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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.

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) Rafael Alemany Ferrer, Guia bibliogràfica de la literatura catalana medieval / Pep Balsalobre and Lúdia Ayats
Quèrn. Repertori bibliogràfic biennal de literatura i llengua catalanes de l'edat mitjana i l'edat moderna (Curt. Wittlin).
- 2) Annamaria Annicchiarico, Varianti corelliane e "Plagi" del Tirant: Achille e Polissena (Curt. Wittlin).
- 3) Andreu Bosch and M.A. Susanna Sanna, Històries de l'Alguer, entre la marina i la campanya. (Carme. Oriol)
- 4) Maria Conca and Josep Guia, Els primers reculls de proverbis catalans. Curt Wittlin)
- 5) Roberto J. Gonzalez-Casanovas, The Apostolic Hero and Community in Ramon Llull's "Blanquerna": A Literary Study of Medieval Utopia (David.J. Viera)
- 6) Miquel Martí i Pol, Vacation Notebook (Ronald. Puppo)
- 7) Josep Massot i Muntaner, Escriptors i erudits contemporanis (Curt. Wittlin)
- 8) Vincenzo Minervini, Llibre del plant de l'hom (Curt Wittlin)
- 9) Joaquim Molas, Obra crítica (Lluís. Meseguer)
- 10) Edgard J. Neugaard, Anthology of Catalan Folktales (David. J. Viera)
- 11) Renada-Laura Portet, La Viole et l'or: les amours véritables de Guillem de Cabestany (Kathleen. McNerney)

REVIEWS

1. ALEMANY FERRER, Rafael. *Guia bibliogràfica de la literatura catalana medieval*. Biblioteca de Filologia Catalana 1. Alacant: U d'Alacant, 1995. 184 pp.

2. *Quèrn. Repertori bibliogràfic biennal de literatura i llengua catalanes de l'edat mitjana i l'edat moderna*. Comp. PEP BALSALOBRE and LIDIA AYATS. Dir. Albert Rossich and Lola Badia. Vol. 1. Girona: U de Girona, 1995. 112 pp.

Students beginning work in French, Spanish, German or English literature have no difficulty finding in any library one or more cumulative bibliographies. But for their studies in Catalan they have to consult many single issues in series such as *The Year's Work in Modern Language Studies*, the bibliographies of the Modern Language Association (now on CD-ROM), the "Boletín bibliográfico de la Asociación Hispánica de Literatura Medieval," Father Perarnau's "Arxiu de Textos Catalans Antics," the journals "Llengua & Literatura," "Revista de Filología Española" (or "Hispánica"), and one or two more. Monographic bibliographies are only available for Ramon Llull (Rudolf Brummer, *Bibliographia Lulliana, 1870-1973* [Hildesheim, 1976] brought up to date in "Randa" 19 [1986]: 153-98) and Eiximenis (David Viera, *Bibliografia anotada de la vida i obra de Francesc Eiximenis*. [Barcelona, 1980], second edition forthcoming). Bibliographies are not of much use if they are old (e.g., *Estudis sobre la llengua i la literatura catalanes*, vol. 1, Antoni Badia, *La llengua, 1950-1975*, vol. 2, Josep Massot, *La literatura, 1950-1980* [Barcelona, 1976/1980]), or if they are hard to find (e.g., Eulàlia Duran-Josep Solervicens, *Orientacions bibliogràfiques sobre literatura catalana moderna, 1474-1833* [Barcelona, 1993]). On the other hand, the much improved second edition of the *Bibliography of Old Catalan Texts*, worked on by Vicenç Beltran and Gemma Avenoza, is long in coming (see their article in *Actes del Novè Col·loqui Internacional de Llengua i Literatura Catalanes (Alacant / Elx 1991)* [Barcelona, 1993], vol. 2, 223-38. Note: the coment added in *Quèrn* after the reference to this article belongs to a missing entry: Joan Torruella's presentation of the Arxiu informatitzat de textos catalans medievals, which is published in the *Actes* right after Beltran-Avenoza).

There is an obvious need for convenient and reliable bibliographies of Catalan literature. The two books we announced here cover the field from two possible angles. The *Guia* from Alacant limits itself to medieval literature, but lists publications regardless of their year of publication, while the *Quèrn* from Girona includes only "studies and editions published in 1993 and 1994" (9), but this exhaustively, and for medieval and modern literature.

Alemany explains in the short "Introducció" that his only goal in compiling his "modest" *Guia* was to help students. This, I think, he achieves. Someone who has to find out quickly, for example, where works of Roís de Corella are published, can go to chapter XIII and find references, in alphabetical order, to Almiñana, Carbonell, Martínez Romero, Miquel i Planas, Soldevila, etc. In my opinion, each of these entries needs a short comment. But the *Guia* limits itself to just listing books and articles, even if their titles are vague or incomplete. In this respect, a "guide for students" should do more. I also think students should be told the first names of the scholars listed.

The *Quèrn* from Girona, on the other hand, adds a comment to about every eighth of its 713 entries. Some notes are quite long, for instance if they list the articles reprinted in a book. Others are short, but add important details, for instance that an article about "poètica castellana" also studies the Valencian writer Anyes, who is then cross-listed in the useful index (109-12). (Such an index is lacking in the *Guia*.)

More than Alemany, the team from Girona guided by Albert Rossich and Lola Badia seems to have worked with a computerized databank. That method lead to the repeated use of unabbreviated bibliographical references to journals and editions of conference proceedings. For instance, each item taken from the *Actes* of a colloquium of the AILLC needs five lines (and each entry contains the printing error "Abat Oliva"!). The *Guia* uses more abbreviations (for instance, PAM for "Publicacions de l'Abadia de Montserrat"; and the strange acronym ELLiLC for "Estudis de Llengua i Literatura Catalanes"). The *Guia* spells "Oliba" right, but has too many other misprints (Annichiarico; Wissenschaft; ELLiLC IV, ps. 1610; Pardue University; etc.).

Bibliographies are usually judged by their completeness, or, if they only present a selection of references according to the perceived needs of a particular audience, by their usefulness. I think that both publications discussed here pass the respective test. This is why I consider it even more regretful that they are unlikely to find the distribution they deserve. It is highly unlikely that they will ever be placed next to Bossuat, Simón-Díaz, Langosch, Quérard, Aguilar, the *Internationale Bibliographie*, etc., in reference rooms in libraries outside the Països Catalans, or that undergraduates are going to buy them.

There is one new technology which allows us to achieve nearly total affordability and accessibility for bibliographies, while also making emending, annotating and updating them quite easy. Our students, who know how to search comprehensive bibliographies by keywords, truncated titles, half remembered names of authors, etc., have no idea how many hours their professors have spent turning pages in volume after volume of annual publications which were excluded from borrowing. Thanks to the Internet we now can access, search and excerpt, from our offices, cumulative databases wherever they are stored.

This, I am sure, is also the future for bibliographies of Catalan literature. We could envisage one all-encompassing website for Catalan literature (and civilization), or several specialized electronic databases. The "Boletín bibliográfico de la AHLM" will soon be searchable by computer. *Tirant lo Blanc* already has his own subdirectory on the website uv.es/lemir (Literatura Española Medieval y del Renacimiento) at the University of Valencia. How about starting a homepage for Ausiàs March at the Universitat x, one for Francesc Eiximenis at the Universidad y, one for Mercè Rodoreda at the University z?

An electronic bibliography can not be bound in leather to be placed on the desk of the director of a funding agency, or the Dean of one's Faculty. There are also other reasons why some people might still prefer a printed bibliography to an "invisible" database. But I hope that the criterion of usefulness—which includes accessibility, price, ease to be corrected, completed and updated—will soon be considered by everyone the most important one.

Quern can now be consulted at the University of Girona homepage, WWW.UDG.ES, after going through the following nodes: Serveis - Biblioteca - Documentacio - Quern.

CURT WITTLIN

UNIVERSITY OF SASKATCHEWAN

ANNICCHIARICO, Annamaria. *Variants corelliane e "Plagi" del Tirant: Achille e Polissena*. Biblioteca della Ricerca, Cultura Straniera 72. Fasano di Brindisi: Schena, 1996. 103 pp.

Annicchiarico, professor at the University of Rome III, is known to Catalanists for her excellent critical editions of *La Fiammetta catalana* and of *Fronchino e Brisona*. She was part of the team which published the Italian *Tirante* and she has made Corella's *Caldesa* accessible in Italian. Now she presents us with a definitive edition of the letters Corella imagined Achilles and Polyxena to have exchanged after Hector's death. She edits the text twice: once according to ms A—with B's variant readings in the apparatus—and, on facing pages, according to ms C (78-87). Finally she translates the letters into Italian.

The rest of the book (7-67) offers much more than just an introduction to the edition. Annicchiarico first introduces the three manuscripts, and then compares the readings they transmit. The explanation that the differences between mss A and B on the one hand, and ms C on the other, are due to scribal interventions, is discarded in favor of the conclusion that we are dealing here with *fasi redazionali distinte*, that is, revisions made by Corella himself.

