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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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REVIEWS

BADIA I MARGARIT, Antoni M. *Moments clau de la història de la llengua catalana*. Ed. Antoni Ferrando. Col·lecció Honoris Causa 21. València: U de València, 2004. 672 pp.

Doctor Badia needs no introduction to readers of the *Catalan Review*. He has been an honorary president of the NACS since its beginnings. Sociolinguists and specialists in Romance philology living in Europe know him even better, and Catalanists from the Països Catalans have had, for over fifty years, many occasions to hear, meet, and befriend him.

This is not the place for a detailed bio-bibliographical survey of Badia's lifetime of activities as a philologist, university president, and driving force behind major conventions (but also semi-secret meetings) to discuss how to counteract linguistic aggression from the outside and divisions and secessionism on the inside of the Catalan regions. In the book reviewed here, published to commemorate Badia's receipt of an honorary doctorate from the University of València, Antoni Ferrando describes his "life of service to the Catalan language and culture" in the *laudatio academica* (13-26). In his own academic *lectio*, Badia offers "confessions of an octogenarian philologist" (27-49). In a clever way, he combines a description of four key stages in his life as a scholar with information on four major publications of his own, adding insights about human factors in publishing and dealing with criticisms. He titles his remarks "Elogi de l'error," defending his belief that progress can only be achieved if one accepts the risk of making mistakes, while remaining willing to learn from colleagues.

The first book Badia talks about is his doctoral dissertation from 1947, a study of the adverbials deriving from Latin IBI and INDE, which were used in Castilian until the fifteenth century, while they are still in use in Catalan (*i-en*), even though less and less. In 1951, Badia published his *Gramàtica històrica catalana*. A year later Francesc de B. Moll's *Gramàtica històrica catalana* appeared. The two scholars had not been aware of each other's project! Both were harshly criticized by Joan Coromines, who wanted to reserve the field for himself. Looking back, Badia grants that Coromines's criticisms were "technically" true and helpful, but from a human point of view they left him disappointed.

Badia, a philologist, acted on his assessment that the future of the Catalan language in Barcelona was in jeopardy. So he dared to trespass onto the turf of the sociolinguists. While his booklet *Llengua i cultura als Països Catalans* from 1964 (with fourteen reprints) was of the popularizing kind, the book *La llengua dels barcelonins*, from 1969, offered the results of new fieldwork. His statistics showed that the Catalan language was losing ground on all fronts. Professional sociolinguists were critical of the methods used but had to agree that action was needed if their language was to survive.

The fourth book Badia uses to show his interactions with specialist readers is *La formació de la llengua catalana*, from 1981. The main question it tries to answer is why Catalan dialects are so clearly divided into Eastern and Western subsystems. Badia's response is that the East was "Latinized" more thoroughly than the West, which was only "Romanized." This theory created "quite a stir," an *envenou*, among philologists; however, fellow linguists not so much opposed the hypothesis, but prioritized differently the many factors

involved in dialect formation. This kind of discussion, says Badia, stimulates further research, clarifies positions, and is to be welcomed.

The bulk of the "Moments clau" is formed by twenty three reprints, grouped into four fields. I cannot describe every article here but would like to point out that the selection made by Ferrando was based on excellent criteria. The studies are reprinted in a very reader-friendly way, in a beautiful volume, a valuable addition to any library.

In section one, on the origins of Catalan, three articles deal with the thesis Badia presented in *La formació de la llengua catalana* (described above), with his answers to the questions raised by fellow specialists (65-128). Next, in "L'alt Urgell i el català occidental naixent," Badia illustrates the assumption that Western zones of Catalan were less deeply Latinized than Eastern ones, leaving the substrate language in a position of influence for a longer time (129-54). The 1987 conference paper on "Occità i Català" studies historical and linguistic reasons why Catalan and Occitan did not remain a single language (155-80). Badia places the end of shared phonetic evolution in the early fifth century, when the Arian Visigoths settled South of the Pyrenees, leaving the North to the Christian Merovingians. The Carolingian empire brought renewed legal, cultural, and literary unity to the *Marca hispanica*, but it was insufficient for a linguistic reunification, and in the thirteenth century the Crown of Aragon lost its possessions North of the Pyrenees (except in the East, where Catalan is still spoken in the Roussillon).

In section II, on medieval Catalan, we find, a reprint of the still basic study of the language of Ramon Llull, written with F. de B. Moll as an introduction to vol. 2 of *Ramon Llull: Obres essencials*, published by Editorial Selecta in 1960 (183-287). Badia adds his article on Balearic dialectalisms in Ramon Llull (289-313). He quotes over twenty forms found in Llull manuscripts which coincide with modern Mallorcan pronunciation (e.g. *coa-cua*, *bístia-bèstia*, *deim-diem*, *jo trob-jo trobo*, *feels-fidels*, *poria-podria*, *servici-servei*). As Badia summarizes himself, his interpretation of such forms as indication of an early differentiation of insular and mainland speech was rejected by several fellow specialists. Another article on (Spanish original in the *Festschrift* for M. Alvar, 1985) looks at quotations in foreign languages made by the author of the *Crònica* of Jaume II (315-42). The reprint on pages 343-361 studies how the Aragonese secretary of King Ferdinand, penning, between 1483 and 1550, hundreds of letters in Latin, Aragonese-Spanish, and Catalan, used many Aragonisms in his Catalan letters, but even more Catalanisms in his letters in Spanish, introducing everywhere Latin rules of syntax.

Section III concerns the Catalan language during the period of Humanism. The first article offers an introductory survey, ending with a few pages about the *Regles de esquivar vocables o mots grossers o pagesívols* (365-376). These "Rules for avoiding bad Catalan" show how to replace barbarisms, by saying, for instance *bèstia* instead of *bístia*, or by replacing the archaism *jaquir* by *lleixar* or *deixar*, or by calling the "fox" *rabosa* and not *guineu*. This text from 1492 has occupied Badia for over fifty years. In his acceptance speech for his honorary doctorate from the University of Alacant in 2002, he described his dedication to these *Regles*, which he had edited in 1950 and reedited, with an exhaustive commentary, in 1999. In that *lectio* (reprinted here), entitled "325 regles de esquivar vocables a la cerca d'autor," Badia

summarizes the opinions voiced by colleagues who doubt that these *Regles* were written by Pere Miquel Carbonell, archivist of King Joan II (377-418). The *lectio* given when receiving, in 1994, a honorary doctorate from the University of Tarragona, is entitled "La preocupació per la llengua entre els segles XV i XVI" (421-37). It shows how Humanism was received in Catalonia, in particular by Cristòfol Despuig, whose book *Los col·loquis de... Tortosa*, from 1557, was studied by Badia in his plenary lecture at the 2000 Paris *Col·loqui* of the ALLC, reprinted here (439-73).

Section IV offers nine reprints on modern themes. On pages 477-87, Badia describes Pompeu Fabra's essential contributions to the reestablishment of Catalan as a national language. In a lecture given to a convention on "Nationalités" held in Paris in 1984, Badia demonstrated how periods of progress in the normalization of Catalan always coincided with years of heightened nationalism (489-500). Another paper analyses opinions voiced by Maragall and Fabra during the First International Congress of the Catalan Language from 1906, starting point of the movement toward linguistic standardization (501-15). The "Procés d'unificació de l'ortografia catalana" is surveyed on pages 517-38. The three reprints that follow honor three persons famous for their place in the history of modern Catalan: Antoni M. Alcover, Pompeu Fabra, and Enric Prat de la Riba (539-62).

The title of the book we have described here is very appropriate. The studies reprinted not only highlight key points in the fascinating history of the Catalan language, but also allow insights into Badia's lifetime of personal scholarly dedication to the study of his mother tongue and to the never-ending struggle not just to keep it alive, but to have it accepted by people and institutions as the normal way of thinking, talking, reading, and writing of all inhabitants of all three autonomous Catalanophone regions. This well produced volume reprints texts that represent landmarks in Badia's scholarly career. Most of them can be read and enjoyed also by non-specialists, thanks to the author's pedagogical and stylistic skills, and will hold their value and interest for decades to come.

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BAGUR, Joel and Xavier DIEZ, eds. *La gran desil·lusió. Una revisió crítica de la Transició als Països Catalans*. Barcelona: El Cep i la Nansa, 2005. 172 pp.

