

aquells que vulguen millorar-ne l'ús. Tots ells hi trobaran, autoritzats per diverses fonts documentals, mots, locucions i refranys tradicionals genuïns, reivindicables actualment, i que no sempre són ben presents per als parlants actuals. Citem només, per concloure, formes com les següents: *aürtar*, *corfoll*, *cornaló*, *cremelló*, *descadarsar*, *dida*, *escombrar*, *escorrim*, *poncil*, *al be* 'eixancat damunt el coll i les espatles d'un altre', *pardal descuat* 'persona astuta i experimentada', *saber les beceroles*, *home de colp i volta*, *anar en corfa i molla* 'anar nu', *fer entrada de rossí francès*, *flux de pestell* 'persona de caràcter feble', *a qui no té dinés ningun sant li posa l'olla*, *el qui peix vol menjar els garrons s'ha de banyar*, entre moltes altres que podríem aportar i que faran les delícies d'etnògrafs i filòlegs.

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Josep Guia i Marín, *Ficció i realitat a l'Espill: Una perspectiva fraseològica i documental*, València, Publicacions de la Universitat de València, 2010, 260 pp.

Written in Valencia in the second half of the fifteenth century, *Espill*, also known as *Llibre de consells*, and *Llibre de les dones*, is an undisputed masterpiece of Catalan literature. *Ficció i realitat a l'Espill* attests to the substantial contribution that Josep Guia i Marín makes to a field of scholarship, which for many decades has been of primary interest to a number of critics and literary historians. With rigorous method of analysis and a sharp eye for minute detail, Guia cuts to the core of the thorniest issues attendant upon the study of that Valencian *chef-d'oeuvre*.

Guia addresses his book to the «lector nou» as well as to those «qui ja coneixen l'obra» (p. 9). Indicative of what Guia has to offer to the neophyte is the thorough, highly readable exposition, found in chapter 1 (pp. 15-44), regarding the text of *Espill* and its transmission. Guia does not skimp on such standard items as the arrangement of the rubrics in unison with the layout of the plot, the unfolding of the intricate narrative, the characteristics of not only the unique extant manuscript (Vaticanus Latinus 4806) but also the various printed editions. Guia gives credit where credit is due especially in highlighting the merits of such landmark publications as the *editio princeps* of 1531 (pp. 25-30), and the respective editions by Roc Chabàs of 1905 (pp. 35-8) and Ramon Miquel i Planas, which appears in two volumes—the first in 1929

and the second in 1950 (p. 38). Worthy of special mention are, also, the two editions by Antònia Carré: one, digitized, of the year 2000, the other of 2006 (pp. 42-3). In his invaluable overview, Guia does not leave out tantalizing bits of information consisting of sundry references now to Felip Pedrell's «Ave Maria,» a musical adaptation of one of *Espill's* devotional passages (p. 38), now to the lost Latin translation (p. 43) and to various English versions, one complete and the others fragmentary (p. 44). Apropos of Miquel i Planas's prose translation, Guia appropriately observes: «aquesta prosificació ha ajudat a aclarir el sentit de gairebé tots els passatges obscurs de l'*Espill*» (p. 44). Guia's presentation is complemented handsomely by attractive photographic illustrations of frontispieces and titles pages, folios of the manuscript, and even a book cover.

As for the seasoned scholars—those «qui ja coneixen l'obra» already mentioned—Guia does not hesitate to confront them with a persistent challenge to scrutinize carefully the pertinent chronological indicators in order to draw a sharp distinction between *ficció* and *realitat*, as the key terminology in the title of the monograph would remind us all. In the spirit of that challenge, Guia points out, for instance, that the Baltasar Bou, to whom *Espill* is dedicated in a crucial epigraph of the *editio princeps*, never was «senyor de Callosa,» even though that epigraph asserts that he was (pp. 25-6, n. 14). Also, Guia quotes verbatim the long «immaculista» passage (vv. 10674-10777) substituted in the *editio princeps*—a passage, which, according to Miquel i Planas, was supplied by some pious reader of considerable erudition and poetic talent in support of the dogma of the Immaculate Conception (pp. 25-8). Characteristically, Guia does not add to Miquel i Planas's conjecture an interpretive or speculative spin of his own. Guia goes as far as to interject a note of skepticism in discussing the issue of authorship. To be sure, he does not dispute—or, at least, does not dispute vigorously—the attribution of *Espill* to Jaume Roig, the renowned physician of well-documented identity, whose lifespan straggles the divide between the Middle Ages and the Renaissance. That notwithstanding, while recognizing that said attribution is «acceptada de forma gairebé unànime per la crítica» (p. 24), Guia points out some factors (see pp. 24-5) that, in the absence of archival data, do not make Roig's authorship as incontrovertible as most if not all critics represent it to be.

