Catalan Cançoners (plus Roig's *Spill*) could be engaged on. Here is a list of the ten sets, with indication of the scholars responsible for the transcription:

1. (2 sets) Cançoner Vega-Aguiló (Anna Alberni / Jordi Perramón);
2. Cançoner de París (Perramón);
3. Cançoner L (Biblioteca de Catalunya MS 9; Torruella);
4. Cançoner de l'Ateneu (Francesc Gómez);
5. Jaume Roig, *Espill* (Antònia Carré);
6. *Jardinet d'orats* (many texts in prose) (Sergi Gascón);
7. Cançoner dels Masdovelles (Torruella, reed. of Aramon's ed.);
8. Cançoner de Saragossa (Biblioteca de la U de Barcelona; Carme Planas);
9. Cançoner del Marquès de Barberà (Sadurní Martí);
10. Cançonet de Ripoll (Arxiu de la Corona d'Aragó; Lola Badia, reed.)

Each set offers a transcription of the text, word and frequency lists, the concordance proper, with ample context, and the statistical summary generated by the Oxford Concordance Program.

A concordance, of course, reflects all the problems of the transcription used. Faithfulness to the vagaries of the manuscripts' spellings make lemmatizing a frightful task, not tackled in this project. Therefore, conjugated forms of the verbs "creure," "crèixer" and "cremar," for instance, are all mixed up in the concordance. The frequent elisions of letters in poems render a logical ordering in the complete list even more difficult. Clipped word initials having been indicated by a dot, and so one concordance ends with the entries ".ver / .viii. jorns / .vii. jorns / .xelhença / .xí," etc. Since the conjunction used before vowels is often transcribed as "e-z" (e.g. "plazén e-z amorós"), we find this word listed hundreds of times under "e," and again under "z" (in addition

to 20 entries "ez" and one entry "éz"). It was an excellent idea to distinguish homographs (even the clipped "s," written "s") if it stands for "és"), and to group the verbforms "é" together with "he," etc., but there are still many weaknesses of presentation left which will complicate the many research projects which can now be undertaken. A big help will be the reissue of all ten sets on one CD-ROM which has been promised by the University of Alacant, where people are also preparing concordances of medieval texts (see Alemany *et al.*'s review in this issue). But it should have become obvious to all: the computer is only assisting us in handling linguistic databanks of a size previous generations could not even have imagined. The important work—the rigorous control of the input and the intelligent analysis of the output, followed by publications in traditional formats—has to be provided by the scholar.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

## BRIEF NOTICES

BRIESEMEISTER, Dietrich, and Axel SCHÖNBERGER, eds. *Ex nobili philologorum officio. Festschrift für Heinrich Bihler zu seinem 80. Geburtstag*. Berlin: Domus Editoria Europea, 1998. 1000 pp.

Professor Bihler wrote an article on Espriu in vol. 8 of the *Catalan Review*. His other publications are listed on pp. 979-987 of this impressive homage volume. Sixty scholars contributed papers, just about all of them worth reading. Most concern Spanish literature, but the section which the hardworking editor Schönberger has entitled "De litteris rebusque Catalanicis," is just about as important. Patricia Boehne writes about "El català clandestí de Foix"; Sebastià Bonet, Rosa Maria Delor, and Antoni Prat deal with Espriu; August Bover follows the *Spill* to Germany; Horst Hina studies Maragall, Carner, and Riba as translators; Johannes Höslé discusses the poet Martí i Pol; Father Massot gives details about Alfredo Giannini, who translated Víctor Català's novel *Solitud* into Italian; Sebastian Neumeister discusses March's poem XXIV; Artur Quintana edits a (Spanish) *danze* from Pena-roja de Tastavins dated 1771; Richard Schreiber studies in forty well-researched pages the background of Maragall's translation of the text of Wagner's *Tristan*; Maridès Soler describes how modern poets express their patriotic feelings; Tilbert Stegmann writes about reader participation in the *Tirant*, and I myself translate Romeu Lluïll's *Despropriament d'Amor* into German. [C. WITTLIN]

COURCELLES, Dominique de. *Ausias March, Chants de mort*. Édition bilingue. Paris: José Corti, 1999.

After a 69-page introduction, Courcelles offers a line-by-line French translation of the six *Cants de mort* in synopsis with Bohigas' edition of the original. Courcelles has already done much to familiarize French readers with Catalan culture. In 1990 the Centre de Recherche sur l'Espagne des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles printed her illustrated study on "goigs" entitled *Les histoires des saints, la prière et la mort en Catalogne* (Paris: Publications de la Sorbonne); in 1992 she translated Lull's *Livre du gentil et des trois sages* (Combas: Éclat), and from 1993 dates her study *La parole risquée de Raymond Lulle. Entre judaïsme, christianisme et islam* (Paris: J. Vrin). [C. WITTLIN]

DURAN, Eulàlia, ed. *Repertori de manuscrits catalans (1474-1620)*, vol. 1. *Memòries de la Secció Històrico-Arqueològica 1*. Barcelona: Institut d'Estudis Catalans, 1998. 393 pp.