Annicchiarico then proceeds to a second topic. Achilles' letter to Polyxena becomes in chap. 369 of *Tirant lo Blanc* the missive the governor of Agramunt sends to Plaerdemayida. (Compare also in chaps. 188 and 246 the letters Diafebus writes to Estefania, and Carmesina to Tirant.) This has already been observed by Albert Hauf in his very important paper printed in the *Actes* of the Ninth International Colloquium of the AILLC ([Barcelona: Publicacions de l'Abadia de Montserrat, 1993] vol. 2, 69-116). The copy in the *Tirant* is closer to the corellian text as transmitted by ms C than by mss A and B. One example: In *Tirant* we read "Faç fi, tement la tarda de mon scriure no metès en perill...", which corresponds exactly to ms C of the *Lletres*, while mss A and B read "Abandone la ploma, tement la tarda de mon scriure no meta en perill..." Which of the two versions represents a revision of the other is difficult to decide. Both are rethorical elaborations: "faç fi" is an alliteration, "abandone la ploma" presents a rhythmic *chrysus*. "Abandone la ploma," as Annicchiarico points out 42, is used by Corella also in the *Lletra consolatòria*, and Josep Guia informs me (e-mail dated Sept. 8, 1996) that combinations of "la ploma" with verbs such as "acceptar / regir / donar esforç a / estendre" can be found repeatedly in Corella. On the other hand, according to Guia, we find in the *Tirant* the expression "donant fi a la ploma" (chap. 115) and "la ploma he

presa" (chap. 247). This situation makes it difficult to decide which of the manuscripts of the *Lletres* presents revisions, and raises doubts if such changes do indeed have to be attributed to Corella himself. Be this as it may, this situation has no bearing on the question if the quotations from works of Corella we find in the *Tirant* have been introduced by Martorell himself.

Since Josep Guia had not yet published his list of about one-hundred and fifty quotations from works of Corella found in the *Tirant* (see now *De Martorell a Corella; descobrint l'autor del "Tirant lo Blanc"* [Catarroja-Barcelona: Afers, 1996])—a mass of evidence which leads him to the conclusion that only Corella himself could have interpolated them so perfectly—Annicchiarico does not discuss this hypothesis. She only deals with the question of *how* MARTORELL could have received all those texts by Corella. Finding inspirations in Joan Fuster's lecture at the above mentioned Ninth AILLC Colloquium (*Actes* 5-23), she draws a vivid picture of literary cenacles held among the dozen of *lletraferits* in mid-fifteenth Valencia. At those meetings, or by correspondence, drafts of works in progress (*bozze, appunti, scartafacci*) were discussed and exchanged. Everybody knew what his friends were working on, and tried to hell in response to the old objection that Martorell would not have accepted help from the much younger Corella, Annicchiarico suggest that he might have got hold of the works of the aristocratic student of theology through intermediaries.

So far, so good. Let us assume Martorell *did* have at his free disposal the pre-1464 *opera omnia* by Corella. But then what? Is it really believable that he should have conceived a plan to turn his fantasies about *Tirant* into a novel while at the same time forcing himself to use therein scores and scores of passages, phrases and expressions he had found, in different contexts, in the works of Corella? When Martorell stole the page Villena had composed as dedication for his *Hercules* and reused it in a dedication of a translation of his own—the loose page finally ended up as a confusing introduction to the *Tirant* (all this as I see it)—, he saved himself some time and effort. But by deciding to intercalate dozens of phrases taken from Corella into his story of the *Tirant* he would have made his work as writer much more difficult, for no apparent gain or reason.

The question is not how plagiarism was judged in fifteenth century Valencia, but how "quoting other authors"—from copying passages to echoing typical expressions—fits into the time-independent process of literary creation. To amplify an existing text—one's own or somebody else's—with interpolations—of new or borrowed materials—was a somewhat mechanical procedure medieval writers were quite familiar with. But *Tirant*-scholars had always been in agreement that Martorell did not have time to revise the rough draft of his book; and we all believed this even before it was discovered that Martorell handed over twenty-seven unbound querns entitled *Tirant* to the money-lender Galba "more than fourteen or fifteen months" before the end of April 1465. That Martorell wove all those phrases from Corella into his work at the very moment of composing it seems quite impossible, given the psychological processes which underly the act of any literary creation. For other reasons it is just as impossible that a third person—for instance, Galba—would have been capable of achieving such a perfect interpenetration of thought and wording between texts coming from two other minds. (This

argument is well demonstrated by Hauf, mentioned above.) Picture the following: Corella's *opera omnia* are placed next to Martorell's 1464 manuscript of the *Tirant* and made to explode. Hundreds of pieces, big and small, are hurled into the novel, and almost all—there are notable exceptions!—get stuck at places where they fit surprisingly well into a new context. A miracle? Yes, one does have to believe in miracles if one considers Martorell willing and ready to compose his *Tirant* while always keeping phrases from Corella in his mind just in case one or the other fits into what he was writing. One also has to believe in miracles if one considers Galba—or any other third person—willing and gifted enough to cut Corella's works into dozens and dozens of elements and then find places for them in Martorell's novel.

There was only one person who had the time, training and inclination—and, obviously, knowledge—to amplify Martorell's manuscript with "corellian" material: Corella himself. But why didn't he just revise and expand the *Tirant* writing freely, inventing new images and phrases, instead of quoting literally from his own works? And if he *did* add completely new passages and chapters of his own as he went along copying Martorell's manuscript, why did he also interpolate quotations from his "published" works? As a literary game? To throw inquisitors off track? As a hint to some of his contemporary readers? As a challenge to literary detectives of the 21st century?

Annicchiarico is to be thanked for her definitive new edition of Corella's *Lletres fingides d'Aquil·les i Polixena*. As my comments have shown, she has also done a good job at provoking much needed new thinking about the following, most vexing, question: Can we reasonably assume that the 1490 edition of the *Tirant* is a totally faithful transcription of the manuscript Martorell had abandoned into the hands of Galba in late 1463 or early 1464, a year before he died?

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BOSCH, Andreu, and M. A. SUSANNA SANNA. *Històries de l'Alguer, entre la marina i la companya*. Barcelona: Rafael Dalmau, 1996. 108 pp.

Històries de l'Alguer, entre la marina i la companya constitueix una recent i molt interessant contribució al coneixement de la literatura oral algueresa. Els vint-i-cinc textos que aplega el recull són el resultat de la selecció i posterior transcripció d'un conjunt d'entrevistes que els professors Andreu Bosch i M. A. Susanna Sanna van realitzar durant l'any 1996 a sis informants algueresos (tres dones i tres homes d'edats compreses entre els 59 i els 84 anys).

L'objectiu del llibre és fonamentalment didàctic, ja que els autors van plantenjar-se la recollida d'aquests materials orals perquè servissin de base i de motivació per a l'ensenyament de la llengua i de la cultura catalana a l'Alguer. El llibre es proposa, tal com assenyalen els mateixos autors en el pròleg, recuperar els referents culturals algueresos i revaloritzar les formes lingüístiques pròpies del català de l'Alguer davant del perill de substitució

lingüística que representa la progressiva presència de l'italià en la societat algueresa.

El llibre està estructurat en sis capítols, cadascun dels quals aplega els textos d'un informant diferent. Al començament de cada capítol, hi ha una fitxa amb les dades de l'informant i una altra amb les dades de la persona que ha realitzat l'entrevista. En aquestes fitxes s'inclouen diverses dades biogràfiques referides a l'informant i a l'entrevistador, però a més hi figuren altres dades referides a les aptituds, gustos i habilitats dels informants, i a les condicions en què s'ha fet d'entrevista (si es tracta d'una primera o una segona entrevista, si l'informant i l'entrevistador es coneixien prèviament, si hi participava altra gent, etc.).

Els textos es presenten amb una entrada numèrica i un títol indicatiu del seu contingut i, a continuació, hi figura la transcripció del text. La transcripció està realitzada amb uns criteris rigorosos de respecte a les fonts orals, de manera que s'hi veuen reflectides tant les particularitats lèxiques, morfològiques i sintàctiques de la llengua algueresa com les particularitats narratives dels informants, que moltes vegades marquen incisos en el desenvolupament del fil argumental per matisar, precisar i explicar aspectes de la narració o del seu context.

Els autors han tingut l'encert de presentar una transcripció acurada, amb notes que expliquen el significat d'alguns termes lingüístics de difícil comprensió, i han respectat els mots i les frases que, per exigència del relat, els informants utilitzen en una llengua que no és l'algueresa, tot i indicant aquesta característica amb una tipografia diferent.

Des del punt de vista del seu contingut, el llibre proporciona una mostra de diversos gèneres de la literatura oral. En general, es tracta de relats d'experiència personal i succeïts que aporten dades sobre els costums, les creences i les formes de vida del passat més recent de l'Alguer. Molts d'aquests relats contenen altres peces d'interès folklòric, o bé aporten informació valuosa sobre l'ús de determinades formes de la literatura oral. Per exemple, el text núm. 3, "Lo batiar d'un temps", explica diversos costums relacionats amb el naixement i el bateig d'una criatura, i acaba amb un proverbi alguerès que no s'entendria bé si no s'hagués llegit prèviament la informació que dona la narradora respecte a un d'aquests costums. D'altra banda, el text núm. 1, "Quan jo era minyona a l'Alguer...", explica els records de la informant sobre la vida a l'Alguer quan ella era jove i acaba amb una descripció detallada sobre l'ambient en què s'explicaven les rondalles.

En el llibre, s'hi troben també representats altres gèneres de la literatura oral: una rondalla (text núm. 6), una història de por (text núm. 7), una història d'ànimes en pena (text núm. 9), una tradició explicativa d'un renom (text núm. 18) i diverses cançons (textos núm. 5, 8, 11, 12, 14, 22, 23, 24, 25). Sovint es presenten dins del context que els ha fet possible i amb referències a la funció i, fins i tot, a la interpretació que en fan els mateixos informants.

