

cf. 16.9. — 23.4f. (et trop desiroit qu'il fust sanéz et en tel vigueur qui lui peüst porter Nostre Seigneur.) r. *qu'i* (= *qu'il*).

O: 5.6f. (Et il le reçut, com il regarda sa conversacion et l'abit de sa reverence, il s'estendi a la terre) c. to *reçut*, et *com*, cf. O<sup>1</sup> 5.5. — 12.2–5 (Aucuns portoit un petit de pain pour soustenir la fragilité de son cors, li autre, quariques, li autre, leün cuit en eve, li autre noiant fors seulement leur cors) comma after *noiant*; delete commas after each *autre*; cf. O<sup>1</sup> 111.–3. — 17.11f. (Li chevel de son chief estoient blanc comme laine et petit seulement li avenoient jusqu'au col) add a second *et* after *seulement*, cf. vars., O<sup>1</sup> 15.7 and Z 11.9. — 22.5f. (Et estoient andui ensemble a terre depriant et orant li uns l'autre fere commencement de beneïçon.) add *de* before *fere*? Cf. O<sup>1</sup> 18.7f. — 23.6 C. *si list dist to si li dist*. — 30.7f. (se ges te commanz a te conter mes oeuvres laides) c. *ges to ge*. — 33.6–8 (quar de toutes parz ai pour, quar Diex le set, tes oreilles seulement ne conchient pas de mes paroles, mes neis li airs en est ordoiez.) Scrambled syntax; cf. vars. and Z 26.6f.<sup>4</sup>

O<sup>1</sup>: 5.5 (Et il reçut) add *le* after *il*? Cf. O 5.6. — 15.4 (et cuida que cu fust fantosme) c. *cu to ce*. — 22.2 (Pere, por coi troublent tes cogitacions?) add *te* after *coi*? Cf. O 27.2 and note. — 40.6 (la aperent) c. to *la perre*, cf. O 53.7 and note.

Z: 5.8f. (se il ne se regarde et sobriité) c. *et to en*? Cf. O 6.9. — (La grace Jesucrist nos saoulera touz, qi est nostre Bons Paistres) c. *saoulera to salvera*; *saoulera* looks like scribal error. — 6.8f. (et por le cors soustenir, avoient tant seulement peïn et eve) Word order? cf. O 7.9f.: *mes il amenistroient aus cors choses necesseres, pain et eve, tant seulement qu'il fussent soustenu*. — 14.3f. (et Zosimas fu de l'autre part et ne passer) c. to *ne pooit passer*? — 23.2–4 (il me sera hontes de raconter toz mes mesfez, mes por ce qe tu m'as veüe nue, je te descoberrai toz mes mesfez) Dittography? Cf. O 30.2–6. — 47.2 C. *spaumes to psauemes*. — 64.5f. (et comença la terre a foïr, mes ele estoit si dure qe il n'en pooit point avoir) c. *avoir to foïr*, cf. O 72.6.

U: 16.10 C. *loig to loing*, cf. 20.2. — 20.11 C. *elui to celui*. — 24.1 (En tiex pansees je je vesqui .xviij. anz) delete one *je*. — 28.3 (que es ce que tu faiz?) c. to *que est ce*? — 33.5 (il fu molt es espouantez) delete *es*.

L<sup>1</sup>: 10.1–3 («Et com je eüsse prié et au nom de la Virge eüsse receüe grant fiance. Je ving derechief as portes de l'eglyse et entrai dedenz sanz nul empeschement.») comma after *fiance*. lower case for *je*.

GLOSSARY: Add: *aerdre* W 11; *curee* T 1462; *coutee* X 46.4, *coute(s)* O 26.6, O<sup>1</sup> 21.8, Z 19.8; *leün* X 56.6, O 12.4, O<sup>1</sup> 11.3; *palus* T 138; *plege (metre en)* T 438; X 19.11, W 60, N 137, O 40.7, O<sup>1</sup> 32.13, Z 33.1, cf. *hostage, ostaige (metre en)* T 597, 620; *raüna* T 1475, *raünee* T 1477, *vains* X 72.4. C. *esrairoit to esraioit*, impf. 3. [DUNCAN ROBERTSON, *The University of Michigan*]

ANGELI, GIOVANNA. *Il mondo rovesciato*. Biblioteca di Cultura, CIII. Roma: Bulzoni, ©1977. Pp. 151