In the study of sources, which takes up the extensive chapter 2 (pp. 45-167) and constitutes, doubtless, the *pièce de résistance* of the monograph, Guia manages the subject of his study with consummate expertise. While keenly aware of his debt to the work of those who have preceded him in endeavors kindred to his own (pp. 45-6), he

proposes a bold new course of investigation guided by clearly established lexical and syntactical formulas. Relying on various kinds of «unitats fràsiques,» as he calls them, listed and defined in a «nota preliminar» (pp. 13-4), Guia draws a sharp distinction between the conventional «recerca de concordances temàtiques i lingüístiques» and his innovative approach, stemming from «l'aplicació del mètode de les concordances fràsiques» (p. 46). Guia's assiduous and thorough research covers the following works: 1) Bernat Metge's *Lo somni* (pp. 46-51), 2) Guillem de Cervera's *Versos proverbials* (pp. 52-6), 3) miscellaneous compositions by Francesc Eiximenis (pp. 56-65), 4) various pieces representative of Francesc de la Via's production (pp. 66-9), and, last but not least, 5) Ludolph of Saxony's *Vita Christi*, translated into Catalan by Joan Roís de Corella under the title of *Lo Cartoixà* (pp. 70-167).

The task that Guia sets for himself does not stop at a mere acknowledgment of sources. He supplements each discovery with a commentary and attendant explanations that often dispute the interpretations or readings suggested by other critics. The sheer mass of data adduced by Guia dazzles the mind and makes impracticable an itemized review of his insightful findings. Nothing less than admirable is Guia's spadework especially in view of the hardship of having to consult Corella's translation of *Lo Cartoixà*, a monumental opus available only in the extant early printing in four volumes, the last of which was published in 1500.

With all due respect for Guia's acumen in his multifaceted textual analysis and sound editorial judgment, it is fair to say that what is missing in the extensive survey Guia carries out in chapter 2 is the type of indexing and systematic exposition that would make accessible and digestible the rich and abundant food for thought he provides for the student of *Espill*. Guia himself has in mind such a comprehensive indexing as he, at the very outset of his exploratory journey, underscores the practicality of an «inventari,» organized in accordance with a wide variety of criteria. These he calls «enfocaments,» subdivided into «intrínsecs,» «contextuals,» «contrastius,» besides those that have to do with style, conditioned by the quality and quantity of the «unitats fràsiques» (p. 14). We should add that Guia enhances our appreciation of such an «inventari,» the eminent desideratum, illustrated, also, in some of his own publications listed in the bibliography.

In chapter 3 (pp. 169-207), Guia resumes the discussion broached in chapter 1, especially in the section that verges on chronological issues. Here he addresses head on the discrepancy he perceives between history and fiction—that is, between docu-

mented events or historical personalities and the way these events or personalities are rendered in the plot of *Espill*. A problem is likely to arise in sustaining the order of a well-calculated sequence of the crucial phases in the life and career of the protagonist, who, as Guia persistently reminds us, must not be confused with the author of flesh and blood. Guia clearly illustrates the sequential order in question by a serviceable synopsis (p. 193); then proceeds to demonstrate, for instance, that the chronology pertaining to the Joan Fabra of *realitat* does not jibe with that of Fabra's counterpart, the inhabitant of the realm of *ficció*, whom the protagonist, in the voice of the auctorial persona, commissions to read critically the recently completed manuscript of *Espill* (pp. 194-5). Guia does not fail to point out a similar chronological incongruence in a number of other cases mentioned in *Espill*, such as those of Baltasar Bou, Galderic de Soler, Berenguer Company, Francesc Remolins, Isabel Pellicer, among others (pp. 194-207).

In an early episode of *Espill* that takes place in Valencia, the protagonist, then ten to twelve years old, is cast out of the house by his own mother. Finding himself in such dire straits, the boy seeks refuge in the Hospital de Santa Maria, better known as Hospital d'en Clapers in honor of Bernat Dezclapers, who founded the venerable institution in 1311 (pp. 221-2). The reception that the young teenager gets from the *hospitalera*—the woman in charge of the daily operations of the hospital—is anything but compassionate. She offers him lodging («sols l'estatge») but refuses to feed him. The hospital, she says, does not have the funds («ni té cabal») to carry out its charitable duties on behalf of so many poor people («per tans pobres») and wet nurses («e tantes dides»).

As for the regulations invoked in this passage (*Espill*, vv. 920-69) and enforced by that termagant of a hospice keeper, Guia finds archival documentation in an ordinance issued by the councilmen of Valencia on September 14, 1473 (p. 223). The injunction remained in effect until 1476 (p. 224). In addition, Guia is able to identify the only known woman appointed to high office in Valencia during Roig's lifetime. She is Joana, widow of Pere Calaforra. As an official of very high rank, Joana, *hospitalera* from 1471 to 1473, was subordinated only to none other than Jaume Roig, who happened to be the top administrator of the Hospital d'en Clapers from 1450 to 1477.

