

specifically with Metz. Anne Azéma closes the volume with a description of her musical reinterpretation of the songs interpolated into the *Tournoi de Chauvency*, which occurred at the 2007 conference.

The volume includes an index as well as a number of helpful tables and appendices; it is richly illustrated with seventeen full-color plates and many additional black-and-white images. John W. Baldwin's excellent preface explains the literary models for Jacques Bretel's *Tournoi de Chauvency*, and Chazan's introduction provides accurate chapter summaries. A more comprehensive introduction or a proper conclusion could have helped to articulate the important contribution this collection makes as a whole. Nonetheless, the volume is sure to prompt further research on the culture of medieval Lorraine.

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PETER COCOZZELLA, *Text, Translation and Critical Interpretation of Joan Roís de Corella's "Tragèdia de Caldesa," a Fifteenth-Century Spanish Tragedy of Gender Reversal: The Woman Dominates and Seduces Her Lover*. Lewiston, NY: Edwin Mellen Press, 2012. Pp. xvii, 251. \$139.95. ISBN: 9780773426252. doi:10.1017/S0038713413003321

Scholars of medieval Catalan literature are a small community. Without a real government of our own to promote it as it deserves, and with an enormous amount of works to be studied—a literature of a size similar to those of the rest of western European kingdoms—our task ahead is still huge. Because of this we have a mainly no-nonsense approach to our objects of study: to publish unsupported opinions instead of proven facts is a luxury we cannot afford. We firmly move within Romance philology's methodological patterns, and we publish to last; there is no time to lose and our resources are scarce. Most welcome are publications on the area's subjects by English-speaking authors, as they help spread its knowledge and therefore attract new scholars to help us manage this cultural treasure.

Joan Roís de Corella was a famous Valencian master in divinity, the last of a series of brilliant fifteenth-century authors writing in Catalan. Unlike Ausiàs March or Joanot Martorell, he seems to have been all but forgotten in early-modern times and was only rescued from a reputation for a "flowery style" in the eighth decade of the twentieth century. There is still much about the production of this prolific author to be researched and learned. His best-known and most-studied piece is a short narrative, the *Tragèdia*, usually known as *Tragèdia de Caldesa*, even though no name is given within it to the main female character—to any of the characters, really.

It deals with a plot of love treason, narrated by the protagonist. He tells us he courted for a long time a noble maiden who finally allowed him to become her lover. Then one day he visits her and she asks him to wait in a chamber while, she says, she attends some business. She locks him in and leaves. Time passes by without a sign of her; he can observe instead, from the chamber's small window over the entrance patio, a servant unknown to him, pacing up and down. More time passes, and finally he sees coming into the patio the young woman with another man, in an amorous attitude. She looks lovingly at this new man, and they say goodbye with a lubricious kiss, as lovers do. Once he is gone, she washes herself at the patio's well and comes to the narrator with a feigned loving manner. The narrator declares that he renounces irrevocably her love. She, feeling herself discovered, says she repents of her infidelity, and she asks him to give her the penitence he thinks fit for it: he can, she says, either kill her there and then or sentence her to a life of Magdalen-style sacrifice (the hermit part of her life we find in such hagiographical texts as the *Legenda aurea*). The narrator, unable to decide, chooses instead

self-destruction: he goes home and begins this very text, which, in the end, we discover has been written with his own blood.

No doubt such a story offers much to comment on. In his new book Peter Coccozella begins by pointing out admirably a piece of evidence: this plot is narrated by its protagonist who impregnates it with his subjective mood. This is important to be remarked upon, as Corella has enough literary mastery to distance himself from the *Tragèdia*'s male narrator. This distancing had already been practiced by Ausiàs March, one of Corella's literary models, who in poems like number 56 ("Ma voluntat amant-vos se contenta") shows that the poetic voice is living a lie because, as a victim of the distorted perception of *amor hereos*, he believes himself in *amor purus* but actually is—as readers and author see from information the poem gives—at least in *amor commixtus*. So yes, this reviewer shares with Coccozella the idea of the narrator's subjectivity in the *Tragèdia*. However, other suggestions in Coccozella's book are not persuasive as they are simply unproven, supported neither by scholarship nor by any information given by the text itself. Sentences such as "It is safe to assume . . ." abound instead. A good deal of text deconstruction is carried out, with bizarre results.

Let us take, for example, his assertion that the female character does what she does *on purpose*: she would have staged her infidelity scene for the benefit of the narrator, as a kind of bold act of transgression (88). But why would she do that? The text gives no clue. Coccozella justifies this absence of support with another speculation: the true, transgressive reply of the "historical Caldesa" (101) would have been hushed up, substituted with the words attributed to her by the narrator. Leaving aside that this is fiction not history, the ideas of such a transgressive character and of an author willing to break away from his cultural tradition belong to the twentieth, not the fifteenth, century and cannot be related to any European manifestation in Corella's times.