Despite its title, this book does not belong to the tradition of such studies as James J. Wilhelm's *The Cruellest Month* or George Economou's *The Goddess Natura in Medieval Literature*. That is, it provides no survey of the *topos* of the World Turned Upside Down (both Ernst Robert Curtius and the *topos* as such are mentioned only in passing, 74f.); rather, it is an *au courant* consideration of

<sup>4</sup> The notes to O contain errata: 2.3, *omnen* for *omnem*; 10.1, *tradidio* for *traditio*; 11.3f., *hogiographes* for *hagiographes*; 17.12, *descennebies* for *descendentes*; 31.6, *mamieres* for *manieres*; 53.6–8, *hebent* for *habent*.

some genres which fall within the upside down domain: the Old French *resverie*, *fatrasie*, *fatras*, and — tangentially — the Italian *frottola*. "Il mondo rovesciato" is, then, not a theme to be pursued, but the author's emblem for specific poetic nonsense forms in which normal functions are reversed and the world is plunged into primeval chaos.

The oldest example of the *resverie*, "Nus ne doit estre jolis" (this, along with the two other extant *resveries*, is conveniently printed in an Appendix with a facing Italian translation) dates from 1250–70 and is a poem of one hundred distichs; each distich comprises a long verse of seven and a short verse of four (rarely three) syllables, which are bound by a *rime couée*, thus: Ab Bc Cd . . . The distichs, taken individually, make perfectly good sense. In fact, one is tempted to try to reconstruct the poems by moving the distichs (although, of course, their order is dictated by the rhyme scheme); in "Nus ne doit", e.g., one can piece together in this way a scene in which someone wakes up and gets dressed, also a gambling scene in a tavern. The material is geographical, political, culinary, proverbial, and intermittently personal (the "je" is frequent); the syntax is predominantly paratactic. Since the *resverie* preserves the internal logic of each distich, creating non-sense only through lack of connectives from one distich to another, Angeli, using Zumthorian categories, classifies it as "non-sens relatif" (25).

The *fatrasie*, however, merits the categorial label "non-sens absolu" (26). Indeed, the genre is defined by its rigid form, that of the single strophe of eleven verses in the scheme aabaab<sub>5</sub> babab<sub>7</sub>, and by its character of unremitting uncompromising irrationality.<sup>1</sup> The *fatrasie* is marked by agitation (there is a high percentage of verbs of motion), violence, and a cast of animal characters; in these poems, it is common for geographical and architectural entities to be dislocated (for cats to carry Paris to Meaux, or castles to fly), for actions to be performed by dead men and animals, or by their dismembered parts (here the opportunities for scatology are evident), for an object to be described in terms of its opposite. Unlike the *resverie*, the *fatrasie* does not rely heavily on proverbs and maxims; consequently, its syntax is more complex and prone to subordination. The *fatrasie* was a short-lived genre. Having made its appearance in the second half of the thirteenth century, it seems not to have survived into the fourteenth. As early as the 1320's, its place was taken by the *fatras*, a genre which enjoyed a much greater vogue as well as a longer lifespan. The *fatras* is obtained by adding to the *fatrasie* a readily intelligible opening distich which both stands as prologue to the unintelligible eleven-verse strophe (thus bringing the number of verses to thirteen) and serves as the first and last lines of that strophe (AB AabaabbabaB). The distich makes all the difference; the *fatras*

<sup>1</sup> In his definition of the *fatrasie*, Lambert C. Porter remarks: "Toute fatrasie doit, pour avoir droit au nom, être 'impossible', c'est-à-dire, faire accomplir de façon invraisemblable ou impossible des actions également impossibles ou improbables par des acteurs qui sont en raison de leur nature ou condition incapables de les accomplir" (*La Fatrasie et le Fatras* [Genève: E. Droz, 1960], p. 22).

is from the start conditioned toward reality by the thematic pressure of this addition, and it is hardly surprising to learn that a final variant of the genre will be one in which the content is "possible".

