dog [caelestial constellation] (*sidus caeleste*) runs." It is difficult to see how this "quantificational" analysis helps solve problems of equivocation. In the end, Marmo is constrained to stress after Roger Bacon the importance of context and interpretative charity for dealing with equivocal expressions. To the extent that a theory resorts to these measures, of course, it compromises any claim to formality and universality.

Chapter 6 is devoted to the concept of universal syntax and to defining the limits of Modist language theory. As might have been suspected, connections between the regularities of Modist syntax and the variations in word order that occur in actual languages (*enunciationes*) remained largely problematic and proved to be the bane of Modist semantics.

Chapter 7 concludes with some remarks on the limitations of Modist semantics. Marmo admits all of the problems that have been noted above. These are especially evident when Modist semiotic is confronted with the problems of equivocation in Aristotle's *Sophistici elenchi:* ". . . above all, the Modist analyses make evident the absence of rules of transformation which permit one to explain the passage from the deep syntactical structure of language to that which appears at the level of expression, from the mental or ideal order of enunciations to the apparent order" (p. 492). These limitations of Modist semiotic have long been recognized, yet Marmo presents them with new thoroughness and clarity.

In a final assessment of Modism, Marmo distinguishes between two kinds of semiotic, one of inscription (*semiotica del codice*) and one of communication (*semiotica del communicazione*). He pictures Modist grammar as contributing largely to the former but suggests that it is complementary to the latter. One lesson that might be learned from the study of Modism is the danger that lurks for the grammarian who would study grammatical syntax apart from logical syntax. Marmo excludes discussion of terminist logic because the Modists had no doctrine of the properties of terms (*proprietates terminorum*, p. 13). Nor, I might add, did they have an adequate theory of consequence, sufficient methods of proof for establishing truth conditions, or efficient methods for dealing with equivocation and solving sophisms—all of which were standard in terminist logic. Why did Modists largely ignore terminism? Could it be that those who regarded grammar as a speculative study of the written word saw terminist logic as a practical art of communication?

Alan R. Perreiah, University of Kentucky

María Rosa Menocal, *Shards of Love: Exile and the Origins of the Lyric.* Durham, N.C., and London: Duke University Press, 1994. Pp. xv, 295. $49.95 (cloth); $18.95 (paper).

Part of the grandeur of Erich Auerbach's *Mimesis,* María Rosa Menocal notes in the middle of *Shards of Love,* comes from the "constellation of fragments" that makes up its "whole." Like *Mimesis, Shards of Love* is more a constellation than a unified narration. Unlike *Mimesis,* however, whose run from Homer to Virginia Woolf does not reject chronological thinking, Menocal's book throws all its shards on the table. Eschewing any orderly time line, *Shards of Love* features Columbus, Petrarch, Ramon Llull, Ibn 'Arabī, Dante, Eric Clapton, Nizami, and Jim Morrison. Vivid secondary roles are played by Las Casas, Góngora, Nicolás Guillén, Salman Rushdie, Averroes, Vico, Auerbach, Spitzer, Curtius, Denis de Rougemont, Ezra Pound, Gershom Scholem, Edward Said, and El Cid. Instead of a jumble, however, readers will find here a constellation of figures linked by firm lyrical purposes. Written in lapidary prose, *Shards of Love* is a powerful and haunting book whose constant refrain is exile, and specifically the medieval lyric in exile.

In order to hear again the medieval lyric, Menocal would have us "reconceive our own relationship to earlier texts and cultures as part of our fundamental personal and present

histories." Such an approach, which entails the elimination of diachrony ("the most arbitrary and meaningless of ordering principles"), divides this book into three sections: "The Horse Latitudes," "Scandal" (itself unfolding into a trio of subsections), and "Desire." A fourth section of extensive bibliographical essays, "Readings and Sources"—a welcome critical apparatus replacing the sacrosanct footnotes most scholars have come to expect—closes the book.

"The Horse Latitudes" takes its title from the horses that had to be sacrificed when the sailors of Columbus's era, desperately stuck in the doldrums during their transatlantic crossings, threw everything overboard to get the winds to blow again. A poem written by the rock lyricist Jim Morrison prefaces Menocal's opening section and memorializes these drowning horses—their "Legs furiously pumping / Their stiff green gallop" and their heads finally sinking "in mute nostril agony." Menocal suggests that, like the sacrificed horses, a valuable fragmentation has been jettisoned from our canonical view of the medieval world, a world she equates with the postmodern.