Another of Coccozella's suggestions is his belief that the *Tragèdia* was written to be staged. And staged the Isidorian way: as a voice-over accompanying a hypothetical dumb show (161–70). But in the absence of any kind of proof of it we cannot be convinced. It is surprising, instead, that Seneca's tragedies, translated into Catalan with Trevet's commentaries—great bestsellers in the Crown of Aragon, as Tomàs Martínez Romero's publications show—are not taken into consideration to explain Corella's title; nor, for that matter, does he bring up the widespread use of group book reading (see Glending Olson's works), which is how Seneca's tragedies (and most literary books) were usually read.

Many other points in this book must be doubted, unfortunately. Coccozella relates on pages 25–40 the *Tragèdia* to some Castilian texts (not documented at all in fifteenth-century Valencian society), apparently ignoring the fact that the lover-living-in-hell topos derives, at least in the Crown of Aragon, from a pervasive literary application of the medical vision of love's passion: the ubiquitous idea of *amor hereos*, which has been broadly studied by Antònia Carré, Michael Solomon, and this reviewer; a look at Ausiàs March's exordium in his poem 39 would have been enough to dispel the doubt. The points Coccozella sees in common between the *Tragèdia* and the *Libro de buen amor* (155) refer actually to varied expressions of erotic pseudoautobiography, the European genre analyzed by G. B. Gybbon-Monypenny and Alan Deyermond. *Tirant lo Blanc* could not influence the *Tragèdia*'s plot as the latter predates the former (Coccozella would have benefited, in pages 136–49, from "Jo viu lo ray ab la nobla Leusetà," Josep Pujol's 1995 study of this particular story's broad tradition, which explains both the basic plot of the *Tragèdia* and Lausetà's name choice in the *Tirant*). Humanism is far from being the main topic of discussion in Corella's studies: a search of the bibliographical database Bilicame shows only one item on this subject out of 284 on Corella. In brief, this book does not deliver what its title promises because its hypothesis remains unproven.

I will not comment on the script and staging notes Cocozzella invents for the *Tragèdia*. I will only correct an architectural assumption made on page 87: according to the distribution of fifteenth-century Valencian noble houses, which indeed had an entrance patio (this can still be observed in Valencia's *carrer dels Cavallers* and in the adjoining building of the Valencian Generalitat), the masters used to live and receive upstairs, while the ground floor was used for service facilities (stables, storeroom, kitchen, etc.); this means the narrator is watching the patio scene from a higher—not the same—floor.

Cocozzella includes also a translation of the *Tragèdia*; this is what I find most useful for would-be English-speaking students of Corella. However, its accuracy is not high (some examples: *afortunat* (197) is not “momentous” but “fortuitous”; *falda* (199) is not “gown” but “lap”; *manyeta* (201) is not “hussy” but just “girl”), and this translation is therefore inferior to the *Tragèdia*'s previous English translation by Curt Wittlin (1993). It would have also benefited from consulting Lola Badia's 1989 translation into Spanish. The reader will find in Bilicame the bibliographical references for all Corellan authors cited in this review.

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MARTHA M. DAAS, *The Politics of Salvation: Gonzalo de Berceo's Reinvention of the Marian Myth*. (Papers of the Medieval Hispanic Research Seminar 66.) London: Queen Mary, University of London, 2011. Paper. Pp. 106. £17. ISBN: 9780902238688. doi:10.1017/S0038713413002893

Martha Daas's new book is a welcome addition to recent studies that have focused wholly or in part on the work of the best-known early poet in Spanish, Gonzalo de Berceo. Historically grounded and theoretically informed, the book provides new insights into Berceo's reworkings of the miracle narratives contained within his *Milagros de Nuestra Señora*, but perhaps not in the way that the title might lead the reader to expect. While both politics and salvation play roles in Daas's argument, neither is the clear focus. Instead, the author compellingly calls our attention to the differences between Berceo's Mary and other contemporary versions of the Virgin in order to situate them into coexisting Christian agendas within thirteenth-century Iberian society. Daas explores theories of mythopoesis by both Roland Barthes and Antonio Gramsci in order to make sense of Berceo's variations on medieval Marian theology. The central chapters of this brief monograph will be required reading for scholars of *mester de clerecía* poetry interested in the emerging theme of the cleric as mediator, while the contextualizing chapters provide excellent material for use in the classroom.

The introduction sets forth three thematic divisions that structure the book's six chapters. The first of these (chapters 1 and 2) is primarily contextual. The second section (chapters 3 and 4) elaborates the theoretical framework that will govern Daas's reading of Berceo's text. The major part of Daas's argument is presented in the third and final section (chapters 5 and 6).

While the first two chapters provide useful background material for those unfamiliar with the topic, the core of Daas's argument begins with the third chapter, “The Creation of Myth: Hegemony and Its Discontents.” Here Daas explains her theoretical framework, and although more textual space is devoted to explaining Barthes's ideas, it becomes clear that Daas's interpretation of Berceo's *Milagros* fits more within Gramsci's models. In a Gramscian world, the artist can push back against the dominant ideology, and in later chapters it becomes clear that Daas sees Berceo as doing this. This chapter also explores the evolution of ideas regarding virginity generally and the Virgin Mary specifically. Daas begins this section by contrasting views of virginity in Judaism and the Greco-Roman world