*Il mondo rovesciato* falls into two chapters, "La *Resverie*" and "La *Fatrasie*". More revealing than these deceptively simple chapter headings are the subdivisions: In the first chapter we find "La varietà del nonsenso", "Il compromesso della logica", "Tra *resverie* e *frottola*"; in the second, "Follie e inganni dell'antitesi" and "Alla ricerca di un mito". In other words, logic is "compromised" by the *resverie*, only partially violated; it remains for the *fatrasie* to fully realize the "myth" of the world turned upside down. A. appears to have ordered her material according to a hierarchy of non-sense. In fact, the movement of the book is from more to less possible, from non-sense relative to non-sense absolute. This is spelled out in the first sentence of Chap. II: "All'apice della scala del non-senso troneggia incontrastata la *fatrasie*" (67).

The thrust of A.'s discussion of both the *resverie* and the *fatrasie* is to highlight the anarchic character of these genres. In the *resverie*, she finds that it is the absence of message that is disconcerting — e.g., the absence of religious parody or social protest. The recurring first person is one strategy adopted by the practitioners of this genre in their efforts to jar the reader, since any sense of an "autobiography" is necessarily spurious — it is created only to be disrupted. Similarly, traces from the registers of other genres are signals of what is not, rather than of what is, and part of a deliberate attempt to empty the primary genre of its meaning: "... ci si impadronisce di un discorso tipico e, rigettandone i motivi (l'incontro, la richiesta amorosa, le vanterie), si fa in modo che di questi resti l'eco della sopraffazione avvenuta" (41). Moreover, the inventorying structure of the *resverie* serves as a point of contact with other lists, less morally suspect: the bestiary, the lapidary, and especially (given the large amount of proverbial expression in the *resverie*) the collection of maxims in verse. As a result of this tactic of "counterfeiting", the *resverie* is considered an authentic act of cultural anarchy, the overturning of authority as it is invested both in texts designed for edification and in the notion of genre *per se*.

As we have seen, anything the *resverie* can do, the *fatrasie* can do better. According to A., the *fatrasie* was influenced by the techniques of the *contrasto* and *de oppositis*, as well as by such forms as the Provençal *devinalh* or riddle. But the *fatrasie* goes farther than these; because it is not limited to the non-sense obtainable through opposition, it is able to achieve a more casual — more absurd — absurdity:

Il punto di partenza non è tanto nel contrasto, quanto nell'invenzione di impossibilità assolute o relative che possono sì approdare all'assurdo, ma ad un assurdo casuale, fantasioso e solo in minima parte oppozionale. (71)

Indeed, all the typical contrivances of the *fatrasie* enumerated above (dislocation, dismemberment, etc.) are cited as examples of "non-oppositional ruptures" contributing to the genre's high level of non-sense.

More important than the handling of thematic material, however, is the function of the *fatrasie*'s unbending metrical scheme. A. demonstrates persuasively that the structure of the *fatrasie* is indissolubly linked to its anarchic character. First, she shows that the six five-syllable verses which open the poem set up the preliminaries of the action, while the remaining five seven-syllable verses develop and conclude; moreover, there is a complementary change in the syntax from paratactic to hypotactic, with the frequent introduction in the *settenari* of a condition-contrary to-fact. The result:

Di fatto l'introduzione dell'ipotetica dell'irrealtà non solo non porta al reale epilogo ma, per di più, viene a confondere la logica già compromessa da rotture predicative e attributive con la supposizione di un impossibile che, se comunque fosse avvenuto, avrebbe evitato una catastrofe puramente immaginaria. Insomma, invece di enunciare la fine di una storia, si enuncia quello che *non* è successo e in una forma tale da rendere non credibile anche la conseguenza dell'ipotesi. (90)

The model for this "transformational mechanism" at the heart of the *fatrasie* is the epic battle scene, where disaster is often barely averted in similar conditional constructions ("Granz fut li colps, li dux en estonat: / Sempres caïst, se Deus ne li aidast"<sup>2</sup>), mediated through such texts as *Le Roman de Renart*, where the heroes are animals. In essence, the *fatrasie* subverts the noblest genre of them all — the epic.