This provocative opening section explores the synchronicity, largely repressed by history, of Columbus's voyage of discovery with the voyages of Spain's Jews into exile. After historicizing their expulsion—its date bravely renegotiated to memorialize that of the first Diaspora—Menocal turns to the forced expulsions of Spain's Muslims, a postscript to the conquest of al-Andalus in January of 1492. Because of revisionary studies like Menocal's, many emerging during the quincentenary, we no longer look away from events that chronicle what Walter Mignolo calls "the darker side of the Renaissance." What distinguishes this particular study, however, is its systematic attack on "the powerful ideology" that calls itself the "Renaissance." This "great totalizing narrative," Menocal believes, "has had a stranglehold on Western culture for the last five centuries." As the bully behind the intellectual expulsion of fragmentation, the Renaissance "Master Narrative" acquires meaning precisely by rejecting or diminishing or even entombing the medieval. The task of this present book is to resurrect the fragmentation of the medieval world: its cacophony of songs and dialects, its kabbalistic details, its "mongrel vernaculars," its "productive chaos" of multilingual people. Menocal's medieval Spain emerges as a pluralistic culture that fused vulgar mozarabic *kharjas* with classical Arabic *muwashshahāt,* a fusion brilliantly illuminated through a similarly diglossic Afro-Cuban poem by Nicolás Guillén—"Sóngoro Cosongo."

I applaud Menocal's attack on the "Reconquista," the historiographical construct of a perennial Spanish crusade against Islam. Although substantial evidence has been mustered, beginning with Américo Castro, against the idea of the Reconquista as the "axiological heartland" of medieval Iberia, Menocal exhorts us to stop disseminating a myth that represents Spain as pure and monolingual: "Let us not continue to be narrators of the Reconquista." To Menocal's reminder of the belatedness of the Reconquista narrative may be added J. H. Elliott's account of how Spain dusted off the myth, on the eve of the Armada, to serve as propaganda against the Protestant English. Some of the other "totalizing" values at the heart of the Renaissance narrative have been easier to resist. Most Renaissance professors of my acquaintance have long ago demystified the old controlling Burkhardtian image of the Italian Renaissance. And those of us teaching the English Renaissance can scarcely overlook the hegemonic aspirations of such nation-centered texts as Elyot's *Governour* and Hooker's *Laws of Ecclesiastical Polity.* The conception of order celebrated in these texts—and reified in E. M. W. Tillyard's *Elizabethan World Picture* (1943)—has for decades seemed quaint and utopian. But what about those Renaissance texts that manifest a desire for heterogeneity, that display some of the postmodern values Menocal equates with the medieval?

One of the admitted masterpieces of the later Renaissance, *Don Quixote,* not only subverts the paradigms of historiography that Menocal regards as the legacy of the Renais-

sance, but also—through the risible figure of the humanist guide to the Cave of Montesinos—undermines the imitative culture of humanism that institutionalized such paradigms. Relentlessly calling into question issues of origins, authority, certainty, homogeneity, hierarchy, and filiation (the text is strategically "stepfathered"), *Don Quixote* could also be aligned with that state of fracturedness known as the postmodern—and even with some of Menocal's valued medieval hybridity. If the Renaissance has to find a way "to talk to us about its mongrel and accented ancestry," as Menocal recommends, why not begin with a text that finds its fictional linguistic source in Arabic, a text "authored" by an Arab historian and translated by a freelancing, bilingual Morisco? Moor and Morisco together—members of a defeated caste of "infidels"—here make possible the story of a born-again Christian knight. Exiling itself from classical antiquity (from "the whole herd of philosophers"), Cervantes' novel rises out of the same multilingual and multiracial past that the Catholic Monarchs had tried to erase. Menocal's idea of the Arab in medieval Spain as "an other who lives very much within our house" is thematized in *Don Quixote* when a fictional Cervantes invites a Morisco to live within his house while translating the newly found manuscript of *Don Quixote*. Shards of the medieval world of difference, in short, are still visible in Cervantes' early-modern fictions.

Section 2 of Menocal's book, intriguingly labeled "Scandal," begins by focusing on two medieval poet-mystics suspected of heresy. The first is Ramon Llull, who spent a decade learning Arabic in order to write his philosophical *Llibre de contemplació*. Contesting the regnant model of Llull as an orthodox crusader against Islam, Menocal suggests that his career as an Arabist has been suppressed. The second poet she invokes is Ibn ʿArabī, a Sufi thinker also known as "the Son of Plato." A discussion of the "shockingly logocentric" and "relentlessly aniconic" world of Islam usefully prefaces some hermetic poetry from both Llull and Ibn ʿArabī.