This type of painstaking conflation of some rather mundane facts is worth looking into very carefully if only to come to grips with the elaborate process by which Guia enables us to draw our own conclusion regarding a *terminus a quo* for the writing of

*Espill*. A perusal of the case of the *hospitalera* points to the early 1470s as a probable dating for that writing. The case, to be sure, is but one among various others, which Guia scrutinizes with characteristic rigorous method throughout chapter 4 (pp. 209-30), focused, as clearly stated in the wording of the title of that chapter, on «dades per a la datació de l'escriptura real.»

In pursuit of those *dades* Guia leaves no stone unturned. Besides the episode we have just summarized, he picks up some clues from not only the use of the verb *pinçar* (a technical term pertaining to the printer's *métier*) but also some references to incunabula published in Valencia (pp. 213-6); probes into the notoriety of alchemists (pp. 216-7); explores the significance of some documents dealing with the slave trade in Valencia in the late 1480s (pp. 217-9); acknowledges the possible significance of idiomatic expressions derived from the popularity of the game of chess (pp. 220-1); examines with microscopical precision the reception of Ludolph's *Vita Christi* in general and Corella's translation in particular in Valencian society during the late fifteenth century (pp. 225-9).

Guia delves with special interest into the circumstances of a single publication: the first volume of the all-important *Lo Cartoixà*, the work that exercised such powerful influence on *Espill*. Given that in that volume Corella, the translator, refers to Ferdinand the Catholic as king of Aragon, Guia deduces that the reference «fa de l'any 1479 un *terminus a quo* per a la redacció (traducció) d'aquest primer volum i, per tant, per als fragments de l'*Espill* que en depenen» (p. 229). The deduction leads to a conclusion nothing less than startling. As Guia duly notes, not even the closest collaboration between Corella and the author of *Espill* could push back the *terminus a quo* to a date earlier than 1478. To quote Guia verbatim, «un hipotètic i puntual lliurament a l'autor de l'*Espill* dels fulls de la traducció de *Lo Cartoixà* no podria retrotraure la redacció completa de l'*Espill* a una data anterior a 1478» (p. 229). *Ipsa facto*, without much ado, this declaration is tantamount to a denial of Jaume Roig's authorship. As has been established with solid evidence, Roig died on 4 April, 1478.

In chapters 5 and 6 (pp. 231-48), which conclude the monograph, Guia ties loose ends, so to speak, by going over and glossing the instances in which his research enables him to come up with a fresh reading and a cogent explication for the passages in *Espill* that to date have remained obscure and elusive to the best efforts of the most authoritative critics. By adopting the criterion of frequency of occurrence, Guia probes into the significance of the proverbs and kindred sententious statements

that abound in *Espill* and attest to the author's stylistic achievements: especially the «desautomatització» and the «agilitat discursiva»—that is, the nimble expressiveness of a narrator's discourse that the author succeeds in keeping free of rhetorical artificiality.

Needless to say, one cannot expect to accommodate the ample sway and extraordinary subtlety of Guia's argumentation to the Procrustean bed of a compact review. The reviewer, all the same, can bear witness to the rewarding experience that lies in store for the attentive reader of Guia's challenging book, a veritable milestone in the work in progress that constitutes the current criticism on *Espill*.

The epilogue (pp. 249-50) may well turn out to be Guia's most dramatic, though not necessarily most substantial contribution. Guia admits that, in view of the circumstances he has unveiled, the author of *Espill* «ja no podrà ser Jaume Roig» (p. 249). Then he adds a qualifier to his statement: «si més no de tot allò que, a l'*Espill*, depèn de *Lo Cartoixà*, traduït al català per Joan Roís de Corella» (p. 249). Thus, for certain Roig cannot be the author of that part of *Espill* that depends on the text of Corella's translation of *Lo Cartoixà*. Evidently, Guia asserts his theory with confidence, while he owns up to the controversial nature of his position. The controversy is inevitable. Let us hope that the scholarly debate that Guia's book is bound to spark will result in a clear *perspectiva* and a clearer discernment as to, on the one hand, the *ficció* of the protagonist of *Espill* and, on the other hand, the *realitat* of whoever the author of that masterpiece should be or, in effect, will be proven to be.

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Júlia Butinyà Jiménez & Antonio Cortijo Ocaña (eds.), *L'Humanisme a la Corona d'Aragó (en el context hispànic i europeu)*, Potomac (Maryland), *Scripta Humanistica*, nº 165 («Catalan Series», 1), 2011, 475 pp.

Como bien se dice en la «Introducción» del volumen *L'Humanisme a la Corona d'Aragó*, se hacía imprescindible una revisión del fenómeno humanista en la Corona de Aragón en su contexto europeo a la vista de las investigaciones más recientes. Y ésta es precisamente la materia que alberga esta obra, que acoge estudios de especialistas relevantes en el mundo del humanismo tanto en España como en Estados Unidos. El libro está dividido en cinco grandes apartados.