The political transition that took place in Spain after the death of Francisco Franco in 1975 has been examined in terms of the political maneuvers carried out by politicians from the left and right to achieve a peaceful transformation from an authoritarian to a democratic regime. In fact, the process has mostly been discussed, until recently, in terms of its accomplishments, such as 1978 Constitution, the recognition of regional autonomies, the legalization of the Communist Party, the thwarted *coup d'état* in 1981, and the eventual victory of the socialist party PSOE in the 1982 general elections. The negative aspect that was criticized was the silence that characterized the process, which placed a

strong emphasis on forgetting the past, a model that, instead of following a clean rupture with the dictatorship, opted for a politics of consensus that later came to be known as a *ruptura pactada*. Despite the criticism, this period of political transformation has been generally regarded as a positive experience for the country.

It is precisely this favorable narrative that is challenged in the volume *La gran desil·lusió*, coordinated by historians Joel Bagur and Xavier Diez. Both argue that the aftermath of the Francoist dictatorship and the *Transició* were mostly covered by journalists and political scientists who have emphasized their positive aspects or have justified political actions. Now, it is the turn of historians to begin covering this political event, questioning its meaning, its consequences, its victims, and what lies beyond the official discourses that articulate its significance. The volume searches for what it calls the "cadàvers a l'armari" and what has been left in the "pou de la memòria" (13). While not all essays are written by historians, the eight articles and the final interview that comprise the book cover different aspects of what this political period meant for what Joan Fuster had formulated as the "Països Catalans" and which seemed to move beyond the notion of a cultural community to become a political one. The editors recognize this term as one of the first victims of the political transition, where aspirations about regional identities and autonomies were compromised at each level of negotiations leading up to the ratification of the Constitution of 1978. As stated by historian Pere Gabriel in the final conversation with the coordinators of the volume along with *Nova Cançó* singer Raimon, it is clear that the *Transició* should be understood more as a change of regime, not of State. It is only from this perspective that many of the changes that were carried out or that resisted different political interests can be explained. This struggle also reveals the profound division that exists in Spanish politics when it comes to discussions about State organization; one that moves away or even challenges a centralized form of political distribution.

The coordinators of the volume are clear about their negative view of the political transition that took place in Spain, but not all essays treat the topic of discussion from the same perspective. Bagur and Diez explain that the contributors were invited to examine the *Transició* from any perspective related to the *Països Catalans* in order to offer a more open and critical discussion of the experience. While the very different approaches and topics of the essays tend to offer a less coherent questioning of the political process and the actual consequences for regional politics, the volume does allow for a multifaceted reading of an important period in Spanish and Catalan history. Interestingly, the criticisms surrounding the concessions made regarding regional autonomies reveal a profound disillusion with ideological struggles against capitalism and issues of labor reform. Informative are the essays around the question of *Transició* and the formation and tradition of Catalan historiography (Enric Pujol Casademont) and their work as political resistance that became a model for historians in Argentina (Mónica Gatica and Susana Mabel López). There are also works that challenge the periodization of the political process (Ángel Misfud Ciscar), recall grassroots activism (Manel Aisa Pàmols), labor issues (Francisco Madrid Santos), and the writing of the Constitution of 1978 (Paola Lo Cascio). Finally, also helpful to our

understanding of the changes that affected the political decisions of the national and regional governments are the essays that examine the economic crisis of 1973 and the phenomenon of domestic immigration (Álex Villeyra i San Anastasio and Maria Carmen Barragán Fernán).

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BRINES, Lluís. *La filosofía social i política de Francesc Eiximenis*. Valencia: Nova Edició, 2004. (Also on CD-ROM, Innovació Editorial LAGARES-GNE.) 550 pp.

This doctoral dissertation is, with its 653 pages, the most extensive monograph ever written about Eiximenis, the famous, but still mostly inedited, Franciscan friar from Girona. Andrés Ivars had published the results of his research on *El escritor Fr. Francisco Eximénez en Valencia (1383-1408)* in seven installments in the Archivo Ibero Americano between 1920 and 1926. Pedro Santonja got the Ajuntament of Benissa to reprint them in a book from 1989, but he was unable to locate the installments Ivars had announced in 1920 (on Eiximenis's ideas on pedagogy, theology, Law, and astrology), which had never been printed. Ángel López-Amo's book-length thesis *El pensamiento político de Eximeniç en su tratado de "Regiment de prínceps"* was published in the Anuario de Historia del Derecho Español 17, 1946, printed also separately. (That same year Martí de Riquer's *Història de la literatura catalana* appeared, with 63 still valuable pages on Eiximenis.) These studies were followed, in 1967, by Víctor Sebastián Iranzo's *La teocracia pontificia en Francisco de Eiximenis* (Anales del Seminario de Valencia 7). In 1976 Manuel Peláez wrote his dissertation on *La concepción político-religiosa y jurídico-internacional de Francesc Eiximenis*. It was not published, but provided the author with materials for several articles, some of which he reprinted in his book *Estudios de historia del pensamiento político y jurídico catalán e italiano* (Barcelona-Málaga: Cátedras de la Historia del Derecho, 1993).

There have been a few other monographic studies about Eiximenis, again mostly theses, but their bulk is due to the fact that they are editions. Given the length of most of our friar's works, theses advisors cannot expect doctoral candidates to transcribe a complete text and then also analyze it in depth. Albert Hauf's unpublished thesis from 1976 is a comparative study of *La "Vita Christi" de Fr. Francesc Eiximenis OFM y la tradición de las Vitae Christi medievales*, with only a partial edition of the *Vita*. His complete edition of this important text is still awaited. Frank Naccarato, on the other hand, did not write an introduction to his transcription of the *Llibre de les Dones*, submitted to Professor Joan Coromines as a doctoral dissertation for the University of Chicago in 1965. It took sixteen years, and help from three colleagues, to get this thesis into print (Curial-Universitat de Barcelona), supplemented with front and end matters, as expected in an edition. Professor Joseph Gulsoy, in Toronto, was more realistic than Coromines when assigning transcriptions of works of Eiximenis to his doctoral candidates. He hoped that, over the years,

such partial transcriptions could serve as building blocks for complete editions. In 1969 Jill Webster made a start with chapters 467-544 of the *Dotzè del Crestià*, the beginning of the second volume, preserved in only one manuscript. Here it took seventeen years and help from eight or nine colleagues (plus the organizational skills of Professor Lola Badia) to complete the transcription and publish it — in 1986-1987 — as volumes 3 and 4 of the “Obres de Francesc Eiximenis,” sponsored by the University of Girona. A second doctoral candidate of Gulsoy, Donna Rogers, transcribed the beginning of the first volume of the *Dotzè*, but the much more complicated situation of its textual transmission retarded completion of the critical edition, as vol. 1 and 2 of the “Obres,” until 2006 and 2009, respectively. A third doctoral candidate, Jorge Gracia, transcribed chapters 353-430 of the *Terç del Crestià* in 1971. He found a publisher for the chapters on “Com usar bé de beure e menjar” (Curial, Barcelona, 1977). The formula of having doctoral candidates work on Eiximenis’s manuscripts is now being used in Catalonia. It has already led to an edition of the Latin *Pastorale* (by Montserrat Martínez Checa, Universitat Autònoma, microfiches, 1994) and of the chapters of the *Terç* dealing with the sin of lust (Xavier Renedo, Universitat de Girona; in press at Quaderns Crema, Barcelona), while the doctoral work of others will soon allow for the publication of the *Llibre dels àngels* and, as mentioned, the first half of the *Dotzè*.

This lengthy introduction will have made it obvious that publishing a book on or by Eiximenis is no easy undertaking. Lluís Brines is to be admired not only for having written the first Eiximenis monograph of this length, but to have it printed in a professional way by a commercial press. Of course, a book is not judged by its cover, but by its content. I can assure you that you will not be disappointed! Also, the circle of readers I wish to recommend this book to is much wider than what one usually expects for a dissertation. The words *social* and *politic* in its title seem to single out two kinds of specialist readers (the word *filosofia* simply stands for “ideas”), but the book is pleasingly free of any field-specific jargon and can serve very well as a general introduction to Eiximenis for people interested in medieval civilization. Brines knows how to present his material so that the beginner is never intimidated or lost, and the specialist never bored. He makes a cursory reading of the book a possibility by using a clear style and simple syntax, and by putting the scholarly apparatus of his study into 2182 footnotes. The only cause of frustration for some readers might be that Latin and German quotations have not been translated. I discovered only about twenty typographical errors, such as the “Anglicism,” so frequent in Catalan, *stabliment*.