This is the first volume of an ambitious project. The plan is to comb through all libraries and describe the old books which Catalans and Valencians of the Renaissance period read and wrote, in whatever language, in the fields of literature, history, philosophy, sciences, religion (except liturgy), and jurisprudence (except legislation and administration). Researchers will appreciate this detailed guide to the texts which will help us determine if that period deserves the usual put-down as "Decadència." The book concludes with an extensive bibliography and an excellent index. [C. WITTLIN]

KAGAY, Donald J., and Theresa M. VANN, eds. *On the Social Origins of Medieval Institutions: Essays in Honor of Joseph F. O'Callaghan*. Leiden: E. J. Brill, 1998. xxiv + 348 pp.

Of interest to Catalan studies: Lawrence McCrank, "The Lost Kingdom of Siurana: Highland Resistance by Muslims to Christian Reconquest and Assimilation in the Twelfth Century"; Father I. Burns, "The Many Crusades of Valencia's Conquest (1225-1280): An Historiographical Labyrinth"; Donald Kagay, "The Emergence of 'Parliament' in the Thirteenth-Century Crown of Aragon: A View from the Gallery"; James Brodman, "Shelter and Segregation: Lepers in Medieval Catalonia." [C. WITTLIN]

### *Proceedings of the Conventions of the Italian Association of Catalan Studies*

Readers of this journal might be interested in learning what the NACS's sister association in Italy is doing. Their first two conventions were held in Rome in

1977 and 1978. The booklet *Il contributo italiano agli studi catalani 1945-1979* (Cosenza: Lerici) is the result of those conventions and offers what the title says. The convention in Naples 1979 did not lead to a publication, a sign of the ten-year crisis which had befallen the AISC. But the 1989 convention in Naples led to the splendid volume on Ramon Llull from 1992. That year the next convention was held, in Venice. The proceedings, an impressive volume entitled *La cultura catalana tra l'Umanesimo e il Barocco* (Padova: Programma, 1994), offers forty papers, many from scholars from the Països Catalans. The following convention was held in Cagliari on Sardinia in 1995. It generated enough papers to fill two heavy tomes (Cagliari: CUEC, 1998; Paolo Maninchedda, ed.). The AISC will hold its seventh convention in Naples, in May 2000. The theme will be "Arte, letteratura, lingua e storia in un millennio di cultura catalana." We wish our colleagues in Italy all the best! [C. WITTLIN]

PUIG I FERRETÉ, Ignasi M., and M. Assumpta GINER MOLINA. *Índex codicològic del "Viage Literario" de Jaume Villanueva*. Memòries de la Secció Històrico-Arqueològica 49. Barcelona: Institut d'Estudis Catalans, 1998. 208 pp.

The Dominican Jaime Villanueva, born 1763 near Valencia, was sent by ministerial orders to visit churches and monasteries all over Spain and describe their libraries. His observations were published in 22 volumes between 1803 and 1821. It was an excellent idea to gather the notes about his discoveries in Catalanophone regions, ordered according to place, from Àger to Xàtiva. Jesús ALTURO complements the extracts with references to the present locations of the books listed. Trying to find 844 manuscripts and incunabula was no easy task, and the many blanks show how much of Spain's cultural heritage disappeared during the last two-hundred years. This *Index* presents everyone with the challenge to identify the texts mentioned and help discover where they are today. For instance, Alturo leaves a blank for entry 313, the manuscript seen by Villanueva in Llutxent which describes the miracle of the consecrated wafers preserved in Daroca. Not only does it still exist, it has been reproduced in facsimile in 1981. [C. WITTLIN]

SARAGOSSÀ, Abelard. *Criteris de la normativa. L'ortografia contemporània: Uns quants problemes actuals*. Biblioteca Josep Giner 1. Valencia: Saó, 1997. 316 pp

Spelling reform is a wasps' nest at best, a minefield at worst. Smart people don't even get near it. But if questions of orthography threaten the future of one's linguistic community, an academic gifted with insights and a talent for communicating them has to raise to the challenge to explain to lay persons — which in this case means also most other academics — why the present Catalan spelling system, while not perfect, is still the best there is. Minority languages,

especially those newly standardized, want to have a perfect orthography. Today's famous languages are "famous" also for their bizarre and irrational spellings, but no anglophone or francophone country in the world has yet introduced their own, improved, way of writing. It becomes quite obvious that the linguistic secessionists in Valencia oppose the "Orthographic Norms" elaborated by Pompeu Fabra and the Institut d'Estudis Catalans, which were agreed to by the Valencian intelligentsia in 1932, for only one reason: to introduce a second, and even a third, competing spelling system in order to cause difficulties for schools, the administration, businesses, the media, and, especially, adults —especially immigrants— wishing to learn Catalan or Valencian, causing them to decide to avoid all this hassle by sticking to Castilian.