This book's fundamental strategy, then, is to invest the chosen nonsense *topos* with revolutionary intentions. Many of its theses become more plausible and engaging as one becomes more convinced of the validity of this approach: Thus, at the outset A. doubts that it is coincidental that many of these poems are preserved in a single MS, and argues that it is the result of society's desire to weed out this subversive genre. By the time one has reached the end of the book, this idea seems less far-fetched. Similarly, she sees pure nonsense (the *fatrasie*) inevitably degenerating into more possible, and less risky, genres (the *fatras*), also as a consequence of outside pressure (the final stage is the *coq-à-l'âne*, a genre which she considers entirely coöpted and re-assimilated). One wishes, however, that in making her "political" points, A. had anchored them more firmly in a socio-political context and discourse; the capitalization of "Autorità", "Ordine", and "Verità" seems hardly sufficient in this regard. She could also have profitably carried the discussion toward a more developed consideration of the place of the "anti-genre" in medieval literature, especially in light of her insights into the relation of the *resverie* and *fatrasie* to other — dominant — genres. To put it differently, I feel that, from a theoretical angle, *Il mondo rovesciato* stops short. I point this out mainly because the book makes such a deliberate choice to be speculative at the expense of being informative. To follow its reasoning, the reader must come to the book factually prepared (i.e., he must have read Porter). Therefore, it seems not unfair to expect the author to

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<sup>2</sup> *Chanson de Roland*, vv. 3438f.

meet the reader half-way, at least in being less evasive in the airing of her hermeneutic principles and conclusions.

At times *Il mondo rovesciato* seems to be imitating the genres it discusses; it can be frustratingly enigmatic and disjointed. This problem is most apparent in the section on the Italian developments (*frottola*, *motto confetto*, Neapolitan *gliòmmero*), which reads like an appendix inserted between the sections on *resverie* and *fatrasie*. A.'s allusive style tends to be brusque, and this is particularly disturbing here: One paragraph is dedicated to Petrarch's *frottola-canzone*; Fazio degli Uberti, Sacchetti, Francesco di Vannozzo, the *Pataffio* (and the question of its attribution to Brunetto Latini), Antonio da Ferrara, Pulci, Sannazaro, and others are dismissed in what feels like a fifteen-page list. In this instance *Il mondo rovesciato* leaves the reader with too many questions; on the whole, however, the book's value lies precisely in its ability to approach both genres and issues from a stimulating and provocative perspective. [TEODOLINDA BAROLINI, *University of California, Berkeley*]

GALMÉS DE FUENTES, ÁLVARO, ED. *El Libro de las batallas*. *Narraciones épico-caballerescas*. Colección de literatura española aljamiado-morisca, II. 2 vols. Madrid: Editorial Gredos, 1975. Pp. 355, 318

La *Colección de literatura española aljamiado-morisca* cuenta ya con otro título; se trata del *Libro de las batallas*, editado y comentado por Álvaro Galmés de Fuentes, quien dirige la colección y publicó el primer texto con el que se inició la serie<sup>1</sup>.

El *Libro de las batallas* se encuentra en el ms. nr. 5337 de la Biblioteca Nacional de Madrid. Este ms. contiene las siguientes leyendas:

1.-Batalla de al-Āṣiyād i los de Makka. 2.-Leyenda de al-Ḥariz, rey del Yemen. 3.-La batalla de Huzaymata al-Bariqiyyata i de al-Āhwāṣ ibnu Muhād. 4.-L-alḥadīz de Wara il-Ḥujurati. 5.-La batalla de Badri i Ḥunayn. 6.-Batalla del rrey al-Muhalhal ibnu āl-Fayadi. 7.-Batalla de al-Āsyab ibnu Ḥanqar. 8.-Batalla del Val Yarmūk.

La leyenda nr. 4 se halla también en otro ms. de la Biblioteca Nacional (nr. 5313). Esta variante ha sido incluida por Galmés de Fuentes, quien tuvo el acierto de publicar juntos ambos mss., de modo que se puedan comparar fácilmente. Igual sucede con la leyenda nr. 5; forma parte de la edición una variante proveniente de un ms. de la Biblioteca de la Academia de la Historia (= Gayangos T 18). El texto de dicho ms. es más reducido que el del *Libro de las batallas* y se aparta bastante de él. Además, se han acogido otras dos leyendas que no

<sup>1</sup> A. Galmés de Fuentes, *Historia de los amores de París y Viana* (= *CLEAM*, vol. I), Madrid, 1970; consúltese la valoración de Consuelo López-Morillas en *RPh*, XXVI, 479-483. Un estudio sobre el *Libro de las batallas* ya había sido publicado anteriormente por A. Galmés de Fuentes: *El libro de las batallas (narraciones aljamiado-moriscas)*. Discurso inaugural del año académico 1967-68, Universidad de Oviedo, 1967. Véase, también en este caso, la reseña de Consuelo López-Morillas en *RPh*, XXIII, 607-612.