Brines grouped his material into seven thematic units he calls *capítols*, subdivided judiciously. In the first he offers a basic introduction to all Eiximenis’s books and their editions, and to the secondary literature written about them, with special regard to studies with a sociopolitical slant. In chapter 2 he analyzes three aspects of Eiximenis that are fundamental for understanding him. One, the way he handled his written sources: the ancient classics known to the Middle Ages, the Fathers of the Church, the common medieval handbooks, manuals of Law, the books he read (and extracted?) while he was a student at Oxford. Many questions remain, but they might never be solved, because our friar felt that his lay audience would not be served

by providing them with precise bibliographical references. Second, the way our friar dealt with his royal superiors; a very complex situation. The monarchy had supported his studies abroad, and Pere III showed much interest in the *Crestià*. Eiximenis would have loved to have received an appointment at Court; however, his outspoken character made him criticize the deficiencies of those in power and their misuse and abuse of their positions, privileges and entitlements. Brines concludes convincingly that Eiximenis "tried to be on good terms with everyone," which he was able to do thanks to his "diplomatic skills," applied with "astute cleverness," for instance, by presenting his opinions as quotations from invented sources.

The third chapter introduces the concept of *pactisme*, the mutually binding agreement between the ruler and the ruled. In several passages of his writings, Eiximenis explains to his readers that they are released from the duty to obey their sovereign if he does not fulfill his part of the pact; for instance, a king who, out of stubborn vanity, prolongs a suicidal siege, and has reneged on his obligation to put the interest of his subjects first. Now a tyrant, he can no longer exact subservience and can be deposed or exiled. Brines shows the theological, legal, and customary background of *pactisme*, explaining why it found such fertile ground in the Crown of Aragon and why it was so convincingly defended by our Franciscan. Among the many pertinent quotations Brines culled from all of Eiximenis's works —not just the *Regiment* or the first half of the *Dotzè* to which his predecessors limited themselves— I would like to repeat here the one about "King Forfeo of Bactria, inventor of the monarchic system, honored with a statue in the temple of Diana in Ephesus because he legislated that the people should elect their rulers with a time-limit, or with a pact which says: 'Així ens faràs, i així et farem; si fas el contrari, no et volem!'" ("If you do like this, we'll do like so; and if you don't, you'll have to go!" (*Dotzè* 31, 143). Notice the strange names and the folksy rhyme.

Chapter 4 treats Eiximenis's sociopolitical ideology. The first two subdivisions, on the friar's ideas about the body politic, is subdivided further into pages about the *Ecclesiastica pars* (the Church hierarchy), the *Saecularis pars* (the king, his officials, the nobility, and the other social ranks), and *El Corpus mysticum*. An ample presentation follows of how Eiximenis imagined the perfect Christian city: law-abiding, administered by just and honest aldermen, and at peace, because everybody is made to feel like a useful member of the community. He did not just repeat abstract Aristotelian concepts, but offered concrete advice to his Valencian fellow citizens about urbanism, education, commerce, defense, sanitation, the treatment of invalids, paupers, and prostitutes. Brines offers many excellent descriptions about how Eiximenis held concurrently two contradictory positions. On the one hand, he strongly defended the established order, the hierarchy of unchangeable social classes. All, in his view, were required to fulfill the obligations that came with their status. The rich had to use their patrimony wisely; the poor were useful because they provided the rich with occasions to do good. But he also defended the right of the people to depose kings and insist on the elimination or punishment of dishonest royal officials, or of ecclesiastics unworthy of their privileges. It is not surprising that the *agermanats*, the rebellious Valencian brotherhood which in 1520 revolted against their oppressors, found

in the *Dotzè*, printed in 1484, prophetic passages that fired them on. In the last subdivision of chapter 4, *Qüestions d'igualtat*, Brines, having studied all of Eiximenis, is well positioned to write about the Franciscan's thoughts on women and infidels.

Brines, even though a graduate of the Department of Legal, Moral and Political Philosophy at the University of Valencia, was also well prepared to deal with Eiximenis's *Idees econòmiques* (chapter 5). He first shows that the concept of *pactisme* can also be applied to economic activities and labor relations. The friar, who seems to have had as much training in law as in theology, had often been consulted on legal questions. Some of his briefs he recycled, or was planning to reuse, in his popular books, such as his surveys of laws concerning usury, judiciary power over members of the clergy, work on Sunday, the keeping of pigeons, and obligatory military service. His parents and relatives from Girona and Barcelona had been rich merchants, and he himself always felt more at ease among the comfortable middle class, or even the well behaved poor, than with obtuse and brutish peasants from the woods. His ideas on private property and accumulation of wealth (outside the church) have surprised several scholars with their modern "feel," and so Brines had to deal with the question of whether he was a pre-Calvinist. The answer is yes, especially when one contrasts the situation in Valencia with the one in Castile. While Sánchez de Arévalo, in 1455, still pestered against the lazy merchants who did not work the land or make themselves useful as artisans, but just wanted to get rich to support their vices, the patricians of Valencia adorned their new *Llotja*, or "Business Center," with the inscription: "What a pleasure it is doing business with honest people, who keep their word, and do not exact usury" (373). The questions of usury, interest, loans, and mortgages are treated by Brines with interesting comparisons to opinions voiced by that famous contemporary of Eiximenis, (Saint) Vicent Ferrer.

In chapter 6, on Eiximenis's "Idees profeticoescatològiques," Brines takes his research a great step forward. The subject is difficult, and there is still much left to be investigated and understood. But whoever now wants to participate in this discussion has to read first just about the complete works of our friar, "who sometimes shows interest in astrology," as Joan I pointed out when, in 1391, he had him investigated for predicting the end of the royal house of Aragon. Brines went through the four volumes written for the encyclopedic *Crestia*, looking for passages dealing with the end of the world. In the *Primer* Eiximenis describes the history of the Church in seven periods, considering himself living very close to the final upheavals predicted in the Apocalypse and by contemporary visionaries. There are fewer allusions to (predecessors of) the Antichrist in the *Segon*, while in the *Terç* we find the statement, "I have heard that Lactancius affirmed that..." which indicates, I think, that our friar was not interested enough in prophecies to read up on them systematically. Volume 1 of the *Dotzè* attracted the king's attention because it ends with the prediction that the sixth seal will be opened in the year 1400. It is likely that Eiximenis was aware of the dates announced by Arnald of Vilanova (1378), Rupescissa (1360, or "between 1370 and 1415"), and Vicent Ferrer (1403), but I doubt that he "kind of took an average of these dates" (Brines 413) and believe that he just went for the nearest round number, playing the prophecy game only to make his audience pay attention to his sermons and mend their ways.

Eiximenis limited himself to repeating common predictions. Still, King Joan ordered him to replace chapter 466 with repudiations of those statements. This gave our friar the opportunity to write seven chapters about how “the Pope and Emperor will NOT move to Jerusalem,” that “NOT all Jews will be converted before the arrival of the final Antichrist.” In the *Llibre dels àngels* Eiximenis has Saint Michael make predictions *ex eventu*, which, through Spanish translations, influenced the millenarian Franciscan missionaries in South America. Brines dedicates ten pages to the *De triplici statu mundi*, a Joaquist pamphlet in support of the Pope in Rome he considers “undoubtedly” by Eiximenis. (It can now be read on the Internet; see NARPAN.) He has even more pages about the *Vita Christi*, an important work read by only few modern scholars. The aging Franciscan reviews, once more, the history of the World (twice: IV.25 and X.5, 22 and 455s) and describes the seven actions of Jesus between his resurrection and his enthronement. At the end of chapter six Brines studies “Eiximenis as visionary” (the friar’s predictions often show astute opportunism) and the influence of the movements of Franciscan spiritualism, of the beggars and beguines, and of disciples of Arnald of Vilanova. Given the difficulties and risks involved in studying medieval chiliastic movements, and the background needed in history and Latin, Brines’s richly annotated chapter six will remain the introductory survey of the *status quaestionis*, and more, for a long time to come.

