

s'exposen els principis del positivisme. L'autor mateix relacionava el Modernisme amb l'establiment del naturalisme en la literatura catalana. Aquestes dues obres són bastant radicals i es presenten com a exemple del primer Modernisme en l'última dècada del vuit-cents.

Tal com ja hem apuntat, la tercera part recull textos de Ramon Martí Alsina, retrats de contemporanis de Josep Yxart i fragments de l'epistolari entre Narcís Oller i Isaac Pavlosky.

Aquesta col·lecció d'assajos sorgeix en un moment oportú per la diversitat d'aportacions que exposa respecte al moviment realista. El caire idiosincràtic de les diferents respostes davant l'avanç progressista presenta un model a seguir en el marc homogeneïtzador actual pels efectes de la globalització i els nacionalismes més insistents.

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Rosanna Cantavella, *El Facet una Ars amandi medieval; edició i estudi*. València/ Barcelona, Institut Interuniversitari de Filologia Valenciana / Publicacions de l'Abadia de Montserrat, 2013, 342 pp. («Biblioteca Sanchis Guarner», 81).

Rosanna Cantavella calls the Catalan *Facet* «la més extensa art de seducció de la cultura catalana baixmedieval, i una de les més interessants de l'Europa cristiana» (21). This judgment is certainly borne out by her erudite and thorough study and edition of this fourteenth-century translation/adaptation into *noves rimades* of the twelfth-century Latin *Facetus* («*Moribus et vita*»), which has finally been published nearly three decades after the author began work on it and in the face of numerous editorial vicissitudes (17). In this study, the *Facet* emerges as a uniquely interesting example of the complex processes of translation, mistranslation, adaptation, amplification and, perhaps, oral transmission. Both the *Pamphilus* and the French and Occitan traditions of the *salut d'amor* emerge as important intertexts. One hopes that this new edition and study will lead to a renewed appreciation of this unique text which Cantavella characterizes as «la més extensa versió conservada en vulgar del *Facetus*» (96).

The heart of the book is the 200-page introductory study that situates the text both within the larger European context and within the Occitano-Catalan tradition.

Cantavella studies a wide range of medieval texts in their relation to the *Facet* under three principle rubrics: «manuals d'urbanitat,» medieval *artes amandi*, and «eròtica pràctica» (the sex act practiced as religious duty or as necessary to physical health). The distinction between the last two categories allows Cantavella to begin to speak about how the Catalan *Facet* differs from its Latin source: the latter remains largely within the Ovidian tradition while the «tone» of the translation owes more to an interest in «eròtica pràctica.» This is part of larger argument that ascribes the Catalan version to a context that is «laic i urbà» rather than clerical (64). This argument is made, in part, through a detailed codicological examination of the unique witness to the complete translation: Carpentras, Bibliothèque Inguimbertaine, Ms. 381, no doubt the most important surviving collection of 14th century *noves rimades* and related verse texts. Cantavella's is an extraordinarily detailed description, one that can serve as reference for those interested in the manuscript context of, not only the *Facet*, but of other works gathered there such as the fragmentary *Faula*, the *Planys del cavaller Mataró* or the two verse works by Turmeda.

One of the more important arguments made in this study concerns the date of the original translation of the *Facetus* into Catalan. Although the date of the translation had previously been ascribed to the late fourteenth century (*cf.* Riquer, Ziino), Cantavella argues that it might be as much as a century older (91-92). Her arguments are based, in part, on the lexicon of the poem, which Cantavella believes more common to the turn of the 14th century. She also argues that these lexical items are far too common, and too accurately used, to allow for the hypothesis of a deliberately archaizing text. The original translation, for Cantavella, was written «en un registre més proper a l'occità» than is found in the text as transmitted (91). Thus she dates this text's composition to «les primeres dècades del regnat de Pere el Cerimoniós» but feels it could be even earlier, concluding, prudently, however, that the text is «de la primera meitat del segle XIV» (92).

The study also contains a useful section-by-section reading of the cultural and literary context of the text from beginning to end, in the style of Cantavella's previous fine reading of Jaume Roig's *Spill* (*Els cards i el lliur*) or of Antònia Carré's reading of the same text. I find this technique, as if the editor is sitting beside you discussing the text, to be quite attractive, not only in the case of extremely difficult texts like the *Spill*, but here as well.