En aquest sentit, el text núm. 5 presenta, a més del text i del context de la cançó, la interpretació de la informant, amb la qual cosa el lector va copsant el sentit de la cançó a mesura que la informant, amb els seus comentaris, en va descabdellant el significat. El text núm. 6 és una rondalla que inclou, al final, l'explicació de la informant sobre la funció de la rondalla com a portadora d'uns determinats valors. Altres vegades els textos es presenten de forma

independent, sense que hi constin les dades funcionals i contextuals esmentades. Per exemple, algunes de les cançons (de les quals únicament es presenta la lletra) no contenen cap altre tipus d'informació.

En definitiva, tot i que els autors insisteixen en l'objectiu fonamentalment didàctic del llibre, el seu plantejament no és exclusivament escolar, sinó que té l'avantatge de possibilitar-ne una lectura polivalent. Per aquest motiu, és ben segur que el llibre interessarà a un divers públic lector: a la persona que busca únicament el gaudi i el plaer de l'art; a l'especialista en llengua i al dialectòleg, interessats per la riquesa de les formes lingüístiques autòctones; al professor, que agrairà la publicació de nous materials que li permetin preparar propostes didàctiques per als seus alumnes; i a l'especialista en literatura oral, que hi veurà mostres de diferents relats tradicionals, presents també en altres àrees culturals, però matisats en aquest cas per la particular manera de veure el món de la societat algueresa.

CARME ORIOL

UNIVERSITAT ROVIRA I VIRGILI

CONCA, Maria, and Josep GUIA. *Els primers reculls de proverbis catalans*. Biblioteca de cultura popular Valeri Serra i Boldú 7. Bellpuig: Ajuntament; Barcelona: Publicacions de l'Abadia de Montserrat, 1996. 326 pp.

Proverbs are fascinating. Not so much when read in a dictionary, when it it becomes obvious rather quickly that not all of them are gems of timeless wisdom. Proverbs are more interesting when someone integrates ("contextualizes") them in a story, just as Cervantes has Sancho Panza do in the *Quijote*. But between popular oral use, literary use, and scholarly compilations, there was always a frequent give and take. Relatively early writers, such as Eiximenis, still had to learn folksy aphorisms by listening to the people, but they knew the appropriate linguistic format from their studies of the Bible and of Latin schoolbooks, where they learned the technique of encoding pithy sayings and catchy metaphores in mnemonic phrases, with or without rhymes or rhythms. Humanism and Renaissance gave rise to an academic interest in proverbs, tinted if not tainted with patriotic pride of having found in one's own language more proverbs than were listed in collections from other countries.

Maria Conca and Josep Guia have to hide somewhat their satisfaction of having been able to demonstrate in their book that many proverbs listed in certain collections as "Spanish" are actually translations of Catalan sayings. (In an earlier article, under the title "D'un complex d'inferioritat proverbial," *Caplletra* 18 [1995]: 177-210, the two authors have show how Catalan paremiologists often wrongfully declared the Catalan originals translated from Spanish.) They do this with impeccable methodology, while throwing light also on many other aspects of medieval proverbs and proverb collections. The husband-and-wife team comes well prepared: Maria Conca has published an introduction to *Paremiologia* in 1987 (Valencia: University of Valencia), the

anthology *Els refranys catalans* in 1988 (rpt. 1993, Valencia: Tres i Quatre), and wrote her doctoral dissertation in 1994 on *Teoria i història dels proverbis catalans*. Josep Guia, mathematician by training, excels in applied comparative phraseology. He detects proverbial sayings even in diluted forms, when the original wording has been changed. Their book inspires full confidence and demonstrates a solid method.

Their main conclusion is the following: Towards the end of the fifteenth century, a certain Father Dimas published in Valencia a collection of Catalan proverbs. A copy of it was still seen in Barcelona seventy years ago, but it is now totally unknown. In 1512 Hernando Colón had bought in Lleida a copy of an edition published in Barcelona in 1511. That was not the first printing, since there had been an edition of a Spanish translation of Dimas' Catalan proverbs already in 1509, with the title *Refranes famosíssimos y provechosos glosados*. Reprints were made in 1510, 1515, 1524, 1529, 1541, 1602, and 1624 (descriptions 78-90). Those Spanish editions offer two hundred and eighty proverbs. Conca and Guia dedicate the central part of their book (112-252) to a detailed analysis of forty of them, from diachronic and linguistic points of views. Other chapters of their book present a historical-theoretical introduction, or closer looks at the following proverb-collections: *Romancea proverbiorum* (37-47), Anselm Turmeda's *Franselm* (the *Llibre de bons amonestaments*, a primer for rural schools until 1821), Joan Esteve's *Liber elegantiarum* (63-68), the *Refranys rimats* (74-76, with edition), Pedro Vallés' *Libro de refranes*, Saragossa 1549 (253-58), and Hernán Núñez' *Refranes o proverbios en romance*, Salamanca 1555 (259-89). The book concludes with an thematic index of all proverbs mentioned (291-306) and an extensive bibliography (307-24).

Indications that a proverb in the Spanish *Refranes* is a translation of a Catalan original are most often of a linguistic nature. "De mal justo vino el conejo, y diablos leváronse el pellejo" is proverb V.6 in the Spanish edition of 1509. "justo," as a noun, is not otherwise known in Spanish, while Coromines (DECLC 4.931) found in Old Catalan several examples of the noun "just," form he derives from Latin IUS. The proverb in Dimas' lost book probably read "De mal just vingué l'anyell, i diables s'emportaren la pell." Once "just" as noun disappeared from Catalan, the proverb had to be reformulated. A collection from 1928 contains the reading "Si molt just te ve l'anell, et farà mal en la pell" (maybe not authentic). Much earlier, the beginning of the old Catalan proverb had been changed into "De mal guany..." This form lead to a strange reading in a Spanish manuscript: "De mal guan viene la oveja...", which three modern researchers, ignorant of Catalan, edited as "De mal guau...", "De mal quan..." or "De mal cabo..." The original "anyell" was translated by some with "cordero," which, however, does not rhyme with "pellejo." "oveja - pelleja," "conejo - pellejo," or "consejo - pellejo," reestablish a rhyme, but not without linguistic or semantic difficulties. (For more details see 151-58.)

Another example (see 185-91): In two places Eiximenis uses the proverb "En lonc camí e en estreta maisó, coneix hom son companyó." Maybe Dimas had read it in the *Terç* or the *Dotzè*. The Spanish translator, losing the rhyme, at least introduced an assonance: "En chica casa y en largo camino se conosce el buen amigo." Since the underlying general idea is expressed in the Bible as "in malis," in Cicero as "in re incerta," etc., we find as variations on the theme

allusions to "en desgràcia," "en perill," "en malaltia," etc. This last "metaphorization" could be expressed also as "en llit," which, translated as "en cama angosta," takes us right back to the Catalan "estreta casa," modernization of the old "estreta maisó." Once more, it is in the Old Catalan version that the basic idea has found its most genuine formal and semantic codification.

It was often difficult for Conca and Guia not to get sidetracked away from their main goal, that is, their demonstration that the very successful compilation of *Refranes glosados* is a translation of a lost book by Father Dimas from Valencia. But their references to dozens of collections of proverbs, in several languages, make for interesting reading, and nobody is going to mind that they demonstrate their method in forty examples. To some extent, they lay in their book the groundwork not only for a social and literary history of Catalan proverbs, but also for a comparative and diachronical dictionary of Catalan proverbs, two major projects the team is considering for the future. But let's be patient: *Omnia in tempore*: "Totes les coses adoba lo temps."

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GONZÁLEZ-CASANOVAS, Roberto J. *The Apostolic Hero and Community in Ramon Llull's "Blanquerna": A Literary Study of Medieval Utopia*. New York: Peter Lang, 1995. 161 pp.

This study represents an ambitious task of classifying Llull's *Blanquerna* according to genres, Llull's purpose, and the reception of this work among readers/listeners. González-Casanovas set out to prove that *Blanquerna* should be classified as a hybrid genre of hagiographic fiction and "novel-sermon." It is likewise an "exemplary" narrative because it contains *exempla* and didactic accounts that feature characters acting morally and because it reconstructs the apostolic model by modifying it in terms of spiritual mediation, communication, and reception. Lastly, this author conceives of *Blanquerna* as a social-religious utopia, based on Llull's interpretation of exemplary literature (biblical, homiletic, and hagiographic), according to his description of apostolic mission and the evangelical reforms of the late Middle Ages.

The author divides his monograph into five chapters. In the first chapter he applies the "reception" theories of Hans Robert Jauss to the function of *Blanquerna* as a missionary utopia. The term "reception" here is understood in several ways: Llull's conception of the example in the Gospel, society's reception of their preachers' exemplary teaching, the readers' understanding of the model missionary community portrayed in Llull's "novel-sermon," and late-medieval Christians' reception of the Gospel as the clergy and laypersons present it to them. Llull's personal experience, particularly his conversion and missionary labor, and the numerous influences on him (troubadoursque,

Cistercian, Franciscan, Sufi, etc.) combine with medieval arts of preaching, to which Llull dedicated several of his works, and other didactic narrative forms to make *Blanquerna* a fictional sermon and practical guide for Christian learning for laypersons, preachers, and missionaries.