The seventh chapter, the last, on “Eiximenis and the sociopolitical circumstances of his times,” seems thematically less coherent than the others. The methodology remains the same: a survey of all of Eiximenis’s books to gather statements that show his ideas on a given topic. We first get to know his opinions on the “21 or 22 Christian kings of our days,” plus the Emperor (*Primer* 242), and learn what ranking our well-traveled friar gave to Europe’s kingdoms. He puts the country of Saint Louis first, Castile second, Catalonia-Aragon third — to please his king and patriotic readers — , ahead of England.

The logically following topic deals with Eiximenis’s thinking on “*Imperium and Sacerdotium*.” Enough quotations are given to show that his idea of a perfect “world-government” was a papal theocracy. This can be seen in his description of the Donation of Constantine (*Primer* 75-81), in the arguments he used in his *Allegationes* — his legal brief to a committee of experts studying the question if clergymen who had broken the law (by wearing arms) were to be judged by the secular or ecclesiastical arm of justice — , and in the fourth part of the *Dotzè*, where he demonstrates four tenets: 1. Humankind’s submission to the authority of the church and of secular rulers is God’s will; 2. Power is given by God; 3. Large political units under one sovereign enjoy advantages: currency and laws do not change every few hundred miles, criminals cannot escape so easily to foreign jurisdictions; 4. Concentrating world-government into one hand is even better — if that hand is the hand of the Pope (to whom Constantine had ceded all secular power), the Vicar of Christ, holder of the two keys, who crowns the Emperor.

Brines concludes with the question of whether Eiximenis really believed in such a total theocracy. In theory, yes, but in practice, he probably was just as critical of the human weaknesses of the quarrelling successors of Saint Peter as of those he saw in the disappointing successors of the admired founders of the European royal dynasties. The basic philosophy that he defended all his life

was that all government, from the one of the husband over his family to the rule of kings, should be anchored in a mutually binding social contract, freely agreed to by the subjects. Humanists rejected this idea as medieval backwardness, preferring theories from Antiquity, which led to the neoclassical hubris of absolutism. But *pactisme* resurfaced in modern times in the form of the "social contract," giving us constitutional monarchies with elected officials, and, finally, democracies.

With a touch of medievalism, Brines ends his thesis with a list of his fifteen theses or "Conclusions." He hopes to have succeeded in showing that Eiximenis's ideology did not remain static during his long life. Because of his character, it was not always easy for him to avoid conflicts with his secular superiors, his opposition to whom, mostly on moral and "democratic" grounds, he had to tone down or hide. Brines hopes his readers have understood how the rules of *pactisme* determined Eiximenis's vision of peaceful and productive cooperation of the people with their religious, political, and civil-economic superiors, in a *corpus mysticum* where everybody was able to work towards the final reward in heaven. The ideal place for such a virtuous but happy life is the city, where everybody who does not try to upset the traditional Christian social structure is made to feel useful. This also applies to the upper classes, which should not abuse their power (e.g. by prolonging ruinous legal proceedings or by burning the condemned alive, instead of killing them first in a more humane way) Women should obey their husbands, but they can make valuable contributions to the enrichment of the family, especially if they have learned to read. Infidels have their rights, too, but their stubborn refusal to accept the true faith remains an irritant. Eiximenis, who had seen Europe and admired the old French monarchy the most, felt fully at home in the Crown of Aragon, thanks to the still functioning ideology of *pactisme* and the relatively good times Valencia enjoyed in the years he lived there.

Brines has done an excellent job of abstracting Eiximenis's sociopolitical ideology from his writings. Starting out without preconceptions or prejudices, he is able to see the ambiguities in the friar's thinking, his astute subterfuges in trying to chastise his superiors while remaining on good terms with them. The overall picture that emerges is convincing. Of course, many details need further research, and a detailed biography is still a major desideratum. The day all Eiximenis's writings have become easily accessible in print, or on the Internet, it will become easier for specialists in history (political, cultural, legal), theology, literature, and philology to contribute from their perspectives to the growing corpus of Eiximeniana. Brines has exhaustively studied the sociopolitical aspects of Eiximenis's writings, but he has also dared to enter the dark woods of late-medieval apocalyptic prophecies. His book, typographically well produced (except for the not very user-friendly bibliography), can be recommended as an introduction to Eiximenis for students and researchers in any humanistic field. It can even be recommended to the modern equivalent of the persons our friar wrote for: the Valencian and Catalan educated upper class, who should be concerned with fairness and harmony in their communities. Not just for patriotic reasons, but also to enjoy the humanizing experience of getting to know a fascinating medieval "pan-Catalan" friar (he grew up in Girona, studied and taught in Barcelona, lived

over twenty years in Valencia, and died in the Roussillon) who dealt with “our” problems of wastefulness, greed, corruption, dishonesty, lack of civic spirit, and unemployment six hundred years ago. Nobody will be disappointed by this book. If one day Eiximenis is placed second on the list of medieval authors who, because of their life and work, have attracted the attention of the international scholarly community to the *Països Catalans* — after Ramon Llull, but before Vicent Ferrer, Penyafort, Martorell, and Metge —, it will be thanks to Lluís Brines, who with this book made access to this endearing author so much easier for all.

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FARRENY SISTAC, Maria Dolors. *La llengua dels processos de crims a la Lleida del segle XVI*. Biblioteca Filològica 49. Barcelona: Institut d'Estudis Catalans, 2004. 615 pp.

This tome is yet another example of the trend in Catalan universities to assign to doctoral candidates in Catalan philology editions and linguistic studies of non-literary old documents; for instance, legal proceedings. (See my review of a similar work in the previous issue of this journal.) Dr. Farreny has studied crimes in late medieval Lleida for over twenty years (see page 521 in the *Bibliografia*). Here we now have her PhD thesis, defended in 2000. It is an edition of the transcripts made during seven criminal investigations between 1482 and 1598, semi-diplomatically transcribed, placed in their social and historical contexts, analyzed, and summarized. The “main course,” of the thesis is the *Estudi lingüístic*, elaborated, in much detail, along the lines of an historical grammar, with ample references to the secondary literature concerning each point discussed. The texts are analyzed from the standpoint of phonetics, graphemics, morphology, and lexicology. In this last subdivision, words of interest from each individual legal case are studied as a group, with indications to other cases in which they can also be found. This allows us, for instance, to contrast in one place the use made in all texts of the near-synonyms *furtar*, *robar*, *prendre*, and *llevar*. To find all these words and their forms and derivates in the edition, one expects to find precise references in the word-index, but there one only learns the number of the court case, but not of the exact line. Another weakness of this concordance is that words are not lemmatized (nor regularized graphemically). The many forms of the verb *haver*, for instance, spelled with or without the initial h, are widely dispersed: *à - ha - hage - haje - he*. The list of word frequencies is even less useful. Verbs combined with *haver* or *ésser* are listed under the auxiliary verb (*era tinguda*, twenty lines below: *ere tenguda, ere tinguda*).

The seven court cases have been transcribed with much care, except with regard to punctuation. For example, the conjunction *e* often marks the beginning of a new sentence. So, in case I, we read: (my abbreviated translation): “And having taken his money... some of them fled. And two of them remained, restraining the victim. And when the first group had

disappeared into the town, the last two also run away. And Mr. x encouraged the victim to go to town and complain to the chief of police. And the chief (*subject! Read word which precedes it as el, not al*) then arrested two of the robbers." Farreny transcribes this whole passage using only commas. Still, her transcription of the texts seems reliable, and comprehension is rarely difficult. What shocks the reader is the constant use of *testis* ("witness") as if it were plural, and of *testes* as if it were Catalan and singular. Both forms are usually abbreviated *ts* in the manuscript (two pages of which are reproduced on page 542s). Some readers will discover, eventually, the entry *testes* in the *Glossari jurídic*, where the author states that she treats *testes* (that is, *ts*) as a Catalan word if Catalan text precedes and follows it. She claims that *testes* is written in full letters in certain places, but does not indicate where exactly. Surprisingly, in a footnote she quotes Joan Coromines and Jaume Riera, who both contradict her assumption, affirming that *testes* was never Catalan: "*Testes* was used as a Latin formula" (as a plural). / "The same abbreviation [*that is, ts*] was used in Latin and Catalan..., but in a Catalan context it was read as 'testimoni'" (if singular).