Saragossà's book is too difficult to read for "the man in the street." But it should be required reading for every student in the Humanities and Social Sciences in the Països Catalans, who have the moral duty to go out and enlighten their fellow citizens. If they want a shorter book about similar questions, but with a more sociolinguistic slant, they should read Saragossà's newest book, *Passat, present i futur de les Normes Ortogràfiques de Castelló. Dades i reflexions per a una valencianització de la nostra societat* (same editor and series, 1998, 188 pp.).

For those wanting to enjoy Saragossà's logical mind and lucid prose applied to Catalan grammar, I recommend his book from 1994 *Els predicatius i les categories sintàctiques* (Valencia: U de València) and his long article "Una caracterització dels conceptes sintàctics més fonamentals. Estudi de les nocions 'sintaxi', 'categoria' i 'funció' en les gramàtiques tradicionals catalanes del segle XX, i aplicació a l'organització general de la futura Gramàtica catalana de l'Institut d'Estudis Catalans," in the *Boletín de la Sociedad Castellonense de Cultura* 73, 1997, 97-156. [C. WITTLIN]

SOLÀ, Joan, ed. *L'obra de Joan Coromines*. Cicle d'Estudi i Homenatge. Sabadell: Fundació Caixa de Sabadell, 1999. 313 pp.

Joan Coromines, who didn't like interviews and ceremonies in his honour because they deprived him of precious time to complete his projects, was nevertheless the object of admiring and popularizing publications already before his death in January 1997. The publishing house Anthropos dedicated to him a volume of their series "Premios Nacionales de las Letras Españolas" in 1989. For his ninetieth birthday in 1995, Josep Ferrer and Joan Pujadas put together a great number of "vignettes" in a volume which had to be reprinted twice. Finally, in 1997, Ferrer and Pujadas published a profusely illustrated *Album Joan Coromines*, with an extensive biography and bibliography. But now the time had come for an objective assessment of the lifetime work of this great philologist. Joan Solà was asked by the Caixa de Sabadell to organize a "Cicle d'estudi i homenatge," where fourteen scholars described and evaluated Coromines' work in its major facets. No living linguist can claim to be familiar with all the fields Coromines was active in, and so his contributions to

Castilian and Catalan lexicography, historical Catalan grammar, editions of medieval texts, pre-roman substrats, onomastics, dialectology etc., were analyzed by a group of specialists. A biography and bibliography, and indices of names and words, complement their lectures (231-268). Coromines was indeed a towering figure, living and working under circumstances a younger generation can hardly imagine. Had he lived in Japan, he would have been declared a "National Treasure." Books like the one described here show that Coromines, just as Pompeu Fabra, will be thankfully remembered, for generations to come, as benefactor of their language, as contributor to the Catalan ethnic survival. (For an eulogy published on this continent see Carles Duarte, "Joan Coromines: L'obra gegantina d'un home apassionat," *Romance Philology* 51, 1998, 302-324.) [C. WITTLIN]

VENY, Joan, and LÍDIA PONS I GRIERA. *Atles lingüístic del domini català*, vol. 1: *Etnotextos del català oriental*. Biblioteca de dialectologia i sociolingüística 5. Barcelona: Institut d'Estudis Catalans, 1998. 526 pp.

This book offers pure joy in all its aspects. It presents a selection of short texts—transcribed on facing pages in phonetic and regular spelling—which had been taped between 1965 and 1975 while collecting materials for the new Catalan Linguistic Atlas using the "guided conversation" method. Enquiries had been made in 85 localities in the area of Eastern Catalan (Principality, Roussillon, Balearic Islands, Alguer); 57 places are represented in this first volume, offering 152 texts of linguistic and anthropological interest; 31 texts are available also on cassette. In the second text, for instance (40-43), taped in 1971, an old man from Estagell, at the north-eastern end of the Catalan-speaking territory as shown on the map p. 508, describes how grapes were harvested in his youth, using a big recipient called "semal," a photograph of which can be found p. 481 (there are many more photos, plus technical drawings, up to p. 506). The words he used which are not standard Catalan are marked in the transcription with an asterisk and explained in the Glossary (403-478). We find many French words in his talk; some are part of the message ("vitessa," "au bout de calques (mesos)," "mèlanjar"), but most have just a phatic value ("voilà," "n'est-ce pas," "donc," "alé.") (A note on this last word: it is spelled three times "alé" and twice "hale"; the Glossary sends us from "alé" to "hale," where it is linked to the Catalan interjection "hala." I wonder if it is not rather the French imperative "allez.") [C. WITTLIN]

WEBSTER, Jill. *Carmel in Medieval Catalonia*. The Medieval Mediterranean: Peoples, Economies and Cultures 400-1453, vol. 23. Leiden: Brill, 1999.

This is the latest book by Jill Webster from Toronto on religious orders in Catalanophone regions. In 1998 she published a monograph entitled *Per Déu o per diners. Els mendicants i el clergat al País Valencià*, describing the religious

infighting which led to the "Sententia arbitralis inter quatuor ordines" she edits as an appendix (Catarroja-Barcelona: Afers). From 1993 dates her extensive study on *Els Menorets: The Franciscans in the Realms of Aragon from St. Francis to the Black Death* (Toronto: Pontifical Institute). [C. WITTLIN]