In chapter two the author insists that, in creating *Blanquerna*, Llull brought together the contemporary art of preaching with religious and secular literary genres of his time to produce exemplary history and teachings of a fictional, middle-class saint, one who was to serve as a new model of sainthood for his contemporary society. He reviews possible literary influences on Llull (mostly model guides to Christian life) and emphasizes the contemporary character of *Blanquerna*, which reflects changes in Christendom and the mendicant ideal of combining mystical worship with theological learning and moral preaching. By uniting these tendencies, *Blanquerna* becomes hagiographic fiction that provokes Christians to focus on Christ's Passion.

In chapter three, the author compares *Blanquerna* with the Castilian *Barlaam e Josafat* because of similarities in biblical symbols and parables, their popular sermonic aspect, and the emphasis on evangelical conversion and apostolic missions at different periods in Church reform. He finds similarities: a youthful protagonist who pursues the eremitical ideal, the pilgrim in search of a spiritual domicile; both works reflect the reception of piety on contemporary Christian society, both offer us a model through which we might understand the late thirteenth-century parabolic process, and both develop hagiographic symbolism through a parabolic process of interpretation. Differences in both works include: *Barlaam* is a medieval debate on contemplation and action, while *Blanquerna* is a mixed genre; in *Blanquerna* the emphasis is on hagiography, and its protagonist is more integrated into social and Church institutions; and the conversion process differs in both works. But the salient difference involves their use of parables: *Barlaam* is based on a central parable, the jewel, whereas Llull's work contains a series of model parables based on popular and profane techniques to transmit the Gospel message.

In chapter four González-Casanovas states that *Blanquerna* reflects thirteenth-century papal reforms (an emphasis on the devotion of the laity) and the emergence of lay preachers who lead by word (interpreting the Gospel) and by example. Llull further divides exemplary devotion into sacred conversation, mystical dialogue, and pious reception, all of which bring Christians closer to Christ (contemplating His Passion), and create such an intense love for Him that they are willing to suffer martyrdom.

The last chapter serves to bring together ideas from previous chapters to uphold the belief that Llull's mission in writing *Blanquerna* was to create a utopian parable. Historically his evangelical devotion and apostolic preaching mirror the evangelical agenda of Augustine, Francis, and Bonaventure, specifically Franciscan reforms (Fourth Lateran Council) and the duality of Augustine's Two Cities. He further compares the Christian community to that of God's chosen people, and believes that heroes (knights, minstrels, lay preachers) will issue forth from the former community. At the heart of his conversion is the sermon, in which parables reform and transform Christians so that they become like Christ. In short, Llull's purpose in writing *Blanquerna* was to create an exemplary work on the apostolic life and mystical experience.

The special value of González-Casanovas' book is that it brings together critical approaches (historicism, reception, hermeneutics, genre, and rhetoric) to produce specific arguments for his theses. In his notes he directs the reader to these approaches and to the themes, thought, influences, genres, and motives in Lull's *opus*. Appendices included contain a chronology of Lull's life and works, a table of chapters from *Blanquerna*, *Libre de contemplació*, *Felix*, *Art major de predicació*, and *Art abreuçada de predicació*, as well as a comprehensive Select Bibliography divided into three parts: B1 (works by Lull and translations of his works); B2 (studies on Lull); B3 (other studies).

I found only three minor errors in the monograph: a typographical error (hat>that) (31); the reference (41) "Viera 1990 (*Libre de Santa Maria*)" is not given in the bibliography (B2, 145), although the study in which it appears (Lull Homage 1990) appears on 140; Francesc Eiximenis is given the title "bishop of Gerona" (33). Although it is generally agreed that he was born in Gerona, Eiximenis held only one bishopric, that of Elne (France) (1408-1409), where he died presumably serving in this ecclesiastical capacity.

By applying several critical approaches to Lull's *Blanquerna*, González-Casanovas brings out the hagiographic character of this work and its relation to the sermon's structure and message. Likewise, by combining information on Lull's life and sources that influences his parabolic hermeneutics of conversion, along with Jauss's socio-historical model of reception, the author makes clear the type of utopia Lull envisioned and longed for as he wrote *Blanquerna*. In short, this monograph is a significant addition to Lullian studies.

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MARTÍ I POL, Miquel. *Vacation Notebook*. Trans. Wayne Cox and Lourdes Manyé i Martí. Catalan Studies 15. New York: Peter Lang, 1995. 99 pp.

Neither too free, nor too literal. Poetry in translation must strike an edgy balance between source and target, creation and re-creation, the textual and the imagined. As Wayne Cox himself writes in "Translating Poetry: The Art of Ropemaking" (*Metamorphoses: Special Catalan Issue*, April 1997), the process of poetic translation is like that of making rope:

translators take the strands of language, culture and spirit found in the original and weave them into a new form, a rope that links the voice of the original to the minds of a new audience.

This is exactly what Wayne Cox and Lourdes Manyé i Martí have so admirably achieved in making prize-winning Miquel Martí i Pol's work available in English. It is (tapping once again Dr. Cox's phraseology) thanks to their skill in weaving the delicate threads of language into a lifeline, uncoiling just the right blend of free and literal, that the lyrical verse of the acclaimed Catalan poet from Roda de Ter has now safely crossed the Atlantic.

Effective communicative translation is a constant throughout the English versions in this Catalan Studies bilingual edition published by Peter Lang, which includes an engaging ten-page translators' introduction that acquaints the English reader with the poet and his work.

Behind *Vacation Notebook* lies a story of sheer human strength and vision. In the author's preface—written specially for this translation—the poet signals the “intense and emotional moment of fundamental change” in his life stemming from being diagnosed with multiple sclerosis in 1970. The disease triggered a rapid decline, but the poet's condition finally stabilized:

around the summer of 1974 it had already been almost two years since I had become a nearly disabled person who needed help walking, getting dressed, undressing, etc., and who, on top of this, had great difficulty in speaking. But these terrible circumstances had not destroyed my essential integrity; rather, they had provoked the discovery of an interior world rich enough to replace nearly always efficiently the lack of exterior incentives that my new situation implied.

It is to the summer vacation spent in the mountain village of Cantonigròs that same year of 1974 that the poet will allude in his poems, laboring in his home at Roda de Ter from February to December 1975.

The more than twenty volumes of poetry published by Miquel Martí i Pol, the bulk of which were written subsequent to the onset of the disease, testify to an indomitable creative spirit. Indeed, vacation signifies a time of uncluttering, of ousting the old to make room in the mind for the new. *Vacation Notebook* transports us to a room with a door that opens both outward and inward; out on an elusive world, yet back again to an elusive self. In that room, in that self, we catch a glimpse of our own world, of our own selves.

“Desert of the Days” is perhaps as good a point of entry as any into Miquel Martí i Pol's poetry:

Not to crush walnuts
like before, cracking them
with both hands,
not to lead the dance
nor to open paths
nor to disturb a cove.
Not to toll clappers
nor to sing with a full breath
nor to drink from a spout
nor to leave the house.
Neither to make love
or share the table,
to long for longing
and hope for hope.
Not to daydream
nor to tell tall tales
nor to invoke worlds

inhabited by old ghosts.
 Only to live, only
 in contact with words,
 with a sheet of paper
 always blank on the table,
 within the enclosed horizons
 of a small room.

Of course, running conspicuously through the desert of the days is the absence of an explicit subject: of an *I*, a *you*, a *we*. Still, the poem's parameters embrace all subjects. *Desire in the world is desire in the individual, where the individual is but one among the many.*

Yet solitude is burdensome. The unspoken subject of "I" (read as "Roman numeral one"—the volume's opening poem), is painfully aware that all manner of things are happening out there to countless *someones*. And so, making all the difference, it is the poet's peculiar condition that he must grapple with that which befalls him within the confines of his small room. From the shapeless anonymity of someone's desire he molds a poem of his desire, casting it back into the world, a lifeline flung to all those *someones*.

To the credit of the translators, this lifeline reaches the English reader as well. The Catalan decasyllabic verse of "I" is appropriately rendered in an English rhythm of accentual-syllabic meter with crisp, lively diction laying the Latin and Anglo-Saxon roots side by side, carving out and piecing each word, preserving all the art and meaning of the original, even as the enormous ashlar appearing in the poem preserve the rooms evoked therein.

In "Metamorphosis-III" the poet has *two eyes, searching and clear, / to scan the blue interior of silence*, where "searching" renders "agosarats." The translators have succeeded in re-creating the poet's art in English, and in making Martí i Pol's poetry work beyond its own pragmatic (cultural and linguistic) boundaries, beyond the gated grounds of source language and source culture.

Coming through clearly in several of the poems is Martí i Pol's intimacy with the night, enveloping the familiar in darkness; where darkness itself—negation of things familiar—becomes a familiar thing: *and the night, a mad virgin, / who slowly lets down her long hair ("III")*.

Another current flowing through the poems is nature as a source of personal strength, even when, as in "Rooms," darkness sets in: *a lost lake at the back of the mind / and a veil of mist that does not blur the eyes. Here again, all the alliterative force of the Catalan echoes through in English: Afterwards / a ray of sun that strikes the stones / will reveal the voices. Everything is known, / but so deeply it always astounds.*

Awareness of death also serves as a source of strength. The rhetorical force of "From This Death" stems from just the right mixture of the simple with the solemn. Here once more the translators' pragmatic innovation is decisive in rendering the Catalan *En tinc prou de morir-me decentment* by *I am content with dying decently*, mustering lyricism from lexical landscapes of varying reliefs, and making good the advice of the late David Rosenthal: "what must be translated is the tone, the impact, and the literary strength of the original and not just the words" (from an interview with Amàlia Rodríguez Monroy, *Quaderns de Traducció i Interpretació* [Bellaterra: UAB, 1986] 7).

