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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.

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Catalan Review, Vol. XXI, (2007), p. 231-261

REVIEWS

El carrer dels tres llits és la tercera novel·la de l'escriptora catalana Roser Caminals després d'*Un segle de prodigis* (Columna, 1995) i *Les herbes secretes* (Pagès Editors, 1999). Les tres novel·les tenen en comú la ciutat natal de l'escriptora, Barcelona, com a escenari on es localitza la ficció. Un escenari que es recrea a través de la memòria de Caminals des dels EUA, el seu lloc de residència, i d'una exhaustiva tasca de documentació.

Novel·la d'acció, *El Carrer dels tres llits* té a la Barcelona dels primers anys del segle XX com a testiga del descobriment d'un misteri que arranca amb la desaparició d'una jove cosidora. Caminals ens presenta a la novel·la dos trajectes paral·lels: per una banda el viatge interior del personatge principal, el jove hereu de la burgesia catalana Maurici Aldabò, i per l'altra el viatge físic del personatge als barris baixos de Barcelona. El punt de sortida comú és la superficialitat que caracteritza el Maurici i la seva classe social i el destí el descobriment de l'interior del seu ésser com a home madur i simultàneament el descobriment de l'interior d'una ciutat marcada pels contrastos.

En la seva recerca per la veritat, el Maurici es topa amb una ampla gama de personatges que ajuden a recrear la societat dispar de l'època. Caminals fa un bon treball de caracterització dels personatges a partir del seu discurs individual. L'autora empra aquesta tècnica per presentar individus tan diferents com el senyor Sánchez, obsessionat pel seu cognom que l'allunya de l'orige català, o la Maruja que després de molts anys a Catalunya encara parla espanyol amb marcat accent andalús. La gama de personatges ens permet veure l'evolució de la ciutat i és conseqüència directa d'una recerca sociològica important.

Caminals combina en aquesta novel·la història, creença popular i imaginació individual per copsar l'atmosfera d'una època passada en la línia emprada per Eduardo Mendoza a *La ciudad de los prodigios*. Així, l'argument del *Carrer dels Tres Llits* té reminiscències de la llegenda urbana que deia que les dones desapareixen dels emprovaradors de les botigues i del fet que es creu que una vegada va existir un prostíbul al petit carreró que dona nom a la novel·la. A més a més el "Carrer dels tres llits" encara hi és amb el mateix nom al centre de Barcelona junt la Plaça Reial. L'autora aconsegueix jugar amb els límits entre realitat i ficció alhora que inclou una sèrie de temes de denúncia social com ara la trata de blanques, l'explotació infantil a les fàbriques, o la corrupció de la societat. Allò que és interessant del tema de la novel·la és que aquestes preocupacions del 1900 perduren quasi un segle més tard dins les nostres ciutats.

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COLÓN, Andrés, and Germán COLÓN. *La enseñanza del latín en la baja edad media*. Estudio y edición sinóptica de las *Variationes* de Fliscus, con sus correspondencias en italiano, español, catalán y francés. Biblioteca Románica Hispánica IV. Textos 27. Madrid: Gredos, 2003.

Catalanists, and Romanists in general, are familiar with publications by Germà Colón. They will be surprised to find the distinguished *emeritus* publishing here a book together with his son (while his daughter-in-law helped with the proofreading). Surprised, but very pleased! The book offers materials for many comparative studies, where the method developed and frequently demonstrated by Germà Colón will be of great use.

The subtitle describes better than the main title what this book has have to offer. Shortly before 1477, Stefano Fieschi, under his latinized name Fliscus, published the first edition, now lost, of his manual *Sententiarum variationes seu Synonyma*. He thought the best method to learn Latin is translating useful Italian phrases several times into Latin, using synonymous expressions. All over Europe, schoolmasters agreed with him, and so his nine hundred sentences were adapted into many Germanic and Romance languages. The Colóns edit here six versions: Lucas de Torre's Castilian adaptation, published in Salamanca ca 1490; Nebrija's revised edition of de la Torre, entitled *Elegancias romanzadas* (we have only the 1517 edition from Alcalá); Amiguet's Catalan/Valencian version, mostly based on Nebrija, published in Valencia in 1502; Joan Esteve's *Liber elegantiarum*, a general Catalan dictionary published in 1489 which includes, unacknowledged, most of Fliscus (as has been discovered by Colón); and a somewhat loose French adaptation from Paris 1498.

What kind of research a historical linguist can do on the basis of the *Synonyma* and its adaptation do the editors in their introduction (11-78) demonstrate. Historians of educational methods, however, attracted by the publication's main title and interested to learn more about Fliscus' place in the teaching of Latin, will feel disappointed. The nine hundred phrases are printed as blocks; all versions being placed one below the other (97-490). A critical apparatus with way over two thousand entries fills pages 491 to 562 (and there could have been more).

Here is the phrase number 512, picked by chance from the shorter ones:

Flask	Ella <è> bruta chosa.
Torre	Esto es una suzia cosa.
Nebr	Esto es vna cosa.
Amig	Açò és leja cosa.
Estev	Ell és vna bruta cosa.
franc	C'est orde chose.
lat	Turpe enim esse ⁽⁵⁰³⁾ existimo. Est enim plurimum inconueniens. Puto enim illud ⁽⁵⁰⁴⁾ esse plurimum abhorrendum.

The first note points out that Amiguet did not transcribe this Latin word (which the editors had to supply in Fliscus' Italian). The second observes that Esteve reads *illud enim*. One would expect a note about the missing noun in Nebrija. It will be up to analysts of content to comment on the use of *ella* in

the original (Northern) Italian, which provoked the meaningless *ell* in Esteve. Lexicologists will contrast the Catalan/Valencian adjectives *lleig* and *brut*, and pedagogues will wonder how students can learn Latin when *turpis*, *inconveniens* and *abhorrendum* are considered synonyms, all possible translations of *brutto*, 'dirty,' used here to describe a thing (*cosa*), while the Latin neuter *illud* means 'it, that,' referring to a previously mentioned action or idea. There is hardly an entry in this book that will not provoke one comment or another. It will serve as a philological silvermine for years to come.

CURT WITTLIN

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FERRANDO, Antoni, and Xavier SERRA ESTELLÉS, eds. *La traducció valenciana de la missa del segle XIV. Estudi i edició de la versió de Guillem Anglés*. (ACV, Ms. 169). València: Universitat/Arquebisbat, 2003.

This beautiful book is the fourth with which the University of Valencia wishes to celebrate the fifth centenary of its beginnings. Pope Alexander VI, born in Xàtiva as Roderic Borja, had issued the founding Bull in 1499. He died in 2003, date remembered by this book. It is the result of a fortunate collaboration between the philologist Antoni Ferrando and the theologian Xavier Serra, with help from the institutions they represent, the University and the Archbishopry. The manuscript 169 of the Cathedral of Valencia (described on pages 31-46) was copied in 1420. Folios 113v to 128v, which contain the Dominican Guillem Anglés' *Exposició breu del Cànon*, written ca 1350, are reproduced on pages 94-125. Page 90 shows the first folio of the same author's *Expositio de Ordine Missae*. The book under review, however, only edits and studies the *Exposició*, the explanation and translation of the *Ordo*, which precedes in the manuscript. Anglés states that he wrote "gramaticalment en romanç... a instrucció et informació de aquells preveres qui gramaticalment no entenen lo Cànon." His use of "gramaticalment" is uncommon; "gramàtica" usually refers to Latin, as in the second usage; in the first it simply seems to mean 'as far as language is concerned' (or else the first usage is a repetition by mistake).

Anglés presents a typical 'class-room' *constructio* of the text of the Mass. Before starting, he divided the Latin text into short paragraphs; he will transcribe these one by one, as they come due. After the formula "E vol aytant dir," 'which means to say,' he adds a coherent translation of each paragraph. Next he offers the *constructio*, where he copies each Latin word individually, underlined like a *lemma*, and translates it literally, sometimes twice. Often he indicates the subject and object of the main verb, or gives some other contextual information, such as a non-literal interpretation of a word or phrase.

Here is an example of a *constructio* (139): "Igitur, adoncs, o emperamor d'aço, clementissime Pater, o Tu, molt piados Pare, (*nos*, supple), *supplices*, nós humils, *rogamus*, pregam, *ac*, pro 'et', *petimus*, e demanam, *Te*, a Tu, *uti*, pro 'ut', *ut habeas*, que Tu hajes, *accepta*, per reebuts agradablament, ço és a dir, que agradablament rebes, *et benedicas*, e beneesques, *hec dona*, aquests

dons que nós te offerim, *hec munera*, aquests dons que de Tu havem reebuts, *hec sancta sacrificia illibata*, et aquests sants sacrificis no corrumpts, ço és, mundes et nets de tots defalliments."

Observe the following details: two translations are offered for *igitur*; the superlative ending *-issime* is not imitated in Catalan; the subject pronoun "nós" is supplied; *ac* and *uti* are explained with synonymous Latin words; the adverb "agradablament" is added (its meaning, however, is forced, as would be in English 'please accept agreeably' for 'we hope you are pleased'); *dona*, *munera* and *sacrificia* are not translated with three different words (Bible commentaries explain that these terms are not synonymous); *illibata* (which should be shown as belonging to all three nouns) is first translated etymologically (*in-*, 'no'), and then twice contextually. Anglés errs, I think, introducing the two constructions 'we offer' and 'we have received,' but this might be how he wants to distinguish between *dona* and *munera*.

