

críticos, identifica las novedades de la versión castellana, anota conclusiones sobre la estructura y sobre el lugar del texto dentro del género caballeresco, etc. La introducción, que abre nuevos caminos a la investigación y orienta las contribuciones posteriores, completa de forma ejemplar una cuidada edición, un texto verdaderamente señero en la configuración de la ficción narrativa medieval y renacentista.

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The Story of Leander and Hero, by Joan Roís de Corella. *A Multilingual Edition of a Classic from the Crown of Aragon*, Antonio CORTIJO OCAÑA and Josep Lluís MARTOS (eds.), Amsterdam-Philadelphia, John Benjamins Publishing Company, 2016, 243 pp. ISBN: 9789027240187.

Hero and Leander's tale became one of the most popular stories of tragic love in medieval and Renaissance Iberia. Known through Virgil, Ovid, and Musaeus's poetic renditions, Hero and Leander's tale captivated the imagination of medieval poets and readers alike. Alfonso X el Sabio's thirteenth-century *General Estoria* includes a version of the story, becoming the first extant translation into an Ibero-Roman vernacular. The legendary account was further disseminated by Juan Rodríguez del Padrón's translation of Ovid's *Heroides* into Castilian in the mid-fifteenth century. However, Joan Roís de Corella's rendition into Catalan helped consolidate the myth as a favorite story in the Iberian Peninsula and beyond. Corella, who adopted a series of mythological stories known as «proses mitològiques», frames his *Història de Leànder i Hero* within the literary aesthetics of the «valenciana prosa» or «vulgar poesia»—as Corella preferred to call it—, which placed great emphasis on poetic expression and imagery.

Despite the enormous popularity of Hero and Leander's legend, only a limited group of English-speaking scholars are familiar with Corella's recast of the story. Philip Krummrich, whose work does not appear in this collection's bibliography, was the first to offer a translation of Corella's story into English in 2006. Krummrich's version, nevertheless, is not solely dedicated to translating and studying Corella's riveting tale. Instead, his text is concerned with a broad thematic recompilation of *Hero and Leander* in Iberian literature. In Krummrich's book, Corella's adaptation is one of twenty-nine poetic works, significantly limiting the impact of the Valencian poet's effect on readers. Antonio Cortijo Ocaña and Josep-Lluís Martos's edition comes to complement Krummrich's translation. Cortijo Ocaña and Martos place Corella's *Història* at the center of their epistemological

inquiry. Along with the original work in Catalan—edited by Martos—, this collection offers translations into English (by Cortijo Ocaña), Asturian (by Pablo Suárez), French (by Jean-Marie Barberà), German (by Inga Baumann), Greek (by Elias Oikonomópoulos), Italian (by Annamaria Annichiarico), Portuguese (by Ricardo da Costa), Russian (by Claudio Klotchkov), and Spanish (by Vicent Martines).

This multilingual edition comes with introductory studies by Cortijo Ocaña and Martos in English and Catalan respectively. Besides offering a brief overview of the storyline, Cortijo Ocaña traces the motif of Hero and Leander from Ovid's *Heroides* to Corella's rewriting. These hermeneutic tools help the reader navigate through the story while showing how the plot evolved. Cortijo Ocaña notes that Corella adds some dramatic elements to the Ovidian epistolary account, including a heightened pathos—underscored in Hero's pathetic suicide in the denouement—, a more significant role of Hero's nursemaid for whom Corella creates an original name, Latíbula, and an emphasis on dramatic «emotion and expression of inner feelings» (7). To these observations, we could add Corella's deployment of prose and verse (prosimetrum) as a literary mode of expression as well as the utilization of orthodox religious discourses as means of moralizing his Christian readership.

Martos, who has studied and edited Corella's works extensively, looks into the textual transmission, analytical ecdotics—a branch of philology that deals with the study of textual editing—, and critical edition. Corella's *proses mitològiques* survived in two manuscripts: *Cançoner de Maians* and *Jardinet d'orats*. As Martos avers, he bases the critical edition on the *Cançoner de Maians* manuscript. In turn, his contribution to this collection is based on his earlier critical edition of Corella's *proses mitològiques* (2001), albeit with significant modifications. Martos examines the recompilation, edition, and dissemination of the *Cançoner*, pointing out that a wealthy patron interested in compiling Corella's literary corpus in a single manuscript may have commissioned the anthology (22-23). Martos also offers an expert analysis of the morphology of the *Cançoner* and the *Jardinet*, valuable to scholars who are interested in the study and evolution of the Catalan language from the Middle Ages. The philologist ends his introductory note with an ecdotic examination, offering an insightful perspective into the editorial processes that led to the optimization of the manuscripts that preserved Corella's works.

Cortijo Ocaña's translation of Corella's *Història* is a welcome and necessary addition to the scant corpus of translations of Corella's works. As those who study medieval literature know, many medieval texts were composed with little regard to syntactical rules, often filled with long and intricate sentences. Cortijo Ocaña often breaks these sentences into two and even three sentences to make the complex syntax more palatable for modern readers, without compromising the

integrity of the original story. Like other medieval writers, Corella had a stylistic propensity to beginning most of his sentences with the conjunction «and». Cortijo Ocaña tactfully corrects this idiosyncrasy, employing it only when textually warranted. These are appreciated amendments that grant a sense of immediacy and fluidity to the translation for contemporary readers.

When facing original texts, translators have to make decisions that will have an impact on the way readers perceive and understand the book. For example, if the work is in verse, do we translate it in verse or prose? Or, if a word or a sentence has multiple meanings, how do we translate it without having to add a cumbersome footnote? Cortijo Ocaña certainly had to face these (and other) predicaments. For instance, Corella employs short versified soliloquies, often to enhance the dramatic impact for readers and always to show the intensity of his characters' passions. Cortijo Ocaña decided to render these lyrical poems into prose, converting the effusive displays of romantic subjectivism into simple quotes. Fortunately, all translators in this volume—and also Krummrich's 2006 translation—maintain the *prosimetric* format of the original. Cortijo Ocaña also decided to translate the word «criada»—a word also used in medieval Castilian to describe noble people under the tutelage of others—into English as «stepdaughter», and in page 99 he translates the same word as «daughter». In this context, «protégée» or «charge» (as Krummrich translates it) would be more adequate. Cortijo Ocaña translates «egipciach dia» (fateful or ominous day) as «ominous Egyptian day». Finally, there are two oversights. First, Cortijo Ocaña writes in his introductory note: «Virgil's *Heroides*» (1), but later he corrects the slip by referring to Ovid as the author of the *Heroides*. Second, he translates the word «carçre» (prison) as «cancer» (106). All other translators correctly translated *carçre* as «prison». These minor errors, however, are insignificant compared to the enormous value of the translation and the attempt to make Corella's tale available to the English-speaking public.

As a whole, this multilingual edition is a necessary addition to the limited translations of Corella's work into English and other languages. Corella's literary corpus has been underappreciated and understudied in American/British academia. This collection will allow non-Catalan readers to appreciate the creative genius of Corella, prompting scholars to recognize the aesthetic value of his works. This book will be useful to those interested in Catalan literature and the general public interested in reading an excellent story from fifteenth-century Valencia.

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