Deep in the core of Miquel Martí i Pol's work lies the challenge of self-respect; where failure prevails, ultimately, only in the absence of courage and a wholesome sense of shame: *there are people / from everywhere, who one day see / themselves in a mirror, and no longer have / the courage or the shame to shatter it.*

Wayne Cox and Lourdes Manyé i Martí have successfully put into practice the fundamental tenets of poetic translation. If I may once more cite Dr. Cox:

But if translators want to *translate*, to capture the meaning, spirit, and art of the original, not simply pay homage to it, they must balance their individuality—not relinquish or impose it.

This idea, whereby we must balance self and other in the task of translating, brings new relevance to an old paradox—that paradox so succinctly stated by Albert Camus in "Jonas or the Artist at Work":

Rateau regardait la toile, entièrement blanche, au centre de laquelle Jonas avait seulement écrit, en très petits caractères, un mot qu'on pouvait déchiffrer, mai dont on ne savait s'il fallait y lire solitaire ou solidaire.

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MASSOT I MUNTANER, Josep. *Escriptors i erudits contemporanis*. Biblioteca Serra d'Or 167. Barcelona: Publicacions de l'Abadia de Montserrat, 1996. 334 pp.

For the first time now the *Catalan Review* informs its readers about a book written by Father Massot. Confessing this "sin of omission" is quite in order, not just because this benedictine scholar from Montserrat has been, and will always be, a most sympathetic benefactor of the NACS—especially as publisher of the *Actes* of our colloquia—, but because all his books are important, original, and of enduring value. Let me mention just three recent ones: *Els intel·lectuals mallorquins davant el franquisme*, 1992, *Llengua, literatura i societat a la Mallorca contemporània*, 1993, and *El primer franquisme a Mallorca*, 1996.

The book we consider here is of a different kind. It reprints thirty shorter writings by Father Massot, of between 4 and 50 pages, dealing with personalities of historical influence in Catalan cultural life, or with the movement of catalanism itself. Most articles had first appeared in "Serra d'Or," "Lluc" or "Randa," several were introductions to books written by others; some were read at book-warming parties, others during homage ceremonies. There is one eulogy (Josep Llompart, 259–61).

In the first part of the book we find (on 3–8) Massot's reaction to the hypothesis, made by Jaume Riera at the Ninth Colloquium of the AILLC (see

Actes [1993], vol. 1, 425-91), that the novel *Curial e Güelfa* had actually been invented by Milà i Fontanals. Follows (11-17) a demonstration that Marià Aguiló was a precursor of Antoni Alcover in collecting popular ballads. Next (19-26), Massot introduces and transcribes a letter from 1895 which offers first-hand observations on the poet-priest Verdaguer's problems with his superiors. The fourth article (27-33) is the presentation of a book written by J. Junyent on the patriotic-religious activism risked during the difficult years 1878-1888 by a priest from Vic, Jaume Collell.

The seven articles reprinted in the second part of the book offer many new facts, often discovered in private archives, on the shakers and shapers of Catalan modern civilization, such as Miquel Costa i Llobera (37-49, his participation in the First International Congress for Catalan, Barcelona 1906), Father Llorenç Riber (51-63), Joan Estelrich (65-97, politician with ample intellectual interests, pioneer of the concept of international projection of Catalan culture), Joan Puig i Ferrer (99-147, author of an extensive novel, where he tries to present himself as the "saviour" of Montserrat in 1936; Massot separates facts from fiction), Llorenç Villalonga (149-56, about his religious and political ideology), Rafael Patxot (157-63, patriot and mecenas, died 1964 in exile in Geneva), Ramon Muntanyola (165-81, priest who resisted the forced castellanization of Catalonia after the Civil War, for instance by continuing to hear confession in Catalan).

In the third group of articles, Massot remembers, often in touching and personal terms, a dozen "mestres i amics." In these introductions to books written by friends, or oral presentations of them made during official acts, or else short allocutions given at homage ceremonies, we learn a lot about the "great old men" of Catalan letters. Francesc de B. Moll (201-06, carried the publication of the *Diccionari Català-Valencià-Balear* to completion), Jordi Rubió i Balaguer (207-19, admirable teacher and organizer), Josep Maria de Casacuberta (221-31, altruistic owner of the publishing house Barcino, editor of the series "Els Nostres Clàssics"), Ramon Àramon i Serra (233-36, the secretary of the Institut d'Estudis Catalans), Miquel Batllori S.J. (237-47, astonishingly productive scholar), Jordi Carbonell (249-52, cultural-political activist), Josep Benet (253-58, much involved in Montserrat's series "Abat Oliba"), Joaquim Molas (263-70, professor of Catalan literature in Barcelona).

Finally, in the book's last section, Massot surveys in six articles the history of the study of Catalan literature (general overview 273-81, 19th and 20th centuries 283-88, the present 289-302), then he describes the origins and growth of the Associació Internacional de Llengua i Cultura Catalanes (307-16), and ends with a personal look at the "projecció exterior" of Catalan culture (317-20).

The one person most deserving to be added to the many admirable personalities honored in this book is Father Massot himself. I only wish his modesty had allowed him to let someone write an epilogue to it, where, in the name of us all, he or she could have thanked him for giving *all* of his life he is free to dedicate to wordly matters over to catalanism.

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MINERVINI, Vincenzo, ed. *Il "Llibre del plant de l'hom."* Trans. of *Liber de miseria humane conditionis*. By Lotario Diacono. Biblioteca della Ricerca, Philologica 2. Fasano di Brindisi: Schena, 1996. 173 pp.

Pope Innocent III's sermonizing pamphlet *De miseria humane conditionis*, written in 1195, enjoyed an astonishing success in the Middle Ages. 672 Latin manuscripts survive, plus over fifty early printings. (For a modern edition, replacing the one in Migne's *Patrologia Latina* vol. 217, see Michele Maccharone, Lucca, 1955.) A complete Catalan version is found in two manuscripts, BC 77 and BUB 75, closely related.

The demoralizing harangue against human vices—the topic is Jeremies 20.18: “Per què són exit del ventre de la mia mare a veure treball e dol e consomir en vergonya los meus dies?”—was well known by Francesc Eiximenis, who in two works of his claims to have read in a copy of it that “every dying person has a vision of Christ crucified,” but he adds that he had seen manuscripts where this sentence was not to be found (see ed. 22). Eiximenis not so much used Innocent as a direct source, but as an inspiration and as a model of style.

Minervini's edition deserves high marks. His introduction presents background information on the author and his book (9–23), the Catalan translation (27–40), and the language of the basic manuscript (43–56). The edition follows well established and tested standards (63–123). The reader is presented with full-sized pages of text, not interrupted with references to footnotes.

All the paratextual apparatus are relegated to the back of the book: Notes on the Catalan text as compared with the Latin original (129–36), notes on scribal or editorial interventions in the basic manuscript, and on variant readings in the second copy (139–50), a glossary, a bibliography, and an index of proper names and quotations (153–72). This layout means that, in order to do more advanced research with this edition, one has to read it simultaneously in four or five places. However, the gain for the general readership—uncluttered pages of text—justifies this imposition on the small circle of philologists.

Only the books' glossary left me unsatisfied. Minervini limits himself to help beginners with tricky spelling variants and to offer translations of some Catalan words. But lines such as “ceu *sho*” are made superfluous by the chapter on spelling in the introduction (see 43: “L'alveolare fricativa sorda è rappresentata da ... c iniziale: *ceu*”). On the other hand, entries such as “bufades *percosse*,” “bufadors *mantici*,” “bufament *fetore*” are questionable even in the contexts referred to. I would prefer an explanation of the basic word “bufar,” while leaving it to the reader to find his or her own context-specific translation of derivatives. Minervini did not evaluate to its full philological potential the vocabulary of the Catalan *Plant de l'hom*. The lexical differences between the mss U and C also deserve closer scrutiny (e.g., “voler: querer,” “furtaren: emblaren,” “poch: xich,” “xinxes: cimes,” “lemens: ladelles,” etc.).

Minervini, editor already of the Catalan *Libro di Sidrac* (1982), the *Càrcer d'Amor* (1986), and of a French translation of Lull's *Orde de cavalleria* (1972),

has given us here a fine demonstration of his editorial skills. Given his mastery of the field –which has led him to write the manual *L'edizione dei testi medievali romanzi* (Bari 1995)–, this was only to be expected.

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MOLAS, Joaquim. *Obra crítica*. Barcelona: Edicions 62, 1995. 510 pp.

L'Europa literària ha estat definida sobretot per tres eixos: la tradició lírica amorosa, una difícil relació amb la realitat, i el conjunt de les arrels humanístiques de circulació internacional. Quan la historiografia més notable va poder gosar de plantejar síntesis no basades en impressions enciclopèdiques sinó en interpretacions ideològiques –és a dir, al període d'entreguerres d'aquest segle–, així ho va assegurar en sengles obres ja clàssiques: *L'amour et l'Occident* (1938) de Denis de Rougemont, *Mimesis* (1942) d'Eric Auerbach, o *Europäische Literatur und lateinisches Mittelalter* (1948) d'Ernst Robert Curtius.