The *constructio*, as said, is preceded in the manuscript by this uninterrupted translation:

"Donchs, Tu, Pare nostre, qui est sobiranament piadós, pregam-te devotament et humilment e't demanam que Tu hajes per rebuts agradablament et que beneesques aquests dons, que nós te offerim, e'n cara beneesques aquests dons, que de Tu havem rebuts, e'n cara que beneesques aquests sants sacrificis, mundes et nets de tots defalliments."

As we can see, this is not just a reformatting of the *constructio*. The superlative is expressed here with "sobiranament," not "molt"; weak pronouns are used in place of strong ones ("pregam-te e't demanam," not "demanam a Tu," as we read in the *constructio* —and throughout the *Biblia valenciana* from Portaceli). All these translated paragraphs are combined on pages 197-217 of this edition into an uninterrupted text, reading which made me wonder how close Valencia had come in Anglés' times to offer Mass in the vernacular.

This demonstration of a medieval *constructio* is of great interest to the philologist. Students of the history of the Catholic liturgy, however, will be more interested in the many detailed comparisons made by Prof. Serra of Anglés' *Expositio* with similar other medieval treatises and with early editions of the Missal (see pages 66-87 and footnotes to the edition), offering a valuable contribution to the study of variations in the performance of the Mass, in text and gestures, as observed in different regions or religious orders. More use could have been made of Hug of Saint-Cher's *Tractatus super missam* from ca 1250 (ed. G. Sölich, Aschendorff 1940), of which there existed an old Catalan translation, surviving in a print made 1493 in Cagliari on Sardinia (!). That edition contains appendices which answer questions such as "What should be done if a fly falls into the consecrated wine?" question Anglés deals with on folio 103.

In addition to the facsimile, this book is embellished with color reproductions of folios of manuscripts or early prints. All in all, a most successful collaboration between a theologian and a philologist, the Archbishopry, and the University. Pope Alexander VI will be proud to see that humanism is still alive and well in Valencia.

JAIME I. *Libro de los hechos*. Introducción, traducción y notas: Julia Butiñá Jiménez. Biblioteca Universal Gredos. Madrid: Gredos, 2003.

El Llibre dels fets (old form *feys*, 'deeds') is the first of the four great medieval Catalan chronicles. To a large degree it was written, or rather dictated, by King James 'the Conqueror' himself. He was born in 1208, succeeded his father already in 1213, expanded the borders of his kingdom to include the Balearic Islands and, in the South, Valencia, and Murcia (which he had to cede to Castile). He died in 1276, in his bed, after writing in his 'diary': "Con la intención de ir a Poblet... habiéndonos ido de Alcira y hallándonos en Valencia, se agravó nuestra enfermedad y fue voluntad de nuestro Señor que no pudiésemos acabar el viaje que queríamos hacer."

Imagining that the old King wrote his 'mémoires' all by himself, by candlelight, might be too romantic, but as Julia Butiñá points out in the introduction to her translation (7-49), autobiographical and personal aspects of the chronicle are evident quite often, such as the King's conviction that he is on a God-given mission and acts with divine guidance. It is characteristic of the style of his chronicle that he should transcribe, many years after the fact, the actual prayer he said when a great storm kept him from landing on Mallorca, which he was going to conquer: "Dios verdadero y poderoso, sólo Vos podeis salvarme de este peligro y hacer que se compla la voluntad que tengo de servirlos." The many literal transcriptions of dialogues might also prove the King's admirable memory, going as far as retaining linguistic details in the speech of his interlocutors. For instance, how the French master of the Templars had mixed Catalan and French when expressing his opinion (Butiñá translates all which is Catalan, leaving the French unchanged—but I emend her 'torre' in *tour*): "*Je os digo por moi que la parola siet buena...; pero a moy me parece que aquel sitio de la tour de Montcada está demasiado cerca de los turcs de Valencia.*" To which the King replied: "*¡Maestre, que en esta tierra no hay turcos!*"

Butiñá's translation, free of false medievalisms, reads well, and her footnotes are useful. Most of them, of course, are inspired in the comments found in previous editions, for instance in Jordi Bruguera's excellent critical edition from 1991 ('Els Nostres Clàssics' B 10-11, replacing Casacuberta's edition). Since the English translation of the *Chronicle of James I, King of Aragon*, made by John Forster and published posthumously in 1883 in London (now available on the Internet at <yorku.ca/inpar/jaume_forster.pdf>), was based on unreliable old editions (the 'tour'-*'turs'* wordplay, for instance, is lost), it is to be recommended that university libraries serving anglophones acquire the edition of the original Catalan text in modernized spelling prepared by Antoni Ferrando and Vicent J. Escartí (Catarroja-Barcelona, Afers, 1995), and Julia Butiñá's Spanish translation.

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MCCANN, William, Horst KLEIN, and Tilbert STEGMANN. *EuroComRom - The Seven Sieves: How to read all the Romance languages right away*. Aachen: Shaker Verlag, 2nd ed. 2003 (1st 2001).

Many readers of the *Catalan Review* are teachers of Spanish with a fondness for the language and culture of the Catalan regions. They often feel the urge to offer their students an enriched view of the *Hispanidad* by telling them about Catalan—for instance, when they reach that page in their textbook where there is a reproduction of a painting by the “pintor español Juan Miró.” The book described here (available in eleven versions, each based on a different native language of the user) will allow them to give Catalan a place in their Spanish language course without provoking criticism from their mono or bilingual colleagues. Good teachers have always shown their students how to make intelligent guesses about the meaning of unknown Spanish words by looking for cognates in English: Eng. “petrify” helps learning Sp. *pedra*; “festival,” Fr. *fête*; “lactic,” It. *latte*, etc.

These examples correspond to the first three Sieves of the EuroCom method: 1. International words (e.g., Lat. “petra” has entered nearly every language, if only as the name of the Apostle Peter); 2. Interromance words (all nine neo-Latin languages continue the words which in French became *naître - vivre - mourir*, and are present in English “Renaissance - vivid - mortal”); 3. Sound differences in cognates due to assimilation, palatalization, diphthongation, sonorization, loss of syllables, etc. (e.g. Eng. “lactic”, It. *latte*, Sp. *leche*, Rom. *lapte*, Port. *leite*, Fr. *lait*, Cat. *llet*. A smart student will be delighted to find himself capable to establish the parallel series “noctural”: *notte, noche, noapte, noite, nuit, nit*).

As we can see, the method taught by the EuroCom books can hardly be called ‘revolutionary.’ The ‘revolution’ they foment is less of a pedagogical nature than one in the thinking entrenched in traditional language teachers. Since most of them are just bilingual—or actually believe that a monolingual ‘native’ teacher is even better—, they oppose any move to consider a course which teaches passive/receptive, reading-only, competence in six languages the academic equivalent of an introductory course into the four basic skills of reading, hearing, speaking, and writing in just one language. At the least, they would consider it absurd that Catalan should be one of those six languages. The fact that over eight million people speak it does not impress them, since it is not the language of a nation-state. This kind of thinking can still be found in Europe too, but, as the authors of the EuroCom books point out repeatedly, this is changing. More and more Europeans wish to learn how to make sense of texts written in a variety of languages, some not even taught in schools where they live. Partial competence, applied to reading texts of a non-literary nature, is all they need on their jobs. To be able to summarize a short foreign text does not require understanding each and every word of it, nor having memorized irregular verbs in five tenses, plus the subjunctive; it can be achieved by training the skill of making ‘educated guesses’ about the meaning of a text’s key words by looking for cognates in English, or other languages one is familiar with.

Cognates often become more evident once one removes prefixes or suffixes (Engl. “lanolin”: Romance *lana, laine*, etc.), and takes into account

regular sound correspondences (some of which are hidden by spelling conventions; e.g. It. *signore*, Sp. *señor*, Port. *senhor*, Cat. *senyor*, Eng. "senior"). Of course, it helps to have memorized two dozen 'unguessable' but frequent words, or basic grammatical elements. The EuroCom books list these in Sieve 6: "Morphosyntactic Elements" (e.g. plurals in -i or -s) and in the geographical, historical, and linguistic "Miniportraits" of each of the featured six Romance languages (150-217; in Romanian 'yes' is *da*, and *dar* means 'but'). Sieve 5, by the way, taught the basic skill of attacking sentences by locating their subject, main verb, objects, and by determining if forms which cause difficulties are nouns, articles, adjectives, adverbs, prepositions, or other function words. Sieve 7 analyzes prefixes and suffixes, most of which are of an international nature (e.g. "a-the-ist"). It is obvious that by practicing all these linguistic deduction skills in a foreign language, one becomes also more efficient in one's own language —discovering, for instance, why "ammunition" has two ems.

The goal envisioned by the writers of the EuroCom series is realistic, their method sound and productive. Their books deserve to circulate widely also in North America. Catalanists should be among the first to support these manuals because they give Catalan equal footing with the other Romance language. To their colleagues who teach a Slavic or Germanic language (among which English!) they should recommend the soon to be published series Euro Com Slav and EuroComGerm. For more information see the website <eurocomresearch.com>, which also lists books *about* the 'Eurocomprehension' concept.