In "The Inventions of Philology"—a chapter exemplary for both its courage and rigor—Menocal hails Dante, instead of the nineteenth-century Germans, as the inventor of "the first and most powerful version" of Romance philology. The focus here is on *De vulgari eloquentia,* a treatise Dante wrote in Latin to champion the vernaculars ("the language of women and scruffy street singers") for their intrinsic superiority over the classical languages, described as "mere grammar." Recalling that the *languedoc,* for Dante, included both the Provençal community and the "Yspanos," Menocal expertly guides us through a series of foundational texts that have aggressively constructed and reconstructed the tradition of Romance philology. The technical works that would become the cornerstones of Romance philology—Friedrich Diez's tripartite *Grammatik der romanischen Sprachen* (1836–44) and his later *Etymologisches Wörterbuch der romanischen Sprachen* (1853)—have very different premises from the type of exilic Romance philology practiced, in the diaspora of World War II, by such writers as Auerbach and Spitzer, whom Menocal regards as the true successors of Dante's philological practice.

"Chasing the Wind," the last and perhaps most scandalous subsection of "Scandal," shows how Eric Clapton, through his seminal rock song "Layla," inscribed himself into the medieval tradition of the Persian poet Nizami's *Story of Layla and Majnun.* Instructive and entertaining in its challenge to "high culture," this chapter reconceptualizes the medieval lyric tradition with the model provided by the "living lyric tradition" of rock and roll. Although Menocal expects her analogy to "stick in many scholars' craws," it powerfully aligns itself with Nancy Vickers's "innovative presentations," cited in this book, of the lyricism of rock and roll. As assimilated here by Menocal, the "pivotal hybrids" produced by both Petrarch and Jim Morrison should help readers to understand, in Salman Rushdie's phrase, "how newness enters the world."

"Desire"—the third section of *Shards of Love* and the tiniest shard of all—is both a

prose poem and a meditation on desire that, akin to the device of anadiplosis, collects the major figures discussed in the text, from Dante to Eric Clapton, for an elegant final bow.

"Lucky me, to be born in Havana"—a snatch of song by Celia Cruz—serves as the opening epigraph for this book. Many things are born and reborn across its pages, beginning with the "bastard forms" of lyric in the Old World that would serve as ancestors to vigorous "hybrid" children in the New World. The idea for the book itself was born, or at least seeded, with a paper presented to the Renaissance Society of America conference in 1991. Soon after that event, just as Menocal was trying to grasp the liminalities of 1492, she underwent a "liminal personal experience" of her own, a loss movingly chronicled in her "Prelude." The author dedicates her book to her mother, Totty Delmás Menocal, "for life twice given." Readers of *Shards of Love* will celebrate the gift of life that made possible—and that overflows from—this luminous book.

Diana de Armas Wilson, University of Denver

Francine Michaud, *Un signe des temps: Accroissement des crises familiales autour du patrimoine à Marseille à la fin du XIIIe siècle.* (Studies and Texts, 117.) Toronto: Pontifical Institute of Mediaeval Studies, 1994. Pp. xxiii, 232; 3 maps, 14 diagrams, and 18 tables. $55.

Francine Michaud has written a provocative and scholarly monograph on family property and its relation to economic conditions in Marseilles from 1277 to 1320. It is based on the analysis of 1,053 notarized documents—wills, donations, marriage contracts, dotal receipts, and judicial cases. Thirty-five excellent maps, graphs, and tables summarizing aspects of the study are placed at the end of the book, although they would have been more accessible in the text.

Part 1 discusses property transfer as seen in wills and marriage documents, giving careful attention to differences by gender and class. Although Michaud looks at religious legacies, the inhabitants of Marseilles passed on most of their property to family members, following the dotal system usual in southern France and Italy. Sons normally shared the bulk of family resources, with daughters receiving dowries and married daughters largely excluded from inheritance. During marriage, the husband administered the wife's dowry, but the widow was owed it from his estate for support in widowhood. Michaud makes the important point that wills must be considered in the context of intestate succession. Makers of wills usually did so because they lacked obvious heirs, and they stayed close to the law of intestacy.

In part 2 Michaud shows that bad economic conditions between 1290 and 1320 led to a growing number of quarrels over property. Looking at law cases, Michaud attributes the many female plaintiffs and dowry disputes to the marginal position of women and their property, which led families to economize by shirking dowry obligations. Part 3 argues that hard times and dotal inflation led to changes in marriage settlements and wills, indicating somewhat greater leverage for women: dowries in land instead of cash, delayed payment of dowries, counterdowries from husbands, and incentives for widows to leave their dowries in their husbands' estates.

Un signe des temps makes a significant contribution to understanding the dotal system and demonstrates convincingly a relationship between economic difficulties and family property arrangements. However, Michaud also raises issues that demand further study, as she would be the first to agree. Thus, complexities in the interaction between patrimonial and dotal property remain to be clarified. Were the relations between the two kinds of property as adversarial as she suggests? Sometimes they were, but families short of funds could benefit from large dowries as well as stint on them, since dowries were usually