Encara que sembli generalista o vàcua l'afirmació, convé posar en relació obres de pretensió total i articuladòria amb formes d'escriptura crítica que semblen ben lluny d'aquell procediment, car es basen en el treball concret i sovint breu. En efecte: els treballs de Molas, que ara han començat a reunir-se amb voluntat de conjunt i de perspectiva, no són lluny de l'ambició –formulada fins i tot com a necessitat– de totalitat. Això explica, per exemple, que, en un moment donat d'un article, l'historiador barceloní comentí (255) que li hauria agradat d'imitar el sistema d'Auerbach aplicat al català: construir, amb una sèrie d'articles, una història interna del procés literari català. Possiblement, vists els seus articles en conjunt, a la seva manera ja ho ha anat fent.

En canvi, als anys vint i trenta d'aquest segle, hi havia dos terrenys en què la crítica maldava per superar la narrativitat de l'erudició amb la interpretació: la valoració dels aspectes personals en l'art, i la percepció progressista del debat entre esteticisme i realisme de l'escriptura. El primer àmbit seria fàcil de relacionar amb les conseqüències de l'avantguardisme; el segon, amb la qüestió del compromís de l'art en un moment d'ascens del feixisme i l'estalinisme. D'una manera o altra, a la primera inquietud podríem adscriure obres de Benedetto Croce o Paul Valéry, de Karl Vossler. De l'altre, podríem esmentar György Lukács o Walter Benjamin, Bertolt Brecht o Antonio Gramsci. Fins i tot dins del moviment surrealista, el més important del període, compta amb representants de tots dos èmfasis: André Breton o Louis Aragon. I, per cert, més tard hem conegut les aportacions de la nova Unió Soviètica: per exemple, gent com Mikhaïl Bakhtin. Per no defugir l'acusació de simplificació, completaré l'apressat esquema amb una idea de síntesi que tothom sol relacionar amb Thomas S. Eliot: la relació entre la literatura i la crítica, en general i a cada cultura específica. Doncs bé: també de la tensió d'ambdues perspectives és hereva l'obra de la generació de Joaquim Molas. Així, tot

comentant la seva noció de *realisme històric*, a les sintètiques *Observacions prèvies* d'aquest llibre (12), Molas li atorga, precisament, la virtut d'haver respost a "la tensió entre realitat percebuda pels sentits o captada per l'ull de la càmera i la realitat interior i, per altra banda, les relacions entre l'art i la política i, més exactament, la revolució".

Ben segur, la millor resposta de la crítica catalana a les inquietuds literàries europees d'aquells anys no la produïa el criteri de seguiment de les propostes rebudes de l'exterior —jamb signes tan diversos: Manuel de Montoliu, Joaquim Folguera, J.V. Foix...!—, sinó una mena de pensament crític projectiu, aparentment sincrètic però fortament autònom en els plantejaments. És a dir: sobretot, Carles Riba. No era possible quedar-se a la Renaixença, ni al Modernisme ni al Noucentisme anterior als anys vint. Calia combinar selecció i expansió. Calia integrar la interpretació de la pròpia literatura al concert europeu. Per tot això, en certa manera, descriure era—i com és sempre!—opinar; i opinar era normativitzar. I valorar una obra o un autor era prescriure'n el sentit en la direcció del futur. Encara que no es notés.

Tanmateix, quan aquella doble línia d'humanització de la literatura havia anat donant fruits impressionants, va ser passada per la dalla terrible de la guerra. I després, és clar, la síntesi entre creativitat i implicació social era certament difícil. Als anys cinquanta, doncs, el realisme—qualsevol realisme—trobava obstacles notoris: o bé derivava cap a la dràstica denúncia existencialista —diguem-ne, un Camus i un Sartre—, que podia perdre's en un patiment incapaç de raonar propostes rigoroses o dolorosament minoritàries; o bé se centrava en el funcionament tècnic de la literatura i l'art —l'estructuralisme, sobretot; potser un Roland Barthes—, i, per tant, podia abandonar l'àmbit social dels llenguatges creatius. Aquest recull de Molas també documenta l'intent de defugir ambdós perills: per exemple, amb *Beckett en català* (77-83), i amb *Josep Pla i la realitat* (157-62).

En aquell moment, dins la tediosa vida intel·lectual sotmesa a la dictadura, per a la crítica era ben oportú de recuperar el diàleg amb la noció del compromís, però sense oblidar ni els factors individuals ni els aspectes lingüístics de l'escriptura literària. A la crítica catalana, però, això li esdevenia en un país sense intel·lectualitat evident—la funció substitutiva dels Estudis Universitaris Catalans n'és una mostra—; sense canals de debat—tot i alguna revista barcelonina interessant i tolerada—; i sense cap sistema de difusió de la literatura ni la de l'exili; ni la de J.V. Foix, Espriu, Pere Quart o Pedroló; ni la dels escriptors i dramaturgs més joves. D'aquí la joventut i la solitud dels protagonistes de l'intent de bastir una crítica al compàs de les propostes literàries dels anys seixanta. Basta pensar, per entendre-ho, en les dates de naixença de Joan Fuster, Gabriel Ferrater, Joan Ferraté, Josep Maria Castellet i Joaquim Molas: i sobretot, en l'edat que tenien quan acaraven aquella situació. D'aquí l'esquematisme inicial i el notable rendiment posterior de les seves idees. I d'aquí la necessitat de coure de combinar les conviccions o preferències personals, la racionalitat metodològica i els límits de la problemàtica nacional. La seva escriptura adopta —o pateix— de vegades la sensació d'"inaugurar una fase" científica de la crítica catalana, tot superant els estadis anteriors (cf. el treball de Molas "Sobre la periodització en les històries generals de la literatura catalana", dins *Symposium in honorem prof. Martí de Riquer* [Barcelona, 1986], 257-76).

Tot amb tot, podríem dir que el perfum que desprenen aquelles propostes és ambigu: un apassionament evident al costat d'un perill d'agosarament dogmàtic; una sensació de naixença del no-res al costat de la necessitat de posar-se al dia d'Europa des d'un petit país oprimint i perifèric; un desig d'estil personal al costat d'una inevitable solemnitat retòrica "nacional". I a més, un profund amor personalitzat, sentimental, a la literatura: la catalana i la general. La superació d'aquelles tres ambigüitats sembla estrictament al·ludida per Joaquim Molas en les Observacions prèvies (12), quan, novament a propòsit del *realisme històric*, atorga als inicis de la seva activitat crítica una triple finalitat: "revisar i actualitzar el passat"; "fixar models referencials" i contribuir a llançar "noves valors" (12). És per això també que, tot i tenir origen circumstancial la major part d'aquells escrits, persegueixen "uns mateixos objectius, més que teòrics, programàtics. I, més que especulatius, analítics. O descriptius" (*ibidem*).

De tota manera, no era fàcil de superar aquelles ambigüitats per a la creació crítica, perquè viure-les a la vida quotidiana era pràcticament impossible fora del *guetto* personal. I no diguem, per tant, dur-les a l'activitat universitària. Potser és en aquest sentit que s'entén millor l'originalitat i la complexitat de l'evolució de la crítica de Joaquim Molas. De fet, si repassem el preciós volum d'homenatge *A Joaquim Molas* (Barcelona: Publicacions de l'Abadia de Montserrat, 1996), veurem que les valoracions amistoses de la seva obra al·ludeixen de manera essencial als components vitals i històrics més que no a les seves múltiples dades, al seu característic estil, al seu valor pròpiament historiogràfic i crític.

Quan Molas presenta el segon apartat del llibre, titulat *Usos de la realitat*, reflexiona sobre "l'enorme dispersió de la meua vida, marcada per les exigències d'uns temps difícils i d'una professió que havia d'omplir sobre la marxa un sens fi de forats" (*Justificació* 255). Resulta, però, simptomàtic que unes ratlles abans d'aquesta confessió hi trobem una contundent i categòrica explicitació de la idea de construcció literària. Potser és la més profunda de tot el llibre, car s'hi endevina —o almenys jo hi suposo— la seva aplicació a la crítica; és a dir, que constitueix una autèntica defensa de la dignitat de la crítica:

[...] la realitat no sols abraça els aspectes més plans del magma diari que reproduceix el mirall stendhalià o l'ull modern de la càmera, sinó també totes les regions que s'escapen al seu control i que només pot descobrir, amb la seva potència dialèctica o analítica, la raó imaginativa. O la raó científica. D'aquest complex, l'escriptor selecciona, per a la seva feina, una sola de les regions possibles, la que pretén d'explorar, descriure o analitzar. Defineix un punt de vista, vull dir: la filosofia amb la qual vol treballar. I afina la seva capacitat, per una banda, d'observació i, per l'altra, de narració. O construcció. Construcció: l'escriptor, les dades que treu del fragment analitzar les sotmet a una sèrie de processos de reelaboració, dit d'una altra manera: de tria, reducció i combinació, incloses les més arbitràries o fantàstiques. I de transcripció.

Aquest fragment, que és plenament actual, demostra també que tot llibre, per miscel·lani i desigual que sigui, té un moment en què sembla comentar-se a si mateix.