Maria Dolores Farreny Sistac has well deserved the IEC's *Premi Marià Aguiló de Gramàtica històrica i història de la llengua*. Her thesis, however, should have undergone yet one more revision: to delete (or redo) parts which are of little use and improve the presentation of the seven court cases, making it easier to find therein the words and forms referred to in the linguistic commentary.

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FONT ROTCHÉS, Dolors. *L'entonació del català*. Biblioteca Milà i Fontanals 53. Barcelona: Abadía de Montserrat, 2007. 255 pp.

L'entonació del català is a revised version of Dolors Font's PhD dissertation *L'entonació del català. Patrons melòdics, tonemes i marges de dispersió*, presented at the Universitat de Barcelona in 2005 under the supervision of Professor F. J. Cantero. (The dissertation is available at <<http://www.tesisenxarxa.net/TDX-0802106-114003/>>.) The study is framed within the model proposed by Cantero, the "Melodic Analysis of Speech" (MAS), based on the instrumental acoustic and perceptual analysis of spontaneous speech. The book begins with a brief presentation by Cantero. Four main parts constitute the body of the study, which are preceded by an introduction and followed by some concluding remarks. Bibliographical references and the summary of contents are given at the end.

The study of intonation remains a challenge for any view of linguistics. All linguists recognize that to speak a language involves not only the (segmental) ordered articulation of sounds and words, but also their verbalization with an appropriate (autosegmental) melody. The speakers of a language share the knowledge about the meanings cued in the melodies as well as those cued in sounds, words, and their orderings. Nonetheless, until the last

century, intonation was banned from the study of linguistics due to its complex nature, which derives from two facts: *a*) the difficulty to capture the interaction of the phonetic features of intonation with the appropriate semantic and pragmatic meaning it conveys (the so-called *paralinguistic* function of intonation), and *b*) the troubles in identifying the minimal phonological (and contrastive) units of melodies. In the "Introducció" Font mentions these difficulties, but they have not stopped her from conducting research on the intonation of Catalan. It is thus a welcome, courageous contribution to the body of linguistic literature on Catalan.

Chapter 1, "Els models teòrics precedents," provides a very useful overview of various approaches to intonation and of previous studies on the intonation of Catalan.

Chapter 2, "Teoria i anàlisi de l'entonació," presents the model used by Font, i.e. Cantero's MAS. This model departs from the segmentation of spontaneous speech done on a purely phonetic basis: the identification of F_0 on vowels, because intonation is modulated pitch, and pitch depends on vocal fold vibration, which is fixed upon the fundamental frequency (F_0) of the most sonorous segments (i.e. the vowels) in MAS. The acoustic raw data are then statistically analyzed and are given a mean value in order that melodies can be compared and used in perceptual analysis. From these homogenized data, the linguist finally extracts away the relevant generalizations on the melodic characteristics of a language. This kind of methodology presents the novelty of allowing the use of many informants in different situations of spontaneous speech. (Font's corpus is available at Biblioteca Phonica, 4 <<http://www.ub.edu/lfa>>.) Contrariwise, previous studies on intonation were based on few informants —or on the linguist's own intuitions—, with sentences elicited in formal questionnaire-like situations. The latter corresponds to a more traditional way of approaching languages; the former follows the path of large corpora-based studies that have emerged recently due to the use of new technologies. Both kinds of approaches, though, typically sort the data by dialects, at least when they deal with phonetic/phonological aspects. Font's study, instead, draws the generalizations from the mixed information gathered from different dialects, which is a questionable decision. Studies on languages have proved that dialects —over differences in specific individuals— diverge in some basic characteristics. Traditionally, the phonological differences studied dealt with segment inventories and the extent of certain phenomena; more recently, attention has been drawn to differences in the patterns of melodies as well. The number of vowel phonemes that appear in stressed syllables illustrates a well-known case of segmental differences between dialects: the maximal inventory of eight-vowel contrasts in stressed position is characteristic only of certain Balearic dialects; other varieties do not show schwa in stressed position and northern varieties have lost the contrast between open and close mid vowels in this position as well. Along the same lines, there are prototypical disparities encountered in the pronunciation of interrogative sentences between dialects: inland Catalan speakers, for example, sometimes have a hard time identifying as questions certain interrogative sentences elicited by Majorcan speakers due to (dialect) conflicting melodies. There is an important difference, though, between these two examples. Segmental phenomena have received detailed treatment in previous studies;

hence, generalizations are extracted away from a substantial amount of dialect-specific descriptions and analyses, and each proposed system corresponds to an existing variety. Font's study on the intonation of Catalan departs, instead, from non-sorted, mixed dialectal data, without detailed descriptions and analyses of the melodic characteristics of each dialect; therefore, there exists the potential risk of generalizing with regard to features that in fact belong to specific varieties and obtain basic patterns that do not correspond to particular varieties. The latter point relates to the old issue of abstractness in linguistic analysis, which has been discussed at length in the literature.

Chapters 3-5 are devoted to the description of the three basic melodic patterns Font considers for Catalan. Chapter 3 deals with "Els patrons no emfàtics"; chapter 4, with the "Patrons emfàtics d'una direcció," and chapter 5, with the "Patrons emfàtics de dues direccions." Chapter 6, "Unitats fonètiques i fonològiques: visió de conjunt," summarizes the results and describes the melodic patterns and features encountered as well as the phonological features and the *tonemes* (i.e. phonological, contrastive tone units) that are proposed to characterize the intonation of Catalan under this approach. In Font's analysis, intonation contours are divided into three parts: the first peak, the body, and the final inflection. The melodic features associated with the intonation contours are characterized as follows: in the first peak, rising pitch (< 40 %) and location of the first peak (i.e. the first stressed vowel or the vowel after it); in the body, progressive falling pitch; in the final inflection, (different degrees of) rising, falling, rising-falling, and falling-rising contour pitches, as well as the value of the syntagmatic stress (i.e. the one conveyed by the last stressed vowel). The non-emphatic group shields three intonation contours: they all begin with a rising pitch (< 40 %) up to the first stressed vowel (the first peak), followed by a smooth and progressive falling pitch up to the last stressed vowel (the body). The final tonal inflection can have three different shapes: pattern 1, falling (> 40 %) or rising (< 10 %); pattern 2, rising (10 % - 80 %), and pattern 3, rising (³ 80 %). The one-way emphatic group includes two intonation contours: they both begin with a rising pitch (≤ 40 %) up to the first stressed vowel (the first peak), followed by a progressive falling pitch up to the vowel previous to the last stressed vowel (the body). From this vowel, the pitch either rises (10 % - 50 %) — pattern 4 — or falls (³ 50 %) — pattern 7 — up to the last stressed vowel (i.e. the one that bears the syntagmatic stress), which is followed by a falling pitch in both patterns; this turns out to be the lowest point of the melody. The two-way emphatic group shields three intonation contours: they all begin with a rising pitch (≤ 50 %) up to the unstressed vowel that appears after the first stressed vowel (the first peak), followed by a progressive falling pitch up to the last stressed vowel (the body). The final tonal inflection can have three different shapes: pattern 5, rising (10 % - 50 %) — falling (with a value similar to that of the previous falling pitch); pattern 6, falling (20 % - 60 %) — rising (< 120 %), and pattern 8, falling (20 % - 60 %) — rising (³ 120 %). The previous melodic patterns combine with three phonological features: [±interrogative] ([±I]), [±emphasis] ([±E]), and [±suspension] ([±S]), which lead to eight possible tonemes in Catalan according to the following combinations: 1. [-I, -E, -S], 2. [-I, -E, S], 3. [+I, -E, -S], 4. [+I, -E, +S], 5. [-I, +E, -S], 6. [-I, +E, +S], 7. [+I, +E, -S], and 8. [+I, +E, +S].

"Paraules finals" closes the book. Font points out that the eight tonemes that she has identified, combined with the melodic features associated with each part (i.e. the first peak, the body, and the final inflection), can account for any intonation contour that Catalan shows. Her claim is that the characterization of the melodic features in terms of percentages allows enclosing differences due to dialectal, social or idiolectal characteristics. She identifies 18 variants. Further descriptions of the intonation of Catalan varieties will have to confirm the adequacy of such a classification.