CURT WITTLIN

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Momenti di cultura catalana in un millennio. Proceedings of the seventh meeting of the Italian Association for Catalan Studies. Ed. Anna Maria Compagna, et al. 2 vols. Naples: Liguori, 2003. 581 and 500 pp.

If the health of an academic society is to be judged by the volumes generated by its colloquia, the AISC is doing very well indeed. The convention held in Naples in May of 2000 led to two impressive tomes of *Atti*, the first Catalan entry in Liguori's series "Romanica Neapolitana." Sixty papers have been printed, without the editors having forced the authors to adhere to a specific style-sheet (see foreword, IX). This 'permissiveness,' which saved everyone valuable time, did not result at all in unsightly anarchy. However, electronic filetransfers and/or scanning caused a few strange 'spellings' (an»gwa<300>, Joan SolB, etc.) and some problems with italics. To further expedite the editorial process, papers received before July 2000 have been put, in alphabetical order, into vol. 1; stragglers into vol. 2. I am grouping them here into four thematic areas. An author's names, usually, permit guessing the language used in the paper's. Page references not preceded by the number 2 refer to volume 1.

1. *Philology*: Given that the convention was held in Naples, studying Catalonia's presence in the South of Italy made good sense. Eduardo Blasco

(19-46) surveys the linguistic impact of Catalan in Sicily (after 1282), Sardinia (after 1323), and also Naples (after 1442). Marcello Barbato (1-18) concentrates on Catalanisms in 14th century Neapolitan, and announces a more detailed study in "Medioevo Romanzo." Jaume Corbera (139-59) describes how Alcover, in 1901, found three collaborators for his *Diccionari* —the DCVB published between 1926 and 1962— in Alguer on Sardinia, and then received thousands of index cards from Mr Palomba, but did not use them well. Emili Casanova (2.151-73) compares Vesach's 1511 translation of the *Vita sanctae Caterinae* with the expanded reedition made in 1736 by Father Thomàs, who had his publications burnt by the Inquisition. Two papers deal with linguistics. Eusebi Coromina (161-71) studies the modern usage, in original and translated literature, of the 'personal article,' as in *Na Maria, la Maria, N'Emili, l'Emili*. Károly Morvay (2.375-93) studies idiomatic expressions, especially comparisons of the type *més net que una patena*, or *dormir com un sac*.

2. *Medieval literature*: Patrizio Rigobon (2.419-34) provides background information on, and a summary of, Ramon Llull's *Consolatio Venetorum*. Veronica Orazi (2.395-417) studies the manuscript transmission of Muntaner's *Crònica*. Joan Perujo (389-405), preparing a new edition of Conesa's version of the *Historia destructionis Troiae*, describes the translator's techniques. Poetry is studied by five contributors: Cinzia Licoccia writes on the influence of Provençal troubadours on Andreu Febrer (223-35); Sandra Montserrat analyzes Ausias March's use of the verb *venir* (339-65); Jaume Coll illuminates Jordi de Sant Jordi's ninth poem, line 33: *L'amor que us hay en totes les parts mascle* (read *m'ascla*?) (2.187-228); Tomàs Martínez puts Gassull's *Lo somni de Joan Joan* into its literary context (2.351-74). Natasha Leal deals with the medieval Passion play from Selva del Camp, near Tarragona (2.303-16). Lola Badia, in perfect Italian, deals with "*Bernat Metge medieval*" (2.99-112). Héctor González asks why the authors of *Curial e Güelfa* and of *Tirant lo Blanc* called their novels translations (187-99). Alberto Varvaro shows that *Tirant* was not the first realistic novel of chivalry (2.487-500, expanded Catalan version in *Estudis Romànics* 24, 2002, 149-67). Josep Guia offers new documents concerning Gassull, the unwed mother of Corella's two children, and the Mercader family (201-21). Pere Quer transcribes Marquilles' Latin description of the conquest of Naples by Alfons V, part of his *Crònica* and his commentary of the *Usatges* (467-83, thesis in progress). Bruno Figliolo edits the *Planimiento*, 'Lamentation,' on King Alfonso's death in 1458, written by his nephew, Charles of Viana, at the end of his translation of the *Nicomachean Ethics* (2.279-85). Josep Lluís Martos studies the influence Boccaccio had on Corella (263-93). Marcial Rubio deals with the popular ballad about Alfons in Naples: "Miraba de Campo-Viejo el rey de Aragón un día... Oh ciudad, cuánto me cuestas!" (485-95). August Bover describes the ten editions —all from Venice between 1541 and 1594— of the Italian version of the ubiquitous but anonymous *Spill de la vida religiosa* (47-58).

3. *Modern literature*: The following authors and works are dealt with: Joaquim Bartrina, with an edition of twenty-two poems (Rossend Arqués, 2.57-98). Apel·les Mestres and his purposefully ingenuous style (Joan Armangué, 2.29-41). Miquel Roger, who used dialect forms from Palamós (Xavier Luna, 2.317-33). Sagarra's translation of Dante's *Divine Comedy* (Gabriella Gavagnin, 173-86). Juan Fuster's admirable essayistic style (Joan Borja, 2.127-40). Mercè

Rodoreda's story *Semblava de seda* (Anna Maria Saludes, 2.447-63). Jordi Sarsaneda's two novels (Francesco Ardolino, 2.11-28). Miquel Llor's *Laura* (Valentina Ripa, 2.435-45). Guillem Frontera, from Mallorca (Pilar Arnau, 2.43-56). The Valencian Enric Valor's *Cicle de Cassana* (Maria Conca, 121-38). Francesc Massip describes the rise and fall of the theatre company "La Fura dels Baus" (295-312). Ramon Pinyol surveys about fifty Catalan texts translated from the Italian at the end of the 19th century (451-66). Jordi Castellanos studies how publishers tried to generate and maintain a Catalan market for serial publications, for instance the group *L'Avenç* (2.175-86).

4. *History and Art*: Luciano Gallinari studies Alfons' diplomatic relations with Genoa and Milan (2.287-301). Girolamo de Miranda describes how the body of Alfons, and of parents, descendants and successors of his, were moved between 1671 and 1673 to Poblet (2.263-78). Francesco Montuori and Francesco Senatore study, and give a sample of, the ca. fifty letters Alfons' successor Ferdinand sent to the Duke of Milan, mostly dealing with the pretensions to the throne from the house of Anjou (367-88). Francesco Manconi compares the theatrical 'entry' offered in 1541 by the burghers of Alguer and Mallorca to the Emperor Charles V, who was on his way to a disastrous battle of the coast of Algiers (2.335-50). Eva Serra i Puig shows how at the *Corts*—meetings of the constituent realms of the Crown of Aragon—held in Montsó in 1563 and 1585, delegates from Catalonia, Valencia and the Balearic Islands wished to maintain the old political union with Naples and Sicily (521-51).

Four papers deal with art. Ximo Company presents, with reproductions, the Renaissance Valencian painters Vicent and Joan Macip, father and son (295-119). Also well illustrated (but with mistakes in the photographs' legends) is the presentation by Aldo Pillittu on sculptures forming 15-16th century Sardinian *Compianti*, the body of Christ surrounded by wailing biblical figures (2.407-49). Simone Mereu studies Catalan-Sardinian architecture between the 16th and 17th centuries (313-26), and Maria Serra Catalan influence on Sardinian silversmiths down to the 18th century (507-19).

CURT WITTLIN

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NOYES, Dorothy. *Fire in the Plaça. Catalan Festival Politics After Franco*. Philadelphia: U of Pennsylvania P, 2003.

Professor Noyes is known to many of our readers for her article in vol. 14 of this journal, "Breaking the Social Contract: *El Comte Arnau*, Violence and Production in the Catalan Mountains at the Turn of the Century" (2000, 129-158), and for her memorable talk at the 1995 NACS *Col·loqui* in Bloomington "Imaginar Catalunya avui. Representacions i comunions" (ed. *Actes*, Barcelona 1998, 9-18). Her passionate interest in Catalan folk festivals, observed with the eyes of an ethnographer and sociologist, has its roots in her very childhood when, in the Chicago Art Institute, she saw the medieval Catalan painting showing saint George spearing a dragon. She started collecting depictions of dragon-slayers in action. When she came across a photograph

of the fire-breathing monster that threatens bystanders at the Corpus Christi festival in Berga, she decided to travel to that Pyrenean town for a closer look. After a first six-month stay there, she made yearly visits and just about 'went native.' She befriended organizers of the five day extravaganza, read everything written about it, and bravely "opened (herself) to the challenge to meet face to face" the dionysiac forces unleashed by the *Patum* (word imitating the sound of the special drum used to refer to the event as a whole). Once she felt the *Patum* "beat inside (her)," she knew she was "qualified to talk about it" (27).

This book is the result of this chthonic and cathartic encounter. It endears itself to the reader by its autobiographical notes, sharing many personal experiences that led the author to useful insights. With such anecdotes, Noyes makes passages heavy with theory—which "may initially bewilder" (4)—more palatable. Readers will also appreciate learning many interesting things about Catalan culture in general, be this only, for instance, the explanation of the designation *pixapins*, 'those who pee against pine trees,' name given to city-slickers on excursions: "When Barcelonans visit the Berguedà, they tend to be aggressively bucolic in their enthusiasm" (283). But the same person can also write passages such as: "The *Patum* seems to offer a way out of the Oedipal bind into Marcuse's open libidinal order [...]. But how does a nongenital order reproduce itself?" (215).