Com que es tracta del primer dels previstos tres volums de l'obra de Joaquim Molas, no sembla interessant de reflexionar sobre aquella globalitat al·ludida al començament. En canvi, més enllà de l'arc temàtic i temporal traçat per aquest primer lliurament —construït amb escassíssimes pàgines inèdites—, proposo algunes anotacions sobre tres aspectes que el llibre traspuia i suggereix: el discutit valor del plantejament del *realisme històric*; l'estil de l'escriptura de Molas; i la integració vivencial de l'activitat crítica.

Pel que fa a la noció de *realisme històric*, més enllà del seguiment prou general—més d'una vegada, acrític—dels plantejaments de l'antologia *Poesia catalana del segle XX* (1962), i de les insuficiències percebudes o les desqualificacions rebudes, les *Observacions prèvies* (11-12) d'aquesta *Obra crítica* aporten un resum concret i significatiu del sentit del concepte. Paga la pena de mirar-les amb calma.

Unes pàgines més endavant, quan tal concepte és aplicat per Joaquim Molas al moment històric de la literatura catalana dels començos dels anys seixanta (veg. 25-27), el text comença comença: "Vers el 1959 [...]"; i, sense esmentar la mort de Carles Riba, esmenta el producte de l'exili (Pere Quart, Bartra, Riera-Llorca, Amat-Piniella), la generació pròpia del temps (Pere Quart, Espriu), i el naixement de les noves figures (Ferrater, Espinàs, Porcel, Folch i Camarasa).

Evidentment, tota nòmina implica tries arriscades i oblits notoris, i en aquest aspecte se solen fixar seguidors i detractors de la versió "normativa" del concepte. En canvi, em sembla que és un error creure que *aquella* aplicació del realisme segons Josep Maria Castellet i Joaquim Molas, en tant que programa proposable o proposat, estigués confrontada de l'escriptura literària més rigorosa o pura de concepció, ni en les literatures de circulació general—per exemple, en llengua anglesa—ni en les de vida problemàtica, com la catalana. La prova precisament seria l'aparició fulgurant en català d'un Pere Gimferrer, que algun crític notable —Joan Fuster, per exemple— havia adduït com a prova del possible tancament de la proposta. Ben a l'inrevés: l'escriptura de Gimferrer —i àdhuc la de Joan Brossa, i abans la de J.V. Foix— té components evidents de reflexió sobre l'experiència moral, els quals només poden ser considerats negligibles al costat d'una superficialitat inútil. I no diguem la d'un Vicent Andrés Estellés o un Joan Vinyoli. I la poesia dels anys vuitanta ha sovintejat, amb diversa sort, el tema de l'experiència vital.

Aquest llibre aporta també un document "autocrític" gens anecdòtic del propi Joaquim Molas. En una crònica del 1964 (!!), el mateix autor ja escrivia: "Discutir una obra com la *Poesia catalana del segle XX* seria tan fàcil que, de moment, prefereixo deixar-ho córrer. Un altre dia serà!" (224). Aquest "altre dia" és la pròpia evolució, constituïda pels reptes literaris i crítics posteriors. En aquells anys, la historiografia i la sociologia es trobaven en un punt de mètode que assenyalen prou clarament els noms que sol esmentar Molas: sobretot, Lukács, Brecht, Aragon, Spender, Della Volpe i Goldmann; fins i tot amb incisos de confiança com el següent: [...] "nous elements que, amb Lukács, Goldmann, Castellet i d'altres, qualificariem de 'tipificadors' i 'totalitzadors'". Per això, considero que no s'ha subratllat prou —i caldrà fer-ho amb l'excusa dels dos nous volums de l'obra— l'aportació seriosa al debat literari català de nocions com *ideologia* o *crisi*, i sobretot de parelles d'anàlisi com *burguesia-intel·lectual* (a propòsit del Noucentisme, 249), *realitat-mite* (a propòsit de *La*

gesta dels estels de Salvat, 351-54, o del *Bearn* de Vilallonga, 389-92), i formatiu (a propòsit de Foix, 464-67).

Sobre l'estil de l'escriptura crítica de Molas s'ha escrit poc. Aquest volum conté una immensa majoria de textos llegits, pròlegs, o conferències: és a dir, textos d'extracció oral. Només hi ha un inèdit (*La novel·la de postguerra* 229-39), i es tracta encara de l'esquema d'una conferència publicat per orgull enfront d'alguna mala reproducció "no sé si per fallades de la memòria o per malícia" (229). Un estil clar i ras, eixut, no preocupat per l'herència de l'elocució polida —com tantes pàgines de Carner o de Foix—, ni per la de l'intel·lectualisme sencer —com era ús de Riba—; tot i ser molt més pròxim d'aquest. En canvi, dins un estil expositiu i assagístic, l'autor barceloní prodiga enumeracions, frases autocomentades, focalitzacions de judicis aparentment anecdòtics. Així, s'hi sol comprovar una mena d'efusió lacònica, és a dir, el verb del *causeur* i la rònega nuesa argumentativa de l'exposició oral. De vegades, la frase breu, de regust azorinià, es planteja com a símptoma de certes personalment volgudes (veg. l'esplèndida *Justificació* 255-56).

Les enumeracions —tan habituals de l'escriptura de Fuster— poden presentar-se sota múltiples formats: numerades (veg. 11-12), alfabètiques (173) o nominals (205). La brevetat dels treballs, característica també de l'escriptura crítica de Riba—, sol exterioritzar una voluntat de coherència amb un procediment cohesiu interessant, i no tan habitual del llenguatge oral: l'explicitació de les conclusions (un bon model, el de l'article destinat a la gènesi d'*El quadern gris* 385-86). D'altra banda, només sol citar dades "extérieurs" al discurs o el tema, quan resulta imprescindible. En canvi, una nota a peu de pàgina pot arribar a ser un article autònom. Així, n'hi ha una (290), escrita com a reacció rebel contra la manca d'estudis sobre el sonet català, i esdevé una petita història d'aquest tipus poemàtic al tombant —crucial, per cert— dels segles XIX-XX.

La nuesa directa no implica en absolut l'oblit de la metàfora o la ironia: la "tropa noucentista" (11, 302), el "perfum de document" (13), el treball d'haver "pentinat estilísticament" escrits (256). Com a escriptura, la crítica de Molas no es deixa contaminar pel pur imaginisme romàntic. En termes d'il·locució, no fuig de la sinceritat per fugir de la pedanteria verbal o conceptual —com del dimoni! En canvi, no serà sobrer d'esmentar un exemple d'apassionament literari de les seves posicions crítiques inicials. És un exemple molt poc conegut: una deliciosa narració amorosa existencialista, titulada *Dela* (amb la dedicatòria A M. C.), i publicada l'any 1951 (a la revista castellonenca *Mijares* 1 [1951]: 3-4). Un personatge, Emili, hi confessa:

Jo que m'he escapat d'aquells jardins neoclàssics i aquelles cambres cúbicament blanques, en busca d'una màscara xinesa, que ara m'esguarda, aquí, sobre les capçades negres d'aquests arbres, més enllà de les arestes de les cases, voldria conèixer Ernest Hemingway. Hemingway? Qui és? ¿Ha escrit "Sanctuary"? No el conec pas més que aquest home estrany del Passeig de Gràcia: Salvador Espriu. Però, aquest tampoc ha escrit "Sanctuary". Gairebé ho juraria. ¿Qui l'ha escrit, doncs? Ara m'abelliria de saber-ho. ¿No fóra, però, millor seguir l'encalç de la lluna? Cal que no oblidi que, per'xò, estic ací, en ple enforcall de la Gran Via i del Passeig de Gràcia. Per atrapar la lluna. És cert. Mes ja tant se me'n dona. Ara, només,

voldria saber l'autor d'aquesta obre que'm preocupa, "Terres de l'Ebre": Azorín? Morand? Wilder? Kafka? Steinbech? Cela? Alberti? Huxley? Auden?

I més endavant, convertit en *Emili Dolor*, escriu:

—Dela! Dela, qui pogués tenir-te ben estreta, ara, ben dins de mi, ben endins d'Emili Dolor, jo, ara que et recordo al meu costat, per aquesta ampla avinguda... Voldria més això, t'ho asseguro sincerament, Dela, amor, que saber l'autor dels "Fourquartets", aquest autor que he oblidat i que m'està omplint de dessassossec, d'angúnia...

És clar que el sentit d'aquest text diguem-ne íntim revela la relació entre literatura i crítica, que al començament hem relacionat amb posicions com les de T.S. Eliot, i fins i tot una certa reivindicació de la dignitat de la crítica. En aquest aspecte, doncs, és útil de recordar els nivells de l'escriptura crítica de Joaquim Molas: des del sentiment poètic o existencial als treball de coordinació editorial —basti considerar que el rètol de la col·lecció *Clàssics catalans del segle XX*, que ara li és aplicat a la seva obra, va ser proposat per ell mateix a Edicions 62; a l'animació de publicacions de referència —per exemple, la revista *Els Marges*, amb títol pres de Carles Riba—; i també els de coordinació —de recerca grupal— els volums 7è. al 11è. de la *Història de la Literatura Catalana* que havien començat Martí de Riquer i Antoni Comas.