Despite the strengths and weaknesses one might find in Font's approach to the study of intonation, I consider very positive the outcomes of this book. Intonation is crucial for communication. The acquisition of a good native-like accent in a foreign language much depends on achieving the right melodies or *tunes*, but many teachers do not feel confident about tackling intonation in the classroom because there is a lack of good *overall* descriptions of the topic. Font's book is a good tool for accomplishing such a task.

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CANTERO SERENA, Francisco José. *Teoría y análisis de la entonación*. Barcelona: U de Barcelona, 2002.

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LLUCH, Josep i Mireia SOPENA, coords. *Mutacions d'una crisi. Mirada crítica a l'edició catalana (1975-2005)*. Vilanova i la Geltrú: El cep i la Nansa, 2007. 144 pp.

"Argumenta" és una col·lecció de l'Editorial El Cep i la Nansa que, com anuncia la contraportada, "pretén avaluar críticament la cultura catalana del 1975 ençà" en uns llibres d'autoria col·lectiva. El que aquí ressenyem analitza el món de l'edició a Catalunya des de la perspectiva de crítics, editors i llibreters, a través d'articles amb títols afortunadament prou explícits. La presentació ("Del voluntarisme a la industrialització") és a càrrec de Josep Lluch i Mireia Sopena que analitzen els canvis del sector editorial (algunes vegades referits a Catalunya i d'altres a la resta del món), presenten els objectius de la col·lecció Argumenta i indiquen finalment els continguts del llibre. El crític Lluís Bonada ("La dignificació del llibre en català") analitza, de manera precisa i ponderada, la història del món editorial dels darrers anys; el també crític Manel Ollé ("La mida (i la llengua) sí que importen") en destaca els elements més conflictius; Àlvar Masllorens ("El sector llibreter a Catalunya. Particularitats d'un món que mira al futur") presenta diverses propostes i unes poques autocrítiques des d'aquest sector; Joan Cases formula ja des del títol ("Carta del traductor literari empenyat") les queixes de la seva professió; Joan Portell Rifà ("L'edició de la literatura infantil i juvenil catalana ahir, avui... i demà?") analitza un àmbit que tots els autors del volum coincideixen a considerar el més dinàmic de l'edició catalana; Carlota Torrents ("Universtiy

Press a la catalana”) estudia les edicions universitàries i n’analitza “un cas real”: Eumo, de Vic, que ella va dirigir; Oriol Izquierdo (“L’edició electrònica”), allunyat del to de denúncia dominant en el volum, analitza “la transformació conceptual del llibre” (118) en els darrers anys i avança algunes propostes de futur. El volum es clou amb una entrevista breu a Miquel Alzueta i Imma Bellafont (“L’edició en català: balanç i perspectives”) els quals, tot i representar la part menys elaborada i no haver-hi escrit res, encapçalen la llista d’autors.

Joan Portell diagnostica per a l’àmbit de la literatura infantil i juvenil tres punts (91) que, segons es desprèn de la resta d’autors, són aplicables a l’àmbit general: a) l’increment (fins a l’excés, segons alguns) de novetats (vegeu també pàgines 10, 37, 45, 56, 64, 142); b) la disminució dels tiratges (31, 45); c) la manca de revisions i per tant de qualitat (44, 64). Altres punts dèbils que els diversos autors destaquen són d) la precarietat del mercat (27, 31, 40) que, excepte en un cas (139), es considera sempre circumscrit a Catalunya; e) l’excessiu pes de la literatura i la manca de llibres d’assaig (32, 143). Molts coincideixen en el pes de les petites i mitjanes editorials (14, 28, 37, 121) que representen, segons la majoria, una esperança davant els grans conglomerats; només Alzueta preveu el perill d’il·lusionar-s’hi i de no tenir “una indústria pròpia i potent” (140). No hi ha tampoc unanimitat a analitzar altres qüestions considerades, però, significatives, com per exemple la traducció al català d’alguns *best-sellers* escrits en castellà (Ruíz Zafón, Cercas...) que és vista com una mal dirigida orientació patriòtica (40); com un exemple de les desigualtats en la promoció en castellà i en català (63), o com una falta de confiança del lector català en les possibilitats de la seva literatura (141).

Impera al llarg de tot el llibre un els retrets, i sovintegen més les queixes (la “jeremiada” [72]) que les autocrítiques. Per exemple, en l’àmbit de la llibreria, l’autor acaba donant indicacions als editors (controlar l’excés de producció...) (64), però no en dona cap als llibreters, i només de passada apunta que a alguns els falta professionalitat (58). Sorpren també que es parli de mecenatges (39) i de les obligacions de l’Administració (85) però que fins a la pàgina 100 no es parli mai del tanmateix “conegut” (101) suport genèric, i només ho esmenti qui no hi pot accedir. Només Alzueta i Bellafont parlen del preu fix (142) i ningú no parla del sistema de devolucions, tot i ser un sistema ben peculiar d’aquesta indústria. Trobo a faltar un element important en el sector com són les biblioteques: només Portell s’hi interessa (75, 89). Tot i haver-se destacat que manquen col·leccions d’assaig, la majoria d’autors parlen només de literatura, alguns ja des del títol (Casas, Portell), com si consideressin innecessari comentar aquesta mancança.

També es destaca la importància de l’“editing” i dels “mínims estàndards de qualitat lingüística” (44) però no sembla que s’hagi aplicat a aquest llibre en particular. Les convencions tipogràfiques no queden clares (els punts d’interrogació en alguns autors van només al darrere [70, 100], i en d’altres al davant i al darrere [48, 86]); tampoc semblen coherents els tractaments de formalitat: (“Teresa Colomer / la doctora Teresa Colomer” [81], “la Rosa Mut” [84]). Algunes inexactituds no són culpa de l’editorial: així, una autora sembla desconèixer el projecte de tesis doctorals en xarxa (www.tdx.cesca.es) (106), i no sé com hem d’interpretar “alguns [professors] han tingut la sort de poder deixar la docència” (107): ens invita als altres a la deserció? Però en qualsevol

cas, l' "editing" hauria d'haver detectat les construccions no normatives ("al dir del autors" [13]); les frases repetides (39-40), o imprecises (no se sap quina és "la darrera concentració editorial" [14], ni què vol dir "la contaminació del registre" [12] o "la desídia cultural de qualitat" [99]); i, si se cita en francès, millor fer-ho bé ("directeur éditoriale" [13]).

LLUÍS QUINTANA TRIAS

UNIVERSITAT AUTÒNOMA DE BARCELONA

MARTORELL, Joanot. *Der Roman vom Weißen Ritter Tirant lo Blanc*. Trans. Fritz Vogelsang. Frankfurt am Main: S. Fischer Verlag, 2007. 3 vols. 1587 pp.

Thanks to events like the *Frankfurter Buchmesse*, Catalan literature, one of the oldest and richest in Europe, slowly conquers the international market, revealing true hidden gems. One of them is what Cervantes rightly esteemed to be the best Errant Knight novel ever written. In chapter six of the first part of the *Quixote*, it is decided, that all books of chivalry deserve to be burned—all, with the exception of the *Historia del famoso caballero Tirante el Blanco*—. As Cervantes tells us through his characters, Martorell's work is nothing less than "un tesoro de contento y una mina de pasatiempos" (I). Despite the undeniable value of this classic, Vogelsang's translation of *Tirant lo Blanc* is the first complete German edition, lagging decades behind its English version (David Rosenthal, 1984), two centuries behind Comte de Caylus's French translation (1737), and half a millennium behind the Italian and Castilian first editions. It appears, however, that the quality of Vogelsang's work was worth the wait.

What distinguishes *Tirant lo Blanc* from other chivalry novels, according to the author of *Don Quixote*, is its realism. In Cervantes's masterpiece we read that "por su estilo es éste el mejor libro del mundo: aquí comen los caballeros, y duermen y mueren en sus camas, y hacen testamento antes de su muerte, con estas cosas de que todos los demás libros de este género carecen" (I). For the same reason, the Peruvian writer Mario Vargas Llosa has compared Martorell to Dickens, Balzac, and Flaubert. Martorell's characters are human. They laugh, cry, eat, drink, suffer, err, triumph, and die in their beds. The many descriptions of clothing, ceremonies, tournaments, and battle scenes are crafted with such detail that Tirant's world truly turns into a visual feast, which immerses the reader into a Medieval Europe as alive and real as if we witnessed it in person.