Still, the 'average' reader and the specialist will find much common ground in the chapters where the history of the festival is summarized (devils and angels, moors/turcs and christians, dwarfs and giants, animal figures, etc., had been interspersed as *entremeses* in religious processions in the Middle Ages, but were later banished to a 'pagan' underground), or where the components of the festival are described. These are not only visual (the various artifacts carried around by groups of people; see pages 46-71, with photos), but assault also the senses of smell (constant pyrotechnics), hearing (the unstoppable *pa-túm* of the drum), and touch (being swept away by the "ectoplasmic flow of the crowd," 19).

The social interactions of the participants are analyzed in part II, where we observe how, during the festival, "social distance is both semiotically and physically compressed in order to transform an experience of individuation and interpretation into one of incorporation and immanence" (2). Part III—"Under Franco: The Oedipal *Patum*"—offers pages which show that the author identifies herself as a "sympathetic Durkheimian participant, a self-doubting Freudian, and a skeptical Marxist outsider" (8). During the national and local regime of Franco's fascists, ecclesiastical and patriarchal hierarchies were reinforced. Local customs associated with religious ceremonies were permitted as long as they were understood as regional contribution to the one great national culture. The citizens of Berga did not fall into this trap, and the festival, while in the hand of fascist groups, lost its popular support. But people were not opposed that the statuette of Mary the 'mother of God,' venerated in a chapel built on cliffs high above town, was given a greater role in local folklore. Metaphors of maternity had crept into the discourse on the *Patum*'s role in the community, to counteract a regrettable erotization of the festival. The memory of the 'true' *Patum* became a "national focus of resistance and a school of Catalanist democratic mobilization" (3).

After Franco, the festivities were again in trustworthy hands. But times had changed. Hugely increased numbers of spectators—ever more of them wishing to participate actively (which, in the past, needed approval by ‘a mafia,’ and now by a democratic committee)—led to an “intensifying and extensifying in performance.” But the organizers no longer agreed on the justification of the festival. Should it be seen as just another link in the chain which ties Berga economically, politically and culturally to the outside world—a tourist attraction, which can even be taken on tournees to advertise Berga—or is its main function to socialize outsiders and integrate newcomers into the town’s society to create local loyalties and a shared sense of belonging, thanks to embodied memories of performance (25). Chapter 11 looks towards the future, when tensions between local culture and globalization will, hopefully, be eased in a compromise which will, in true Catalan fashion, sustain Berga’s regional distinctiveness while rejecting all forms of “violent separatism.”

Endnotes are printed on pages 279–96; bibliographic references on pages 297–312 (one might add a suggestion to look up PATUM on the Internet). An index follows, to page 321.

Dorothy Noyes’ book will be appreciated by folklorists, anthropologists, and Catalanists, but it can be enjoyed—and relived—by the general public.

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RESINA, Joan Ramon, and Dieter INGENSCHAY, eds. *After-Images of the City*. Ithaca: Cornell UP, 2003. 269 pp. + xvii. 24 illus.

The cover of *After-Images of the City* evokes the concept this book explores: it is a shot of Antoni Gaudí’s Sagrada Família church as captured in a still from Pedro Almodóvar’s film *All about My Mother*. Thus the image from Gaudí’s vision of Barcelona is overwritten by, viewed through, or displaced by Almodóvar’s representation of the city. The history of the term “after-image” reproduces the layering process that the concept seeks to elucidate. Co-editor Joan Ramon Resina originated the term during discussions about urban representation in Berlin in 1996, a key period in the re-imagining of a historically fraught city. The impetus for the collection of ten essays by scholars from German and American universities came from a conference with the same name held at Cornell University in 1998. Within a year after the conference first put into circulation the neologism “after-image,” it had escaped the control of its inventor and was appearing in print. The co-editors of this volume are both widely published authors. A prolific scholar, Resina is well known for his earlier anthologies on contemporary Spain; Dieter Ingenschay has published two books on the post-Franco Spanish novel, among other works. Resina provides the initial theoretical chapter, “The Concept of the After-Image and the Scopic Apprehension of the City,” as well as a chapter on Barcelona, while Ingenschay co-authored the preface with Resina and adds a chapter on Madrid. Images of two cities frame the project: Berlin, “that most

palimpsestic of cities" (xiv), in transition between a divided city and the newly inaugurated German capital; and New York City, its skyline rendered a virtual reality by television advertising and altered irrevocably by the destruction of the World Trade Center towers. In his afterward, "The City Vanishes," Tom Conley addresses the ways in which the towers remain present in memory and in lingering images after their physical disappearance. What the chapters on Paris, London, Berlin, Barcelona, and Madrid, among other European cities, and Tijuana and New York City share is their exploration of the urban imaginary through the "temporality and mutability of iconic constructions" (5), that is, the juxtaposition of images produced by "temporal displacement, sequentiality, supersession and engagement" (1).

As Resina formulates it, the after-image is what remains from past images of a city when conceptual and perceptual paradigms change. In other words, it is "a sensation that lingers after the visual stimulus has disappeared" (3). A city, in his definition, is "a structure of visibility," that is: "The city produces novel modes of perception, poetic metaphors, and conceptual categories, and is, therefore, deeply implicated in the epistemology of the image" (10). Starting from the familiar metaphor of writing as a palimpsest, he proposes a shift to the visual metaphor of the "after-image" to integrate "graphic superimposition" and the palimpsest's "preservation of the occluded image" (21). Incorporating Marc Augé's theory of "non-places," he asserts that "[t]oday, as non-places multiply, the images of disappearing places must be advertised—and semiotized—to be perceived at all" (22). Hence the importance of the after-image as quotation, as "reference to the traces of that which can no longer be retrieved." Resina and other contributors all draw heavily on the familiar writings of Walter Benjamin, Roland Barthes, and Marc Augé. Among his other theoretical engagements, Resina literalizes Benedict Anderson's notion of the nation as "imagined community," arguing that it is meaningful "only in a literal sense, namely, that the nation is inextricable from images, first and foremost images of social space" (103). If the nation cannot be intuited as a whole, as Resina contends, the city can only exist as representation, but, as he warns, it "must learn to manage its representations" (106).

Resina and Ingenschay's project offers a cultural approach to the construction of the urban imaginary in visual (not "optical") and linguistic images of the city: an exploration of the "way in which knowledge and public 'views' of the city are formed, mediated, destabilized, superseded, and sometimes reactivated" (3). Underlying Resina's usage of the term "after-image" is the premise that the past "cannot be grasped or retained: it appears only in the recognition of its disappearance, as an image that comes in its own wake: an after-image" (13). Hence, an image "is always after *itself*" (14). In "The World in Our Head," Ottmar Ette cites Goethe to posit that after-images can "be produced mechanically by closing and opening our eyes" (141) in a process that activates after-images thought to be lost. Mary N. Woods, in "After-Images of the 'New' New York and the Alfred Stieglitz Circle," sees in the photographic process a near literalization of "what Resina refers to as the after-image at its most basic level" (183). This self-referentiality in which many essays refer back to Resina's foundational terminology is one of the volume's coalescing features.

Contrasting studies of Spanish cities occupy the middle space of the

volume. Resina proposes two competing historically grounded images for Barcelona in "From Rose of Fire to City of Ivory." If repeated civil unrest lead to the sobriquet "the Rose of Fire" for Barcelona in the early twentieth century, Guerau de Liost's 1918 collection of poems, *La Ciutat d'Ivori*, gives Resina the second metaphor for his title, juxtaposing the Rose of Fire's "untamed beauty" with an image of the new industrial city in terms of classical order and beauty. Uncovering the social and historical conditions that produced these images in Barcelona's centuries-long struggle to free itself from its medieval walls and redefine its space, Resina traces their after-effects as "the locus of an ideological struggle to determine the use of space" (xv).

In "Bees at a Loss: Images of Madrid (before and) after *La colmena*," Ingenschay locates in Camilo José Cela's novel his degree zero image of Madrid, that is, the moment at which images of the city coalesce: "[p]rior to this moment the city image is uncertain, oscillating; after it, all new images — in their capacity as after-images — cannot help but refer to that degree zero" (124). In contrast, he asseverates the model of two antagonistic Madrids held sway from the nineteenth century to Franco's death. While crediting Galdós with inaugurating the beehive image, he dismisses out of hand Galdós's Madrid novels, as well as the Madrid represented in the works of Mesonero Romanos, Baroja, and Gómez de la Serna. Only in Cela's novel, he maintains, does the otherwise "traditional" beehive metaphor become "distinctive imagery" and turn against "Galdós, its inventor, who used it within the context of the traditional panoramic view of the city from above" (126). Nevertheless, it is hard to imagine reading Cela without the "after-image" of Galdós's Madrid or Valle-Inclán's Madrid. Curiously and in counterpoint, Resina offers an example of an after-image from his first visit to Madrid where he sought out the concave mirrors on the calle de Álvarez Gato, immortalized in Valle's *Luces de Bohemia*. For Resina these mirrors are "the objectual metaphor ... for ... a new art of creating images: one that was developed theoretically in the process of producing ... an after-image of that very city" (4). The mirrors, he reports, were "witnesses to an image that, like themselves, contained the residue of a spent gaze" (5). From Cela, Ingenschay projects the beehive metaphor forward to José Ángel Mañas's postmodern *Ciudad rayada*. He further reads the end of Francisco Umbral's *Madrid 650*, in which "the city actually adopts its lost sons," as "a rewriting of the end of *La colmena*" (138). Somewhat myopically, he concludes that the longstanding dichotomy of two Spains disappears into "a warm-hearted recuperation of a postmodern metropolis" in post-Franco novels depicting Madrid (137).