Aquest volum, sigui com sigui, és expressiu de moltes de les preferències personals contemporànies —sense oblidar les anteriors, com la Revolució industrial i la cultura popular, en col·laboració amb gent com Josep Massot o Xavier Fàbregas, o el teatre—, representades ara per l'avantguardisme i la contemporaneïtat (Salvat, Foix). De tota manera, la sistematicitat interna de la literatura catalana s'hi presenta amb l'examen de les influències sobre *La Pàtria* d'Aribau, de la construcció i l'estructura textual de del *Santa Eulària* verdaguerià, de l'*Aspàsia* com a origen de les *Estances* ribianes, dels orígens d'*El quadern gris* de Pla. I sense oblidar les referències internes (per exemple, l'interessant diàleg (278-79), a propòsit dels poemes llargs de Verdaguer, entre el *poetic principle* de Poe i l'article *Victor Hugo* de Baudelaire).

El procediment d'agrupar treballs historiogràfics i crítics no havia estat usat per Joaquim Molas des dels anys setanta: respectivament, en *Una cultura en crisi* (1971) i *Lectures crítiques* (1975). Era imprescindible recollir, per una elemental coherència del seu paradigma interior i per a la cartografia de la crítica del segle XX, la profunditat del contacte entre tantes aportacions anteriors i posteriors. Els volums següents, doncs, ja estan trigant.

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NEUGAARD, Edward J., ed. *Anthology of Catalan Folktales*. New York: Peter Lang, 1995. 156 pp.

This text forms part of the collection *Catalan Studies: Translation and Criticism*, vol. 16. Edward Neugaard divides its contents into an introduction (chapter I), the narration of five *rondalles*, and a bibliography of the *rondalla*, collections and studies. In his introduction he defines the *rondalla* and describes several printed versions of the genre from 1769 to 1987. He classifies the *rondalla* into seven categories, based on the classification of Joan Amades: *Folklore de Catalunya La Rodallística* (Barcelona: Selecta, 1950, rpt. 1982). In an effort to illustrate a wide range of *rondalles*, Neugaard chose to collect and print in this volume folktales from Alguer, Mallorca, Barcelona, Rosillon, and Valencia. The major part of this volume contains the five *rondalles*, placed into ten chapters (chapters alternate between the original Catalan version and its English translation). A selected bibliography follows the last English translation.

Neugaard's introduction is brief and informative. He takes us through several collections of the *rondalles* and laments the current lack of interest in this genre (transmitted orally in the past) during this age of mass media. He further declares his purpose for compiling this volume: to bring European and American folklorists and other readers these *rondalles*, which, due to "the inaccessibility of Catalan on the part of many scholars" and the rarity of some out-of-print editions, made knowledge of this genre difficult for non-Catalan speakers to obtain. The introduction would be more complete with several additions. In the first paragraph Neugaard does not mention Andorra, a republic whose official language is Catalan, for reasons he does not specify. Does this country lack *rondalles* or is its folk literature inferior to the other Catalan-speaking regions? Also the word "Renaxença," a literary term that pertains to Catalonia, should be explained, at least for folklorists not familiar with Catalan culture.

The five *rondalles* Neugaard selected should be interesting to the linguist, the philologist, and literary critic. They contain dialects from the five aforementioned centers of the Catalan-speaking world and present royal characters and commoners; city, courtly, and rural settings; and thematic diversity. The *rondalles* in the original Catalan are carefully edited with special attention to dialectal differences. The translator, perhaps to preserve the popular language and the spirit of the *rondalla*, preferred a literal translation for the most part. Although he succeeded in preserving the popular sense of the folktale, he at times confused the meaning of certain passages. Below appear the original Catalan, Neugaard's translation, and my alternate translation:

"Girau, com es degué quedar!" (110). "Girau, how do you think he was!" (134). Girau, can you imagine how he felt! (This translation appears more articulate and exclamatory.)

"recordar-se de res de la seua dubtosa i increïble aventura en el castellet de Soterroni, ni pensar-lo!" (114). "remembering anything about ..., nothing" (138). I suggest: trying to recall..., nothing.

Faulty syntax makes the reading of several passages difficult:

"I van veure alguna gent que eixia rient i cantant d'un edifici abans deshabitada que, com hem dit, hi havia vora la font i que ara tenia les portes obertes" (114-15). "And they saw people coming out laughing and singing from the building before uninhabited, which as we have said, there was near the fountain, now with its doors open" (138). I have reworded the translation: And they saw people coming out laughing and singing from the previously uninhabited building, now with its doors open, which we said was near the fountain.

In the tale "El Príncep desmemoriat," the Catalan idiomatic expression "deixar de la mà" (to abandon) is translated literally: "El noble marques de Rotival, qui d'allí endavant no el deixava de la mà ni de nit ni de dia" (103). "The noble Marquis of Rotival, who from then on did not let go of his hand neither day nor night" (127). It should read: who did not abandon him...

Several grammatical errors and two typographical errors (21, 136) make the reading of certain passages difficult: "hardly having saw [sic] her" (19).

"That the one killed the dragon should presented [sic] himself" (36).

In the following sentence a dangling modifier confuses the meaning: "Thus at the age of fifteen, the palace doctor, in the royal council, seeing certain definite proof that was offered and favorable information of the marquis, declared Girau cured" (128). I suggest: Thus when the boy was fifteen, the palace doctor, having received from the marquis certain definite proof and favorable information, decreed in royal council that Girau was cured.

Another difficulty with the translation is the lack of a critical apparatus for certain translations, for example "beneït" in the following passage: "En Bernat, vos ho podeu figurar, estava com un beneït" (30). Translated: "Sir Bernard as you can imagine, was like an idiot" (40). I suggest: Bernard felt ... like a fool. In the following passage I question the use of "disgustat": "el senyor ... estava tot malhumorat i disgustat perquè no podia saber qui era aquella donzella que li havia robat el cor" (49). In the English "disgustat" is translated "disgusted." Given the context, I believe that "upset" would be a more exact translation.

In the following passage, the words "ell afina un casal" (28) are translated "he made out ... a group of houses." The word "casal" has had from medieval times several meanings, according to Joan Coromines, *Diccionari etimològic i complementari de la llengua catalana* (Barcelona: "La Caixa," 1981), 2: 604, including royal house, hermitage, and manor house. Francesc de B. Moll (*Diccionari català-valencià-balear*, Palma de Mallorca, 1980), 3: 10, gave several other meanings for "casal," including a small house laborers inhabited, and a group of small houses. Neugaard chose this meaning because it was used in Menorca. However, taking into account the dialogue in which the word appears, perhaps one of the meanings Coromines listed might be more appropriate:

Un dia que el cel estava ben clar, ell afina un casal que blanquejava lluny, ben lluny.

-Què és allò tan enfora i que blanqueja tant?
 -Allò és -diu ell- es [sic] Castell de Liorna, que qui hi va, no torna.

I offer these suggestions with the hope that a second edition will appear in which the translator will consider the interpretation of the above passages. In summary, I believe the translator has made an important contribution by placing this significant genre in the hands of both Catalan and non-Catalan specialists.

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PORTET, Renada-Laura. *La Viole et l'or: les amours véritables de Guillem de Cabestany*. Perpinyà: Minuprint, 1996. 89 pp.

Medieval biographers of troubadours often invented imaginative stories about their subjects, perhaps in an effort to be just as creative as the poets. One of the most gruesome is the widespread legend concerning Guillem de Cabestany of the Conflent area of Catalunya Nord. The hapless Guillem, it seems, provoked the ire of a jealous husband, who had the poet's amorous heart removed, roasted in sauce, and served to his wife. When the galant lady was informed of the ingredients of her repast, she jumped out the nearest window to avoid her husband's sword, but not before saying something along these lines: "No desitgis, ma boca, des d'avui, altra cosa, perquè és aquest menjar, menjar d'eternitat."

While later literary critics universally dismiss the story as fanciful, the lady in question is the topic of a recent and intriguing discovery of poet/novelist Renada-Laura Portet, herself from the French side of the Catalan Lands. On the basis of half a dozen documents she found in the Archives Départementales des Pyrénées-Orientales in Perpinyà, Portet identifies the woman as Saurimunda de Peralada, a member of the local nobility, married to Count Ramon de Castell Rosselló. The documents themselves are the usual legal kind: marriage and property agreements, wills and sales, of interest mainly to historians and philologists. The dating of certain of the documents makes it impossible, according to Portet's reading, that the Count could have killed the poet, but they do show us a fascinating woman.

In *La Viole et l'or: les amours véritables de Guillem de Cabestany*, a lovely little book published in 1996 in Perpinyà, Portet weaves together the poems of Guillem and the legalese of the documents to recreate the following scenario: Saurimunda was not only beautiful, rich, intelligent, and well versed in troubadour poetry; she was also ambitious, perhaps greedy, and more than able to take care of herself. The Count was the middle of her three husbands, all of whom were very generous with their gifts to her, and none of whom lasted very long after the marriage. The documents also show that Saurimunda was particularly generous with one of her stepsons, among other male friends.

As for Guillem, a number of lines from his verses point to Saurimunda as the object of his affections and, according to Portet, it is very likely that the love was requited and consummated. Portet speculates that Guillem did indeed die young, but she believes the incessant wars were the most likely cause. He didn't write very much, but the poems he did leave us are reproduced and beautifully translated into modern French by Portet; they follow the troubadour conventions and have such lovely titles as "Lo jorn qu'ieu us vi, dompna, primeirament" and "En pessamen me fai estar amors;" there's even one that begins with the Marchian-sounding "Aissi cum selh que..." No matter what else Saurimunda may have done, if she is indeed Guillem's muse, she inspired some lovely lyrics.

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