It is in these scenes that Martorell's talent shines and Vogelsang's translation demonstrates its brilliance. Diafebus's retelling, for example, of the foundation of the brotherhood and the inauguration ceremonies, fill pages of detailed descriptions of ceremonial clothing, more than specific enough, in color, materials, fine embroideries, accessories, the exact location of each fold of fabric, to allow an authentic reproduction of the costumes of medieval knights, which include the rules on how to wear each piece of clothing and the punishments a knight may suffer for disobedience. Despite elaborate realist descriptions, Vogelsang grants the German reader access to an action-filled

adventure novel hard to put aside, written and translated with fluidity and apparent ease, filled with humor, irony, and baroque touches; yet it is devoid of archaisms does and not sacrifice the authentic feel of what we imagine to be Tirant's medieval world told with the voice of a great storyteller.

In any translation something inevitably gets lost, whether it be, as a consensus to the reader, a slight simplification of obscure passages for the sake of comprehension. Following the example of Rosenthal's English translation, Vogelsang also translates some names into German, a decision open for debate. While the translator's choice may appear to compromise the authenticity of the text, the advantage lies in the proximity that strategically translated names create between the reader and the character. While it is true that the English translation in Rosenthal, "Look-what-you-do" for "Cataquefaràs" may have a less fortunate ring to the English reader, the German translation "Wonnemeineslebens" as the name for a medieval female character sounds believable and authentic to a German reader. While the preferred and most authentic reading experience of Martorell's epic novel will always be in the original, Old Catalan language, until German speakers may be able to do so, Vogelsang's translation is the best possible alternative. Vogelsang does justice to a true masterpiece, and to Martorell's two great achievements, style and content. In order to bring to life Martorell's colorful realism and human authenticity, which Cervantes so appreciated in Tirant, Vogelsang had to overcome centuries, as well as geographical, cultural, and linguistic boundaries. Within this accomplishment lies the great merit of Vogelsang's German translation of the epic transnational hero Tirant lo Blanc.

Fritz Vogelsang's translation is not a critical edition, nor the archetypal medieval text resuscitated by and for scholars. There are no indices, foot or endnotes. However, the translator does provide additional and dense information in his foreword, afterword, and, as a valuable bonus, a German translation in its entirety of Mario Vargas Llosa's famous "Carta de batalla de Tirant lo Blanc" ("Fehdebrief zur Verfechtung der Ehre von Tirant lo Blanc"), as much a homage to Martorell's work as an explanation of his own theory as a novelist, which serves as another bridge between medieval and modern literatures. As Vogelsang explains at the end of the first volume, the name *Tirant* remits to "einen wichtigen Bauteil: den langen starken Balken, der die weit getrennten Außenwände eines Gebäudes zusammenhält" ("an important building block: the long strong beam, which holds together the separated outer walls of a building") (Vol.1, 700). Although Martorell's time understood this as a necessity of building bridges throughout the Christian world, nothing impedes the modern reader from readjusting Martorell's spirit to the dynamics of the twenty-first century and, with the help of translators like Vogelsang, reading his epic hero as a beam or joist, a *tirant*, between East and West, between centuries, cultures, and languages.

Despite its lack of scholarly dimensions, Vogelsang's *Weißer Ritter* is a faithful rendering of the Catalan medieval epic. It is also a European epic and, as such, this long overdue German translation constitutes a necessary and valuable gesture in itself of crossing borders, true to Joanot Martorell's spirit. But more than anything else, Vogelsang translated for us a modern novel, in the Cervantine meaning of the word, a truly entertaining reading experience, as the author and his translator intended, devoid of archaisms and the heavy

feel of a dusty scholarly study guide. And although Vogelsang did not cater his translation to the community of professional *tirantistes*, it certainly does have the potential to increase their number among German readers.

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MOLL, Francesc de B. *Gramàtica històrica catalana*. Ed. Joaquim Martí Mestre, amb la col·laboració de Jesús Jiménez. Biblioteca Lingüística Catalana 31. València: U de València, 2006. 438 pp.

Aquesta obra de Francesc de B. Moll fou editada per primera vegada en castellà l'any 1952, a l'Editorial Gredos de Madrid. El 1991, en ocasió de la investidura del seu autor com a doctor *honoris causa* de la Universitat de València, aquesta universitat en va publicar la versió catalana, però sense cap de les esmenes i millores que el mateix autor hauria volgut fer-hi, si no se n'hagués vist impedit pel seu estat de salut i la seva ja avançada edat. L'excel·lent llibre de l'il·lustre filòleg menorquí no ha deixat mai de ser una obra de referència obligada en els estudis de gramàtica històrica, per la seva claredat expositiva i per les seves aportacions particulars, sobretot pel que fa a la formació de mots i a la sintaxi. Per això, la Universitat de València ha tingut el gran encert de reeditar la versió catalana d'aquest gran manual, però ara amb una profunda revisió i actualització de presentació i contingut, que ha assumit el professor Joaquim Martí Mestre amb la col·laboració del professor Jesús Jiménez.

La tasca que han dut a terme els curadors de la nova edició de Moll és tan important, que aquesta ressenya s'hi ha de referir ben especialment, atès, a més, que l'obra original de Moll ja ha estat tan sobradament analitzada, comentada i recensionada des de la seva primera aparició. Una primera actualització o modernització de l'obra, duta a terme per Jesús Jiménez, ha estat la substitució de les transcripcions fonètiques dels mots estudiats, que en l'original eren segons el sistema de la *Revista de Filologia Española*, pels signes de l'*Alfabet Fonètic Internacional*, com es fa ja habitualment en totes les obres de lingüística romànica. Joaquim Martí Mestre ha realitzat l'actualització de les notes de Moll. Això vol dir que, tot respectant les de l'autor, ha anat repassant cada tema i cada punt estudiat i els ha anat il·lustrant amb les aportacions dels autors posteriors i les corresponents referències bibliogràfiques, fins als temps actuals. Aquestes notes complementàries apareixen identificades amb claudàtors perquè es puguin distingir fàcilment de les de Moll. És extraordinari l'extens treball d'erudició que ha dut a terme el professor Joaquim Martí, de saber aplegar, amb gran capacitat de síntesi, les opinions i els resultats d'investigacions que s'han anat publicant des de l'any 1952 sobre cada qüestió tractada per Moll. Per l'aparat bibliogràfic recollit, apareixen especialment, com era d'esperar, les aportacions dels estudis de Joan Coromines, sobretot del seu *Diccionari etimològic i complementari*, però també les de tantes monografies de tots els estudiosos que han enriquit fins ara el coneixement de la història de la llengua.

Hi ha dos capítols, el de la *Formació de mots* i la *Sintaxi*, considerats els

més originals de la gramàtica de Moll, que apareixen sensiblement menys il·lustrats per publicacions posteriors. Són dos temes de la gramàtica històrica catalana que, sens dubte, han estat menys tractats, fins i tot en els darrers temps. Amb tot, des de l'any 2003 se celebren anualment a la seu universitària de la Universitat d'Alacant a la Nucia uns simposis internacionals *Vers una sintaxi històrica del català*, amb molt interessants aportacions sobre el tema. És de doldre, només, que no tots els treballs s'han editat, i els que ho han estat han aparegut en diverses publicacions i no amb regularitat. Segurament aquesta és la raó que en les noves notes de l'edició de Moll no s'hi faci cap referència.

Cal felicitar els curadors i els editors d'aquesta nova edició de la tan important i bàsica *Gramàtica històrica catalana* de F. de B. Moll, i ben particularment el professor Joaquim Martí Mestre, per les seves esplèndides notes d'actualització de l'obra. Gràcies a la seva aportació, el llibre de Moll, no sols continua vigent en el seu gènere, sinó que es converteix també en un profitós manual de bibliografia lingüística històrica catalana fins a la data.

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RODOREDA, Mercè. *A Broken Mirror*. Intro. and trans. Josep Miquel Sobrer. Lincoln: U of Nebraska P / Barcelona: Institut d'Estudis Catalans, 2006. 218 pp.

It is gratifying that the European Women Writers Series continues its production of key female authors in English translation at the University of Nebraska Press. Their list of nearly fifty volumes includes texts from French, German, Italian, and Spanish, and this splendid novel by Rodoreda is the second work from the Catalan.