These ten essays offer wide-ranging meditations on the production of layered images of cities and on the mediations of historical memory in a postmodern era. Ultimately, as the editors recognize, "an image of social space is always an after-image" (xv), through a process in which the act of seeing takes on meaning in its perceptual context. Resina's chapter, with its documentation and contextualization of the survival of two antithetical images of urban space, offers an especially valuable contribution to the study of Barcelona. It makes a companion piece to his earlier essay on Madrid in his edited volume, *Iberian Cities*. This is an imaginative and richly suggestive collection of essays that uncovers the layering of past and present images in

the way we perceive urban space. The book's index and extensive bibliography contribute to making it an important scholarly contribution to the study of cities.

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UPTON-WARD, Judi. *The Catalan Rule of the Templars*. Ed. and Trans.: Barcelona, Archivo de la Corona de Aragón, Cartas Reales, MS 3344. Studies in the History of Medieval Religion 19. Woodbridge: The Boydell P, 2003.

The only thing 'Catalan' about the text published here is the place where it is preserved, the Arxiu de la Corona d'Aragó in Barcelona. But this version of the Templars' Rule is not written in Catalan. The editor states on page xviii: "The main language of the manuscript is Catalan, with influences from Provençal/Occitan, Old French and Aragonese/Castilian. For example, the sound which in French is represented by *ch* is often represented by *xh* (*xhapitre*, *xhosa*), *x* (*xambra*) or *j* (*japitre*, *jastel*)." However, it is precisely spellings like these which prove that the language of this version of the Templars' Rule is *not* Catalan, nor Occitan. In these languages, and its dialects, the words just quoted begin with *c-*, pronounced *K*, as in Catalan 'capítol, cosa, cambra, castell.' (The ending *-itre* in "japitre" is not Catalan either. The use here of the letter *j*, traditional spelling for the voiced sound, affricated or not, heard in English 'Jack' and 'Jacqueline,' casts doubts on the copyist's training and observation skills.)

The copyist obviously had difficulties writing the medieval French affricate voiceless sound TSH (as in the English loanword "chapter." "chandelier," with the sound SH, shows the next stage in the evolution of French, and "candle" the unevolved K sound found in loanwords from non-French sources). The palatalization of the Latin sound K followed by an A has been used by linguists for centuries to separate Southern Romance dialects, where the K sound remains, from Northern dialects, especially French, where it underwent changes. Never was the letter *x* used in Catalan to represent the sound K. It was, and still is, used for the sounds SH, TSH or KS, according to the origin of the word, but never K. If Latin K was placed between two vowels, it changed into voiced G in Northern and Southern Romance dialects. In French, if this G was followed by the palatal sound that had evolved out of a Latin A, it was vocalized. In the text studied here we find infinitives of the first conjugation, ending in Latin in -ICARE, which are written "preyer/prier, paier, chastier/xastier" (Catalan and Occitan 'pregar, pagar, castigar'). It surprises that the copyist should use so many variant spellings for the same sound. For instance, the words for 'horse, rider, to ride' (in French, 'cheval, chevalier, chevaucher'; in Catalan, 'cavall, cavaller, cavalgar') are written "chival, chaval, xivau, givau; chivaler, givaler; chivalgar, givauger, givaucher" (past tense: "xivauxà"; observe also the labialization of the L, quite common in this text). Given this mass of clearly non-Catalan spellings for the results of Latin K followed by A, the few counter-examples

weigh very little (and could be explained as latinisms). Among the dozens of "xhapa/chapa; xastel/chastel/jastel; xarta/charta" we find two or three cases of "capa, castel, carta."

The isogloss 'K/not K' alone is sufficient to declare the main language of this manuscript of the Templars' Rule a dialect of French (from the border zone with Southern dialects). Dante Alighieri would have reached the same conclusion after searching for the word meaning 'yes' and finding the expressions "il dist: oil," and "distrent que oil" (Modern French 'oui,' Old Catalan and Occitan 'oc'). To determine which French dialect is beyond the scope of this review. That the copyist uses so often the noun or verb-ending -a where French has -e might be more an indication of the texts in which he had learned to read and write than of his pronunciation. It surprises that final -a is frequent in words related to the templars' dress and arms: "chapa, garnaxa, cota, camisa, causes/chalces, la coreya, lansa, espea, masa." One wonders if the copyist, coming from a region North of the linguistic border, had been introduced into the Order by knights from the South.

The mass of variant spellings makes it difficult to determine the copyist's dialect. (Also, the bad state of preservation of the manuscript, transcribed from a microfilm, makes me wonder if this edition is totally trustworthy. It is difficult even in the best of circumstances to distinguish the medieval forms for the letters *t* and *c*. Therefore, readers will see, for example, the verb "volt," 'wanted,' in a text they consider French, but "volc" in a supposedly Catalan/Occitan one.) It is inconceivable that already the base manuscript contained all these irregularities. It is very likely that the copyist wrote under dictation. The knight who read aloud from the original—which we should not assume to have offered a text in 'standardized pure Parisian'—and the one who wrote what he heard, both were influenced by their respective dialects. Upton-Ward deduced from certain passages in the manuscript that it was written, not in Europe, but "on the other side of the sea" (xii). The garrisons in the Templars' castles in the East were quite cosmopolitan, making the appearance of ephemeral mixed languages, koinés or *lingue franche*, very likely.

Much further study is needed before we will get a clearer view of the copyist's linguistic background. It is still too early to declare this text a translation. Calling it a 'mixture of French and Occitan' leaves too many questions unanswered. Someone should compile two lists of words and grammatical forms observed: One with entries that can not be considered French, the other with entries that can not be Occitan. My impression is that the first list will be quite long (*esglesie* 'church,' *cay* 'fell,' *moster* 'convent,' *coltel* 'knife,' *mege* 'physician,' *presieren* 'took,' *dixeront* 'said,' *que lo volguiese* 'so he might want it,' *dar socors* 'give help,' forms of the imperfect tense in -ave, etc.), but the second one will be ten times longer. Examples for 'can only be Catalan,' however, would fit on half a page.

It should be pointed out that Upton-Ward is not the first person to call the Templars' Rule preserved in Barcelona "Catalan." In the late 19th century, inventories of Catalan Templar houses were discovered and published. Some included copies of the Rule. The few opening words quoted in those inventories impressed certain scholars as being Catalan. What happened next was described to me by Dr Jaume Riera, curator of manuscripts at the ACA,

in a much-appreciated e-mail. I translate: "In several publications it was stated that the Templars' Rule existed in Catalan. Someone then jumped to the conclusion that that Catalan translation of the Rule had been preserved in the ACA." (This might have been repeated by the Frenchman who described that manuscript in an article from 1889, used by Upton-Ward.) Riera continues: "The five quires of the manuscript, never sawn together to form a book and much damaged by burrowing larvae, (...) were placed in a special box, on which a former curator inscribed: 'Templarios: Disposiciones reglamentarias (...) escritas en una mezcla de provenzal y francés.'" ('Provençal' was used at that time to designate the whole group of Occitan dialects.) Dr Riera himself reproduced, in a recent guide to the ACA, folios 3v-4r of the manuscript, above the legend: "Regla de los Templarios, en francés (siglo XIII)." Which curator is right? We hope that, soon, a linguist will study the copyist's linguistic background and idiosyncrasies with the attention they deserve.

CURT WITTLIN

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VERNIER, Richard, trans. *The Dream of Bernat Metge*. Aldershot UK, 2002. xxxvii and 87 pp.

It is a pleasure to announce, and recommend, this first English translation of Metge's famous *Lo Somni*. (There was a French translation in 1889; a Castilian translation appeared in Madrid in 1987.) Vernier, born in France, but for over forty years teaching at Wayne State University, author also of books in French and, in 2003, of an English book on *Bertrand du Guesclin*, is to be thanked for helping to make Catalan culture better known in the anglophone world. His introduction to the translation would make good reading even for catalanists from the "Països Catalans." It places the author very well in his historical context, those unpleasant years when the physical and mental weaknesses of King John I were taken advantage of by royal officials—such as Metge—to enrich themselves and to abuse citizens. There can be no doubt that Metge, enjoying exaggerated payments from the King—such as compensations at ten-times market value for mules he claimed to have lost while collecting taxes for royal projects, which were never implemented—would have much preferred that a member of the family of John's wife be declared heir to the crown, and not the King's brother. Rumor had it that Metge even had made remarks about Prince Martin which sounded like death threats. After John died in a—maybe provoked—hunting accident, the aldermen of Barcelona did not believe the claims of the widowed queen that she was pregnant, but declared Martin's wife their sovereign until her husband returned from Sicily. She established a commission of lawyers to investigate and prosecute a great number of royal officials, among them Metge. The trial, however, did not lead to the hoped for purge of dishonest courtiers, and by 1389 most of them had been reinstated by King Martin. Riquer's conclusion from 1959, that "*Lo Somni* was intended... as a plea for the

king's trust," is upheld by Vernier, after an impartial review of the case. Stefano Cingolani, in his soon to appear new edition of the *Somni*, is going to claim that Metge was innocent on all accounts, and should not be blamed for having defended the point of view that Catalonia-Aragon too should allow women to transmit to their husbands and sons the right to inherit the crown. This discussion is of little consequence for enjoying the *Somni*, be it in its Catalan original—in the 1891 first edition available on "www.lluisvives.cervantesvirtual.com," or in Lola Badia's admirable modernized and annotated edition from 1999—, or in Vernier's English translation.