Cantavella divides the *Facet* into three major sections: 1) «Consells d'urbanitat» (ll. 1-351); 2) the *ars amatoria* proper (ll. 352-1370); 3) the *reprobatio feminae* (ll. 1371-

1742). As is well known, it is in this last section, from around l. 1604, that the Catalan translation parts ways completely with its Latin source and begins to introduce a number of antifeminist topics drawn from the rich European tradition on such themes. Given Cantavella's intellectual interests throughout her career, I would like to have seen her develop more fully her comments on the quite unusual final section (ll 1727-1738), in which the author pauses to address the «prous dona» directly. I do not read this precisely, as Cantavella does, as the author's attempt to justify the book's intent as that of preventing spousal abuse: the misogynistic diatribe would then be an attempt to protect good women since their husbands commonly beat them when they attempt to correct their husband's errant attraction to «viles fembres.» The text is not quite that explicit, I think, but it is certainly interesting that the text interpellates a female readership at this point. Cantavella finds a similar critique of spousal abuse in Turmeda's *Libre de bons amonestaments*, also found in the Carpentras manuscript, and wonders if Turmeda may have known the *Facet*, but these lines in Turmeda are a direct translation of his source, the *Dottrina di [or dello] Schiavo di Bari*, so we should probably rule out that connection (175).

I cannot comment on the edition itself as I have not had the opportunity to examine the manuscript directly. It follows the norms of the «Els Nostres Clàssics» series and, thus, the excellent general principle of «primum non nocere.» Following this principle, one can understand the reasons for most of the differences between this edition and that by Ziino (Rialc 0.137; 2000). It would have been helpful, of course, to have these reasons explained more explicitly in the notes (and for the notes to have appeared with the text rather than in a separate section). For example, Cantavella reads «Dones» in l. 1727, which begins the address to the «prous dona,» where previous editors (Morel-Fatio, Faraudo and Ziino) read «Doncs» (or emend to «Donques»): «Dones, prech-vos si us plats...» Cantavella's is certainly the more vivid reading, one that makes this passage still more distinctive. This is an important difference from previous readings of the manuscript and one would like to have learned more about its reasons.

The book also includes a prologue by Lola Badia, a brief, but very useful, glossary, a brief thematic index to the text, and a bibliography. Ancillary texts are also included: the Latin *Facetus* of which the Catalan *Facet* is, in part, a translation. The introduction to the Latin text states that the variants found in the very early Barcelona copy of this text have been incorporated into the Latin text as published by Morel-

Fatio, but the absence of notes or textual indications of such incorporations makes it difficult to determine where or whether these modifications appear. There is also an edition of another fragment of the Latin text preserved in a Catalan manuscript from the turn of the 15th century and of two 15th-century letters, found together in the same manuscript, that reproduce a portion of a Catalan text of the *Facetus* (ll. 429-529). These letters reflect, according to Cantavella, a different branch in the transmission of the *Facet* from that found in the Carpentras manuscript (these differences are signaled in the notes to the text). The «Taula de Correspondències» between the lines of the Latin *Facetus* and the *Facet* should probably have been fully merged with the notes as much of the information is repetitive (and, unfortunately, the guide to the use of this table provides an incorrect description of its conventions). The issues with the textual apparatus and appendices that I have just noted must reflect the complex editorial history of this study and edition and are, I am sure, more of a frustration for the author than they are an impediment to the reader. This is a very fine study of an extraordinarily rich and varied European tradition and its reflections in a unique Catalan adaptation of one of its most popular texts. It will serve as a firm basis for future studies of this, thus far, underappreciated work.

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Lluís Payrató, *El gest nostre de cada dia. La cultura al cos: la gestualitat emblemàtica com a patrimoni de la cultura popular*. Ajuntament de Bellpuig / Publicacions de l'Abadia de Montserrat, 2013, 144 pp. (Obra guardonada amb el XXIV premi de Cultura Popular Valeri Serra i Boldú)

Si hom ressegueix la trajectòria investigadora de Lluís Payrató és fàcil detectar-hi, entre altres característiques del seu tarannà intel·lectual, certa tendència a explorar les zones perifèriques de l'àmbit d'estudi de les ciències del llenguatge, uns ravals descurats a vegades pels dissenyadors de l'urbanisme i que, tanmateix, poden esdevenir zones d'expansió i transformació de la ciutat del coneixement. De la mà del mestre Joan Veny va començar la seva recerca amb un treball publicat el 1985 sobre la