The original *Mirall trencat* (1974) included a long prologue in which Rodoreda wrote of her work in general, of this novel in particular, and of pervasive images in her fiction: angels and metamorphoses. This widely quoted essay has some beautiful passages, beginning with the first line, in which she says that a novel is made of intuitions, imponderables, agonies, exaltations, disappointments, with reserves of involuntary memory... an entire alchemy. She goes on to explain her creation of characters, sometimes from a brief glimpse at a passerby, a musical passage, or a good film. While I am aware of the space constraints in the publication of these books, I think at least a few excerpts from the prologue would have enhanced the volume. Fortunately, the informative introduction by Professor Sobrer does refer to and include ideas and quotations from this fundamental source on Rodoreda's work.

In the introduction, Sobrer explains the structure and genesis of the novel, a family saga over three generations, and places it within the context of Rodoreda's life. He dwells on the image of the broken mirror that gave the novel its title and, according to Rodoreda herself, solidified the frame of the work: it is a handheld mirror that faithful servant Armanda breaks as she trips on the stairs, and, in it, she sees reflections of scattered and shattered moments in the lives of the protagonists. The introduction, beautifully written and

informative, is a bit short for my taste, and again, I understand that there are spatial considerations, but I would have preferred more context on Rodoreda's other works, particularly those that are available in English, translated by the late David Rosenthal.

Translator Sobrer does the reader a great favor by breaking up long paragraphs, especially where direct dialogue is used, and at times he also divides up sentences. This is often an important task for translators of Romance languages to English, unaccustomed not only to long segments but also to repetitions of words and expressions. There are also certain categories that require special care, for example, sayings and set phrases, cultural references including titles, particular usages, and with Rodoreda, names of plants. In some cases, Sobrer uses a literal translation for expressions we do not use in English, perhaps to capture the flair of the original: Teresa Goday's illegitimate son is called "a slip-up the size of a house" (5), which makes perfect sense but is rather unusual in English. Religious references can be troublesome, since while we might normally say "Oh my God" on occasion, English-speakers in general don't refer to the Almighty in such a natural way, as when Teresa gives thanks saying "may God repay you" (10). On another occasion, rice so delicious it would make the angels sing is wisely rendered as making you "lick your fingers" (146).

In other special cases, the translator does well to use "villa" for the "torre" that the family inhabits; mansion would have been an acceptable choice as well. But on a few occasions there is something of a stretch, using words uncommon in English such as "stele" (153) for "llosa," when gravestone or tombstone would have worked. Finally, on a first reading, I was surprised that "la rata" who narrates the final chapter of decadence becomes a male speaker in the English version, but since English-speakers usually attribute maleness to animals unless they are known to be female, whereas the word itself is feminine in Catalan, no matter the gender of the rodent, I came to appreciate the sex-change here.

One can always find a detail or two that might have been done differently, but these are indeed minor in an excellent rendering of a major Catalan novel. Professor Sobrer and the University of Nebraska Press are to be commended for making this great work available to English-speaking readers, and given the success of *The Time of the Doves*, I predict that this book will have the impact it deserves.

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VERDAGUER, Jacint. *Selected Poems of Jacint Verdaguer: A Bilingual Edition*. Ed. and trans. Ronald Puppo. Intro. Ramon Pinyol i Torrents. Chicago: U of Chicago P, 2007. 339 pp.

The University of Chicago Press and Professor Puppo are to be congratulated on this fine volume of poetry by Catalonia's favorite poet-priest from Vic. With selections from the two epic poems, *L'Atlàntida* and *Canigó*, as well as from a

dozen other books by the prolific Verdaguer, the reader can appreciate the breadth and range of this complex writer.

Ramon Pinyol's introduction is a solid orientation to the writer and his work. He outlines Verdaguer's complex biography, highlighting his stellar early career, during which, while still a seminarian, Verdaguer founded "L'Èsbart de Vic," a group based on a Provençal revival movement in an effort to further the Catalan counterpart, dedicated to readings and discussions of literary activities of the day. Focusing on Verdaguer's important role in the recovery of Catalan culture which was taking place in the late nineteenth century, Pinyol highlights the two major inspirations of Verdaguer's work: religion and homeland. The introduction also describes the poet's fall from grace when the church hierarchy exiled him from Barcelona and even issued a warrant for his arrest; Verdaguer's reaction to what he perceived as persecution; his ongoing struggle with his superiors and the poverty he endured as a result. Pinyol also gives the reader a view of Verdaguer's posthumous triumphs: 300,000 mourners marched the streets at his funeral, and Verdaguer's work evoked homage from Franco even as his beloved Catalan language was banned from use by the dictatorship.

Each excerpt included here is preceded by a brief, specific introduction by the translator, in which he explains themes, techniques, and sometimes impact of the piece. Puppo begins with the 1878 long poem, *L'Atlàntida*, the fusion of the ancient tale of Atlantis with the triumph of Columbus's first voyage. For this epic, Puppo uses the translation of Verdaguer's Irish contemporary, William Bonaparte-Wyse, who corresponded with the writer during the 1880s, but whose death left the ambitious work unfinished. Puppo gives a history of the popularity of this work in Western Europe at the time, and he slightly edits Bonaparte's lines while explaining choices of versification and meter; he also mentions various versions and works inspired by this piece, including Manuel de Falla's cantata. The chapter ends with "Somni d'Isabel," an extremely lyrical rendering of the Queen's decision to support Columbus's explorations.

Puppo's own translations, then, begin with excerpts from the 1886 epic, *Canigó*, Verdaguer's version of the triumph of Christendom over its enemies, including Saracens and the ancient Pyrenean fairies, a distant echo, perhaps, of King Arthur's or Saint Patrick's defeat of earlier, female-based beliefs. Puppo provides background material; for example, Verdaguer's travels on foot in the Pyrenees as a source of inspiration, as well as an overview of the original metrics and his own adaptation of them into English. The two sections chosen here, "Canto IV, La Maleïda" and "Canto X, Guisla," highlight two axes of the work: breathtaking descriptions of the mountains, and the heroic family dramas involved in conquering or regaining lost realms from usurpers.

The rest of the volume shows a great variety of pieces under the heading "Shorter Narrative and Lyric Poems," in which Puppo chooses some of the poet's most successful verses, including "Virolai," "by far the most popular of Verdaguer's songs" (128). Here, as throughout, Puppo identifies each type of verse and meter used by the poet, as he explains his own adaptation: "The English translation [of sections of the Montserrat Cycle] does not reflect the complexity of the Catalan metrics. Verdaguer's decasyllables are rendered here mainly in iambic tetrameter or pentameter, or in stanzaic blank verse" (127). Not all of Verdaguer's work is religious or patriotic: his interest in astronomy

appears in two lovely pieces: "La Via Làctea" and "La Lluna," and among his latest works is the fascinating "Barcelonines." He was criticized for writing too much non-religious work for a priest, as the Mexican Sor Juana Inés de la Cruz had been two centuries earlier, but in fact most of the work in both cases reflects the faith of these writers.

Both Pinyol and Puppo have done excellent work in bringing this poet into the realm of non-Catalan readership. Pinyol's introduction points to examples of early and sustained influence in the Hispanic world, from Santiago Rusiñol's 1904 *El místic* to Benito Pérez Galdós's 1895 *Nazarín*, in turn inspiring Luis Buñuel's 1958 eponymous film. They offer careful documentation of translations of and scholarship on Verdaguer's work, including mention of what still needs to be published. As had happened with his contemporary, Caterina Albert, he was admired by modernist (but not *noucentista*) writers of the early twentieth century.

Ronald Puppo is also to be commended for his adaptation of tone and range in these poems, and for his explanations of certain choices. He often uses words uncommon in English usage to convey the epic quality; for example "birdthrong" for "auçellada" and "skysome" for numerous celestial metaphors. The book is graced with a number of illustrations, an abundance of explanatory notes, and an index. Its publication fulfills several needs: it is now possible to place Verdaguer in the company of composers of the Long Poem or Canto from other cultures, such as Pound, Walcott, Grahn, and Neruda. The translations are masterful; capturing both content and form in beautifully rendered American English verse and will enable scholars to give Catalan its place among late-nineteenth-century literatures.

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