Vernier's translation reads well and smoothly, with just a touch of archaisms for a little 'altérité.' The attentive reader might in some places have difficulties to understand or visualize what Metge meant or described, but Vernier can defend himself by showing that he followed closely the original. For instance (all examples from pages 68s): vanity as a "malady" - *malaltia* ('vice?'); an old woman's sagging skin "should be sent back to the skinner" - *pellisser* (maybe 'furrier?'); women's "accidents of nature" - *accidents naturals* ('menstruation?'); women "painting themselves" - *pintar* ('using makeup?'); they dye "white hair" - *blancs* ('gray?'). Several passages, which leave the reader perplexed, are just literal translations. (In other words, it is the original that needs a footnote.) Men tell aging women: "This vine is weeping, it should have been pruned in March." Since what follows is obviously sexual—"That bag should be tied up, or it is going to fall," which I would render in an explanatory (and modernizing) translation as 'Your breasts are drooping; get a bra!—, the preceding words "vine" and "pruning" are probably sexual metaphors ('If you had had more sex when you were young, you would now enjoy a better muscle tonus'). A second example of a passage which in the literal translation looks incoherent, but was probably fine with medieval readers, is the list of fancy things thoroughly modern men wear on their head: "Now a hood, now a turban; now a chaplet, now a kerchief; now a paternoster, now a leather belt; now a beaver hat, now a cap" (*caperó, tovallola, xapellet, vel, paternostros, correja, capell de vebre, barret*). A leather belt in the hair? *Correja* is not translated in dictionaries with 'ribbons,' but I would still use this word, or allude to whatever string-like thing women added to their hair, and which would be objectionable on a man's head. Vernier uses some words that many readers will have to look up. *Frisó* is translated with "frieze," a 'frizzy' cheep fabric. If Vernier expects his readers to know this word, he could have assumed that they are also familiar with the term 'poulaines,' Catalan *polaines*. Using it (or at least 'stockings') instead of "shoes," he would have avoided the strange image created by stating: "(men) tuck their hose in their shoes, sometimes the other way around" (that is, 'they tuck their shoes in their hose.' My own free translation: 'they pull their leggings right up over their underwear'). Metge—actually Eiximenis, who is imitated here—is shocked by men who wear "embroidered chemises" and make them stick out from under their vest (*fer sobrepujar*). They do not "spread them on top of their other clothes," which is a sick thing to do (not "to better show how sick they are"). No religion has ever "counselled men to wear women's clothes"; of course not, since they never 'approved' of this (*lloar*).

A reviewer who compares a translation word by word with the original will always find plenty to nag about, especially when there are no major

mistakes to be pilloried. But the real test of a translation is the enjoyment of a reader who has never read the original. Since I can not relive this experience myself, I gave Vernier's translation to an anglophone friend, totally innocent about matters Catalan, but not classical and medieval literature, and she finished the book in two days, finding it quite entertaining. I was reminded of the time when I made the same experiment with Rosenthal's translation of *Tirant lo Blanc*, which I admire very much. The 'guinea pig' in that case gave up reading after twenty pages. Of course, content might be more decisive than the quality of the translation, but Metge can't claim to have created more captivating characters than Martorell. My tests, of course, were hardly 'scientific.' But be this as it may, I wish Vernier's translation of Metge's *Dream* as much success as was enjoyed by the English *Tirant*: a bestseller for several weeks.

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WHEELER, Max W., Alan YATES, and Nicolau DOLS. *Catalan. A Comprehensive Grammar*. New York: Routledge, 1999.

If you browse in the Catalan language section of any bookstore in Barcelona, you quickly realize that the number of Catalan works under the category of *grammar* in the current market is impressive. The majority of such works focus on prescription and orthography, and they are usually targeted to native Catalan speakers. Grammars that describe, as opposed to those that prescribe, are few and often too specialized for a general audience (e.g., *Catalan* by Hualde or *Gramàtica del català contemporani* by Solà et al.). The volume by Wheeler, Yates, and Dols has become a welcome addition, because it has filled the need for grammars that describe Catalan as it is written and spoken in the different Catalan-speaking territories. Rather than doing an examination of individual chapters, this review focuses on the three aspects that make this grammar original and innovative, namely its emphasis on description, dialects, and register. For each case, the strengths and weaknesses are evaluated, but overall it can be advanced that the strengths of the grammar exceedingly outweigh the shortcomings.

The grammar begins with a preface that clearly states the goal of the volume: "To provide an up-to-date, systematic description of the morphology and syntax of the modern standard Catalan language" (ix). The grammar is not divided into the traditional components of grammar (phonetics-phonology, semantics, pragmatics, etc.), but most of the information that would be included in these sections can be found elsewhere in the grammar (e.g., chapters on the subjunctive and adjective formation). The general description of the target audience is followed by a section on the status of Catalan in the different Catalan-speaking territories and a section on dialects and normative versus standard grammar. The preface ends with a section on the "type of language covered in the grammar" (xiv), which provides an overview of the different geographical varieties of Catalan (focusing on what is labeled the

General variety or Central dialect) and the different "levels of formality, both in speech and writing" (xv). In sum, the project the authors had in mind for this grammar was ambitious and complex, especially in their attempt to describe the different levels of register in Catalan.

The body of the grammar is comprised of 37 chapters divided into five sections: (a) noun phrase constituents; (b) adverbs, prepositions, and conjunctions; (c) verbs; (d) sentence types: simple and complex; and (e) information structure and word order. The structural order of the grammar is from simple language items (i.e., nouns, adjectives, verbs) to more complex (i.e., clauses, information structure). Thus, the grammar opens with an extremely detailed description of Catalan gender morphology without any reference to the general sentence structure of Catalan or word order, which is presented toward the end of the grammar. The outline for each chapter reminds one of a compendium or dictionary of grammar topics to be consulted whenever the reader is interested in a specific aspect of Catalan grammar. For those who want to read the entire volume, it may prove more useful to start with the chapters discussing sentence structure (Part IV) before diving into the particularities of noun morphology (Part I). The amount of detail provided for each chapter varies in the volume. For instance, the chapters on noun phrase constituents are based on a statistical analysis of the nouns contained in the *Diccionari de la Llengua Catalana* (1995), and the lists of examples in these chapters may be too detailed even for the expert reader. In contrast, other chapters (e.g., the description of the subjunctive) are more general in nature and rely on previous knowledge of the topic. Another aspect of the structure worth mentioning is its segmentation into multiple subsections. The system of remissions and indexation is complex and well organized, but the multiple subdivision of sections leads to excessive repetition or scattered information in some cases, such as the description of gender and number morphology in nouns and adjectives (mostly repeated in two sections) and the discussion of conjunctions, the subjunctive, and adverbial clauses (discussed in three separate chapters). Having said this, it should be acknowledged that these criticisms stem from having read the grammar from cover to cover—which is not how most readers are likely to read this volume—rather than lack of organization.

The strengths of the grammar lie in the three goals that were stated at the beginning: to provide a *description* of Catalan in different *dialects* and *registers*. As praised by the linguist Joan Solà in the cultural magazine of *Avui*, the grammar by Wheeler, Yates, and Dols goes well beyond traditional grammars (e.g., this grammar includes a chapter on cleft sentences). Furthermore, this volume tackles all of the thorny issues of Catalan grammar (e.g., *ser* and *estar*; *per* and *per a*; preposition drop), and the end result is a balance of prescriptive and descriptive insights (e.g., in the chapters of *per* and *per a*, and clitic pronouns).

The quest for a detailed grammatical description, however, sometimes plays against the clear organization of the grammar and results in arbitrary subdivisions. For instance, in the description of the use of the definite article for geographical nouns, the authors mention that "most [geographical] names ending in *-a* have no article" (57), but they immediately note that there are plenty of counterexamples. Finding a balance between what can be generally

stated and these exceptions is a difficult task in a comprehensive grammar like the one under review, and overall the grammar succeeds in providing the general picture and then discussing the nitty-gritty aspects of the grammar. In addition, in those cases when the authors are not absolutely sure of their description, they let the reader know (e.g., in the description of the subjunctive, on page 373 and the infinitive, on page 196).

