



RESSENYA A ANTONI FERRANDO & ANNA MARIA BABBI EDS. *LA «CAVALLERIA UMANISTICA» ITALIANA / THE ITALIAN «HUMANISTIC CHIVALRY»*. / *ENYEGO (INICO) D'ÀVALOS E 'CURIAL E GUELEA' / ENYEGO (INICO) D'ÀVALOS AND 'CURIAL E GUELEA'*. AMSTERDAM: JOHN BENJAMINS, 2021. ISBN: 978-90-272-0928-3. 208 PGS.

REVIEW TO ANTONI FERRANDO & ANNA MARIA BABBI EDS. *LA «CAVALLERIA UMANISTICA» ITALIANA / THE ITALIAN «HUMANISTIC CHIVALRY»*. / *ENYEGO (INICO) D'ÀVALOS E 'CURIAL E GUELEA' / ENYEGO (INICO) D'ÀVALOS AND 'CURIAL E GUELEA'*. AMSTERDAM: JOHN BENJAMINS, 2021. ISBN: 978-90-272-0928-3. 208 PGS.

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This comprehensive group of articles curated with great expertise by Antoni Ferrando and Anna Maria Babbi focuses on several literary and linguistic aspects of *Curial a Gueifa*, a key Catalan masterpiece that has recently received much attention after Abel Soler Molina identified its author as Enyego d'Àvalos in what is a momentous discovery. In general, the volume delves into the deep cultural relations between Italy and the Crown of Aragon in the 15th century and aims at making Italian readers familiar with a text that although written in Catalan exudes Italian characteristics throughout. As the editors of the volume indicate,

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Enyego d'Ávalos/Inicio d'Ávalos, one of the most important characters in Italy, has been neglected by Spanish scholarship because he abandoned Castile when he was young, by scholars from the Catalan-speaking regions because they ignored his literary heritage and the fact that he spoke Catalan, and by Italian scholars because they considered him a foreigner. (XV)

The volume begins with an article by Soler himself where he studies the novel as a typical work from the *Quattrocento* Italian-context that inaugurates an aristocratic narrative genre with considerable success in the late 15th and 16th centuries in Italy. Some of its main characteristics are humanistic and Neoplatonic elements, Lucian satire, metaliterary irony, a Boccaccian style and the influence of troubadour and courtly love traditions. This latter aspect is the object of Cecilia Cantalupi's piece who analyzes the author's knowledge of troubadour literature and three possible Mss. that could have been available to him: BdT 329.9 (*vida* of Raimbaut de Vaqueiras), BdT 421.2 (*vida* of Rigaut de Berbezilh) and Provençal songbook P or another manuscript related to it. The chivalric aspects of the novel are analyzed by Vicent Josep Escartí Soriano, who traces the development of chivalry as an ideology in the Crown of Aragon from Lull's *Livre de l'orde de cavalleria* to *Curial's* time. Sònia Gros Lladós focuses her attention on the North African episode of book III, a remake of the story of Dido in Vergil's *Aeneid* through the use of this motif by Petrarch and Boccaccio. She interprets the episode in light of the new concept of *otium* discovered by Italian humanists. Rafael Roca Ricart traces the history behind the edition of the manuscript of *Curial* 9.750 (BNE), from its discovery by Antonio Paz y Meliá to Manuel Milà i Fontanals's seminal 1876 article and Antoni Rubió i Lluch edition.

Six more articles choose diachronic semantics and linguistic cognitive approaches to study several aspects of *Curial*. Josep Martines Peres studies the evolution of the adjective *pales -esa* and the verb *palesar*. This evolution was marked by metaphoric projection and inter-subjectivation since the beginning of a semantic change in the 16th century. The verb *palesar* is only documented in 15th-c. Catalan texts with an Italian influence. Oriana Scarpati analyzes the functions and characteristics of direct speech through the study of those speeches addressed to *Curial*, which either revolve around a love theme or are uttered within a military context. Jordi Antolí Martínez observes the influence of sentimental fiction as a genre in the expression of emotions in Catalan and studies some examples (*sentir, enrogir, caure en lo cor, la color del cor, de gran cor*) that show a deep Italian influence. Josep Vicent Garcia Sebastià studies past tense verbal forms with a discursive function of continuity as well as lexical connectors (*mentre, ladonchs, apr's que, tantos*, etc.) that add information to the discourse and make the plot move forward. Caterina Martínez Martínez uses grammaticalization and argumentation theories to analyze the grammaticalization process of *baldament* from a desiderative adverb to a discursive concessive marker. Jaume Pons Conca studies the usages of *metre* in *Curial* which had much of the current meaning of *posar*, which also suggests an Italian influence.

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Using the philological edition of *Curial* prepared by Antoni Ferrando (Toulouse, Anacharsis, 2007) and the Italian translation by Cesáreo Calvo Rigual and Anna Giordano Gramegna (Roma, Aracne Editrice, 2014) (see also the English translation by Max Wheeler published in John Benjamins, 2011), the authors sum up the content of all these articles by making clear that this chivalric novel

reflects the Italian literary heritage of Dante, Petrarch, and Boccaccio, the wide Italian circulation of the *Commentaries* on Dante’s *Commedia*, a stylistic imitation of Boccaccio, the influence of Italian humanism, a close contact with the Italian language and the author’s preference for the prestigious Catalan variety spoken in Valencia. (X)