The focus of the grammar is morphology and syntax, and thus, it is expected that this volume will be closer to a formal grammar rather than a functional grammar. However, functional descriptions abound when the material to be described relates to language use, function, and speaker perspective (e.g., in subjunctive and conditional clauses: *Si vens / venies / vinguessis d'hora, et podrem / podriem atendre*, on page 579). In other cases, the description does not rely neither on the form nor the function, but rather on a comparison with English. The grammar includes useful sections on translating difficult grammar points, such as "translating the English -ing form" (423), but even when the section does not directly deal with translations, the authors provide insights on Catalan-English nuances through their translations (e.g., in the chapters about interjections and ideophones and impersonal sentences). In a few cases, the authors rely solely on translations in order to describe a Catalan grammar point, and they limit themselves to stating that such and such point in Catalan works in the same manner as in English (e.g., in the description of *quin*, on page 490, and quantifiers and indefinites, Chapter 8).

A final note related to how the grammar is described concerns the synchronic perspective adopted in the grammar. The descriptions are based exclusively on a synchronic perspective of language, which allows for generalizations that can account for language phenomena better than traditional approaches. For instance, in the description of gender in nouns, instead of providing the traditional masculine versus feminine endings, the authors argue that *-a* marks feminine, whereas all other endings mark masculine. Similarly, for the formation of past participles, they argue that these are formed by adding /d/ to the stem and thematic vowel; and the combination "els hi" [lzi] is accounted for by a reanalysis explanation of a third person plural element [ls] followed by a dative element [i] (as is the case of the singular [li]). The reliance on synchronic explanations can, notwithstanding, lead to opaque explanations, as when the authors claim that Catalan analytic preterit is formed using "an auxiliary *va-* element followed by the infinitive" (301) instead of mentioning that the preterit is formed with the grammaticalized auxiliary *anar* "to go" (although the authors do acknowledge this in another chapter, on page 369).

The richness and variety of Catalan dialects at the morphological and, to a lesser extent, the syntactic level are described in great detail in the grammar. The chapter on verbal morphology (Chapter 16) takes the reader into a fascinating journey through Catalan verbal conjugations, which range from the simple paradigms (e.g., present of verb *vendre* "to sell," of which all dialects share the same forms) to highly complex paradigms, such as the forms of present indicative *patir* "to suffer" (with distinct forms in the General, Northwestern, North Catalan, Balearic, and Valencian dialects) or the present subjunctive paradigms (with further divisions, such as alternative Balearic /

formal Valencian paradigms). Dialectal diversity is also described at the syntactic and lexical levels (e.g., clitic pronouns and how to tell the time). The examples provided throughout the grammar come from a variety of dialects, but it would have been useful to alert the reader about the dialect of each example, since only native speakers or experts will be able to identify regional subtleties in the examples.

The treatment of language register is at once the most original in the grammar and the one that can prove most challenging. Catalan—as any other language—presents significant differences in language use in written and oral modes (e.g., clitics and preposition drop), but in the case of Catalan the differences between written-oral and formal-informal styles are more notable and difficult to describe due to sociolinguistic issues, such as the relatively late standardization of the language, differences in language varieties across the territory, and the influence of neighboring languages. The inclusion of language register descriptions in the grammar is original because, up to the moment, no single work in English had done so in such a systematic manner. Moreover, the authors are not afraid of discussing register differences related to controversial linguistic topics.

The most problematic aspect in the treatment of register in this grammar is the lack of a definition of the concept of register. The authors state at the beginning that they “give considerable attention to levels of formality, both in speech and writing,” (xv) but the levels of formality are never defined. In a volume of such dimension, it would have been useful to have a more extensive discussion of the labels used in the grammar and a consistent use of register terminology. For instance, in the chapter for pronoun clitics, these are a few of the terms used to qualify language use: “prescriptive” (168), “somewhat informal” (171), “normative” (173), “acceptable” (186), “normal” (197), “uneducated” (196), “commonly encountered” (198), “popular” (199), “prescriptive censure” (208), and “colloquial versus normative usage” (210). The topic of clitics in Catalan is likely to raise discrepancies, and thus it may have been expected that so many register terms would be used. However, ambiguity in the use of register labels permeates the entire volume. Further editions of the grammar could include a more detailed introduction to sociolinguistic and discourse topics as they relate to Catalan and establish a nomenclature of register terminology for the examples. Despite this, the authors are to be commended for the systematic discussion of register differences in such controversial issues as verbs with direct and indirect objects, clitics, and preposition drop.

The volume by Wheeler, Yates, and Dols is a welcome and much needed contribution to the body of linguistic literature on Catalan, and it stands out as the most detailed description of Catalan grouped under one volume and for an English-speaking audience. It is required reading for linguists interested in Catalan and Romance languages as well as for teachers of Catalan and native speakers who want to have a comprehensive description of their language.

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Catalan Writing 17-18 (November 2002).

The first issue of *Catalan Writing* was published in July 1988, under the auspices of the Institució de les Lletres Catalanes. *Catalan Writing* publishes articles in English on Catalan literature, modern literature usually. Its purpose is to promote Catalan literature around the world. Each issue contains several authors and genres. They are presented in a general introduction or an interview, followed by the English translation of one or several of their poems, short stories or fragments, and a chronological list of the author's works and translations to other languages. *Catalan Writing* also includes a section dedicated to book reviews. Occasionally an issue is a monograph on a specific topic such as women writers, poetry, writers exiled in America, the Avant-garde, and others. One such issue which deserves special mention is the one dedicated to the editions of *Tirant lo Blanc* published over the past five hundred years.

The more recent issues have been published jointly by the Institució and by the Catalan Center of the PEN Club. Francesc Parcerisas, Director of the Institució, informs us in the "Foreword" that this is the last issue of *Catalan Writing* that will appear in print. Future issues will be published only electronically, on the web. Parcerisas writes that in the fourteen years of its existence *Catalan Writing* has been "[...] an instrument addressed to publishers, translators, literary agents, academics [...]" which could give a global idea of what was being written in Catalan: major genres, well established writers, best sellers, historical trends and the general development of a literature which in the last third of the XXth century had a growth, diversity and fullness never known before (*sic*)" (9).

The body of volume 17-18 is a single, extensive article by Montserrat Bacardí titled "Notes on the History of Translation into Catalan," especially useful for its parallel text format. While the author's original scholarship appears on the right hand pages, the left hand pages contain short pieces written by prominent scholars about a variety of works which have been translated into Catalan. Some of these focus on the world's great literature such as *The Divine Comedy*; others discuss a variety of works by world-

famous writers, such as Shakespeare or Goethe; and yet others concentrate on the translations of more wide-ranging topics, such as "Romantics and Symbolists." The combination results in a remarkable and unusual volume, which blends general information with specific details about certain books and authors. Bacardí's article and the corresponding short pieces are divided into five sections by date of publication. Of these, the section devoted to "Modern Catalan Writers" is the longest; it is sub-divided by genre: "Poetry," "Theatre," and "Narrative." Black and white photographs of the covers of these books, and of posters and scenes from plays staged in Catalunya add to the gratification of reading this publication.

This volume also includes five short pieces: an interview with one of the three scholars who have recently translated the Koran into Catalan, another interview with Quim Monzó, whose works have frequently been translated into other languages, an article on three Italian translators of Catalan works in the first decades of the 20th century, one on "The Limits of Translation," and one written by the author of an article on Catalan literature published in *The New York Times*.

Although the interest of the information included in future electronic issues of *Catalan Writing* will likely continue to grow, the quality and tangible appeal of the presentation, especially the feel of the thick, lustrous paper on the reader's fingers, will be missed by many.

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MERCÈ VIDAL-TIBBITS
HOWARD UNIVERSITY

MARTÍN MARTÍNEZ, José. *La donació Martínez Guerricabeitia. Catàleg raonant*. València: Fundació General. Universitat de València. Patronat Martínez Guerricabeitia, 2002. 492 pp.

On July 7, 1999, Jesús Martínez Guerricabeitia and his wife, Carmen García Merchante, officially donated their private art collection to the Universitat de València. The collection is comprised of some 400 works which include paintings, drawings, photographs, and prints. The university is in charge of the conservation, study and dissemination of the collection. The author of this catalogue, Prof. José Martín Martínez, is professor of art history at the university, and curator of the collection. Lydia Frasquet Bellver collaborated in the writing of the catalogue.

This big and beautiful book opens with two short "Presentacions" by the current and the former Presidents of the University, and a detailed "Introducció," which is divided in two parts. The first part is titled "La donació Martínez Guerricabeitia: quatre dècades de pintura compromesa a través d'una col·lecció valenciana." After a short description of the circumstances of the donation, the author writes about the donor, Jesús Martínez Guerricabeitia, and about the stylistic profile of the collection and its ideological content,

which shows a clear leftist social message. A panorama of the art world in the nineteen eighties and nineties in Spain follows. This part should be of great interest to any reader, especially one not familiar with Spanish art of this period reflective of certain social and political beliefs. The second part of the introduction, "Criteris de catalogació," focuses on the criteria used in cataloguing the pieces. The introduction is followed by "Catàleg. Obra única," "Catàleg. Obra gràfica," and the "Índex d'artistes." The "Catàleg. Obra única" includes paintings, drawings, and photographs, and "Catàleg. Obra gràfica" encompasses all prints.

Both "Catàlegs" are presented in alphabetical order, by the last name or the professional name of the artist, and include beautiful photographs of all the pieces with informative details such as title, year of creation, material and technique, dimensions, placement and description of signature, and year when added to the Martínez Guericabeitia collection. The prints section also includes the name of the editor, printing house, number of the print and the total number of copies made. For certain pieces, additional information is listed. The complete name of the artist, and his/her place and date of birth (and death, when applicable) are also listed.

In the introduction, Dr. Martín Martínez apologizes for taking a long time to write this catalogue. When we view the "Catàleg. Obra única," which constitutes the main body of the book (328 pages), we understand why he took so long, and we are grateful for this immense effort. In this chapter, Dr. Martín Martínez presents each artist and his work up to the present, discusses the particular characteristics of each piece and its meaning in itself and within the body of the artist's works. Each essay is followed by a list of the shows in which the piece was exhibited, and a bibliography about the artist. The book does not seem to be a catalog, but an engaging, enjoyable art history book. The reproductions of each piece appear only on the right page, which facilitates their viewing by the reader who wants to take a quick look at the collection. In the chapter dedicated to prints, one misses the scholarly, entertaining essays, the reviews of each work and each artist, understandable though it be that to have included them in this book, given its present dimensions and weight, would have been impractical.

The *Catàleg raonat* created by Prof. José Martín Martínez is an exciting and informative record of an important art collection, which has its place in every art enthusiast's library.

MERCÈ VIDAL-TIBBITS
HOWARD UNIVERSITY

MARTÍNEZ ROMERO, Tomàs. *Aproximació als sermons de sant Vicent Ferrer*. Paiporta (València): Denes, 2002. 185 p.

Martínez Romero's goal is to portray Vincent Ferrer (VF) as a historical figure, devoid of the legends and miracles with which he has been associated. In chapter 1, he specifies VF's audience, describes his three-part itinerary (entrance into a city or town, the sermon that formed part of the Mass, and

the subsequent procession). The charge of "antihumanisme" concerning VF's general aversion of classical studies is reevaluated. The friar saw Socrates and Seneca in a positive light, considering them in terms of "exemplaritat positiva" and "autoritats." However, VF preferred to rely on Bible commentary and, to a lesser extent, theological works. Furthermore, K. Kohut and others created the anti-humanistic label by questioning the existence of Humanism in fifteenth-century Spain. Rather than an attack on classical culture, the purpose of VF's sermons was to continue the tradition of practicing moral behavior and to explain the precepts of Christian theology.

In chapter 2, the author reveals new late-medieval techniques that aimed at establishing a discourse with the laity, especially the "illiterate." VF's sermon structure approaches that of Thomas Waleys', which includes etymologies, derivatives, composition, interpretation, equivocation, and affinity among words. VF does not overdo any of these techniques, including the use of *exempla*.

Chapter 3, "Del jo real al jo ejemplar," contains the most original analysis. Martínez Romero found that the "jo" of the internal discourse controls the "jo real" (i. e. VF's experiences, ideas, feelings), characterized by his sincerity. The "jo eficaz," which produces a positive attitude in VF's audience toward what he preaches, includes personal *exempla*. In VF's traditional tri-partite sermon structure, the "introducio" is basically straightforward, whereas the third division, "divisio thematis" contains visual, explicative, and concrete elements. Here VF speaks directly to his audience, questions them and solicits answers in a way that resembles a conversation. In addition, VF's exemplary role (events in which he participated or which he witnessed) adds to his authenticity and authority. The author also finds three forms of *exempla* (personal, historic, hagiographic) and a third voice, that of the "reportador(s)" who transcribe his sermons.

VF's audience is the subject of chapter 4. The author begins by rejecting the strict delineation between *literati* and *illiterati* in favor of an "escala de sapiència." On the tradition that VF spoke in different tongues, he answers that in some cases the *literati* were used to the sermonic questions and comprehended theological references, whereas audiences, in general, were familiar with hagiography. Gestures also contributed to comprehension.

VF introduced in his sermons Catalan, Latin, Hebrew, and Greek words that he explained. To arrive at an idea of the composition of his audiences, the author analyses these "explicacions" in terms of "raonables," "interpretatives," and "encadenades." However, he warns that this schema, although useful, does not account for variables such as differences between the languages in speech and in the text. Most of the "explicacions" derive from Isidor's *Etymologiae* and Jerome's works. The author concludes that despite the more "scientific" sermons, VF preached to a mixed audience and had no literary pretensions.

In chapter 5, subtitled "La dona i el matrimoni," Martínez Romero prefers to characterize VF's ideas on women within a social discourse and censure. He begins with the Aristotelian idea of the female and addresses *topoi* common to medieval discussions (ex. woman as seducer, her obsession with lavish dresses, envy, dependence on the male who is also chided for sensuality and indecent dress). The discussion on the married woman reiterates topics in

the works of Francesc Eiximenis, perhaps due to common patristic and canonical sources.

In the last chapter, "*la performance vicentina*," the author adds to studies by Roc Chabàs and Joan Fuster on theatrical aspects of the sermons. Based on studies by A. Deyrmond, F. Massip, and others, the author attempts to determine if VF's gestures, dialogue with the faithful, onomatopoeia, etc., fall within the category of spectacle, theatrical style, or declamatory mimicry. The author rightly decides in favor of a spectacle in which VF introduced practices used in theater in order to produce the preacher's message to his brethren.

Martínez Romero's book is an important contribution to VF studies, especially because it is, to my knowledge, the only book-length study on VF sermons that incorporates modern critical approaches to literary analysis. The author prepared well for this study by reading leading biographies on VF (V. J. Antist, H. Fages) as well as literary studies (Chabàs, Fuster, M. de Riquer among others). In his introduction, the author suggests a reevaluation of VF as a historical figure stripped of his legendary character. I agree that his role in the "Compromis de Casp" must be reevaluated, according to both the author and Germà Colón, who wrote the "Presentació" to this volume. Shunned by literary critics and historians, excepting professors who have studied or teach at the University of Valencia and theological faculties in Barcelona and Valencia, with few exceptions such as Pedro Cátedra, in-depth, original studies on VF have been neglected. Hopefully Martínez Romero's book will spark further interest in VF, including historical studies on this important medieval figure.

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MIRET I SANS, Joaquim. *Cafè i quilombo: els diaris de viatge de Joaquim Miret i Sans (1900-1918)*. Ed. Philip D. Rasico. Barcelona: Institut d'Estudis Catalans, 2001. 256 p.

Philip Rasico's edition of Joaquim Miret i Sans's diaries (1900-1918) provides the reader with a biographical source on one of the turn-of-the-century scholars who began historiographical and philological studies that furnished valuable groundwork for later scholars. Rasico's two prefaces specify that Miret's diary falls within the autobiographical subgenre travel literature. He also traces Miret's life from birth (1858) in Barcelona to final plans to travel to Portugal that never materialized. Having inherited a fortune in real estate, Miret lived a comfortable life as an independent researcher and traveler. Rasico provides pertinent information on Miret's scholarship, especially in northwest Catalonia and in collaboration with F. Carreras i Candi. Lastly, he analyses the term "quilombo," of West African origin, which came mean "a brothel" first in the Spanish of Argentina and later in Castilian Spanish.

The diaries, first drafts of Miret's travels, contain his impressions of foreign visits and accompany his meticulous expense accounts of each trip. He tended

to use Spanish more than Catalan in early diaries, but after 1909, and especially 1914, when confined to Iberia during World War I, he preferred Catalan. Entries contain geographical descriptions, ways to travel, impressions of museums, opera, theater, etc.

The many cities Miret visited and leading scholars he met is indeed impressive. More than 60 major cities are mentioned. He spent time in every Spanish province except the Canary Islands, visited every southern European country, most northern European nations, and some eastern European states. In his description of visits to Istanbul, Turkey, and North Africa (pp. 47-54, 137-43) Miret's enthusiasm and positive attitude toward Muslim culture and religious practices (ex. dervish dancing, burial rites) is evident. He also sought out Jewish scholars and communicated with Sephardic Jews. England (83-90, 106-11) impressed him with its museums. In fact, his only negative mention in the diaries is the opera at Covent Garden and at Budepest (57, 88-9, 107). Miret praised northern and central European cities where German was spoken: the museums of Berlin (148-50), the buildings of Leipzig (151), the countryside of Geneva and Basil (158-9). Brussels and Frankfurt were truly international cities (159-60). During this visit Miret saw and described a Europe now partially lost to us after two devastating world wars. He also remarked on the beauty of Versailles, the countryside of Madrid.

The motivation of most of these travels was to research and maintain ties with Hispanic and foreign members of the Institut d'Estudis Catalans and the Real Acadèmia de Bones Lletres de Barcelona. Therefore, Paris was his most visited destination, where he researched, donated his works to the Bibliothèque National, and visited friends such as R. Foulché Delbosc, Moisès Schwab, and A. Morel Fatio. Miret's diaries at times appear to be a "who is who" of the leading scholars of medieval Hispanic studies and philology. Among the many, M. Menéndez y Pelayo, R. Menéndez Pidal, Adolfo Bonilla, Jean Regné, Rudolf Beer, Paul Meyer, Hermann Suchier, Bernhard Schädel, Moise Schwat. Numerous scholars of Catalan-speaking areas are mentioned, including close friends Carreras i Candi, A. Rubió i Lluc, and in later years Jordi Rubió i Balaguer.

Rasico's edition is an informative and worthy study of one of Catalonia's leading early twentieth-century scholars. It is hoped that other studies on the lives and works of these pioneers in Catalan historiography and philology will follow.

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