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Catalan Review is the premier international scholarly journal devoted to all aspects of Catalan culture. By Catalan culture is understood all manifestations of intellectual and artistic life produced in the Catalan language or in the geographical areas where Catalan is spoken. Catalan Review has been in publication since 1986.

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CULTURAL INFORMATION
FROM CATALAN SPEAKING LANDS

1986, FROM JANUARY TO JUNE

Catalan historiographical activity in the first semester of 1986 has been partly conditioned by two commemorations which have been given preferential attention: the celebration of a millenium of historical records in many towns and villages of the old County of Barcelona, re-constructed after the raid by the moslem ruler al-Mansur (985); and the fiftieth anniversary of the outbreak of revolution in July 1936. These two events have had much influence on studies of local history. The majority of these contributions are of diverse historiographical interest, but their geographical dispersion and limited circulation have hindered the production of an exhaustive survey. The bi-monthly journal *L'Avenc*, which published a section entitled *Plec d'Història Local* (Compilations of Local History) [January, March, April & June 1986], a review and bibliography of the work in this field, has been of invaluable assistance.

The XXXI Assemblea Intercomarcal d'Estudiosos (Inter-regional Scholars' Assembly) [24th-25th May 1986, L'Hospitalet del Llobregat], a gathering of catalan local historians was first held in Martorell in 1950, and has waged a long campaign to promote historical study, often by non-professionals, but who are nevertheless experts in the archives and historical documents of their respective localities. This XXXI Assembly, chaired by Pierre Vilar and attended by 300 scholars, was notable for the evolution of its subject matter, and the presence of a new generation of local historians with university training.

The second volume of *Tribuna d'Arqueologia 1983-1984* (Departament de Cultura, Generalitat de Catalunya, Barcelona, 1986) is a collection of lectures given by archaeologists and historians on subjects ranging from the Palaeolithic to the Middle Ages. The collection is a good indicator of the evolution of archaeological research, as well as providing first-hand accounts of digs currently under way or under analysis.

A major three-volume work on mediaeval history has been published: *L'arxiu antic de Santa Anna de Barcelona del 942 al 1200 (aproximació històrico-lingüística)* (Fundació Noguera, Barcelona, 1985). Researched and edited by Jesús Alturo i Perucho, the first volume is an introduction, while the other two contain 641 historical documents. It is a major contribution to research and study of the history of the City of Barcelona and surrounding regions. The other major new mediaeval history publication is a treatise by Gener Gonzalvo i Bou: *La Pau i la Treva a Catalunya, Origen de les Corts Catalanes* (Peace and truce in Catalonia, the origins of the *Corts Catalanes*) [Edicions de la Magrana, Barcelona, 1986]; a study of the evolution of this institution in the XIII Century to become *les Corts*.

Perhaps the most important historical treatise published in this first semester is *Espai i societat a la Barcelona pre-industrial* (Space and Society in Pre-Industrial Barcelona) by Albert Garcia i Espuche and Manuel Guàrdia i Bassols (Edicions de la Magrana, Barcelona, 1986), a painstaking study of Barcelona's urban evolution between the XI and XIX Centuries, ending with the demolition of the city walls and the laying down of the grid pattern of streets based on a project by the engineer Ildefons Cerdà.

Of particular note is the publication of two collections of personal accounts from the XVII and XVIII Centuries, a rare event in Catalan Historiography. *Guerra i vida pagesa a la Catalunya del segle XVII. Segons el "Diari" de Joan Guàrdia, pagès de l'Esquirol, i altres testimonis d'Osona* (War and peasant life in XVII Catalonia. According to the "diary" of Joan Guàrdia, a peasant of L'Esquirol, and other witnesses from Osona) [Curial, Barcelona, 1986], a study and transcription by Antoni Pladevall i Font and Antoni Simon i Tarrés of this peasant's "diary" (1631-73) written in Catalan, sheds new light on life in the Catalan interior in a period of war and national transformation. *Viatge a Maldà i anada a Montserrat* (The journey to Maldà and the way to Montserrat) by Rafael d'Amat, Baron of Maldà, introduced, edited and annotated by Margarida Aritzeta (Publicacions de l'Abadia de Montserrat, 1986) consists of two fragments from the voluminous memoirs of this Barcelona knight, petty nobleman and landowner, also written in Catalan. The most interesting is the account of a visit to Maldà, the centre of his estates, about 60 miles from the capital. The author's portrait of himself in the context of a feudalising society at the height of the French Revolution (1794) is particularly curious.

Closer to modern times, Joan Bada's book *L'Església de Barcelona en la crisi de l'Antic Règim (1808-1833)* (The Church in Barcelona during the crisis of the Ancien Régime) [Editorial Herder, Barcelona, 1986] provides a broad view of the transformation and crisis of this institution. The remainder of the publications cited below range from a study of the thought of one of the leaders and theorists of the Catalan nationalist left, to specific themes from the republic and Civil War years: Mercè Barceló's portrait of a politician, *El pensament polític de Serra i Moret. Nació, democràcia i socialisme* (The political thought of Serra i Moret. Nation, democracy and socialism) [Edicions 62, Barcelona, 1986]; *Atlas electoral de Catalunya durant la segona república* (Electoral atlas of Catalonia in the Second Republic) by Mercè Vilanova (Edicions de la Magrana, Barcelona, 1986); *Els catòlics catalans i la segona república* (Catalan Catholics and the Second Republic) by Pilar Garcia i Jordán (Publicacions de l'Abadia de Montserrat, 1986); and finally a book whose theme is one of the most controversial aspects of the 1936 revolution: *Trenta me-*

ssos de collectivisme a Catalunya, cinquanta anys després (Thirty months of collectivism in Catalonia, fifty years on) by Albert Pérez i Baró (Edicions 62, Barcelona, 1986).

Although of varying historiographical significance, none of these works represents a fundamentally new emphasis in the history of Catalonia, they do, however, reflect the level and orientation of current research and analysis, and a bias towards local studies.

JOAN CABESTANY

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Translated by Francis Humble

LINGUISTICS

Two are the outstanding events during the first half of 1986: the II Congr s Internacional de la Llengua Catalana and a linguistic controversy.

Whereas the I Congr s Internacional de la Llengua Catalana, held in Barcelona in 1906, emphasized primarily Catalan philology, this Segon Congr s has had an explicitly sociolinguistic contents, meant to help bring about the *normalitzaci * of the use of Catalan wherever it is spoken (that includes the Ciutat d'Alguer in Sardinia and the Eastern strip of Arag ). In this spirit, a major effort has been made to involve large segments of Catalan society as well as private and public institutions (unfortunately, their response has not been as strong as had been expected). The Congr s spanned from April 30 to May 11. The publication of its proceedings is under way as well as that of a "llibre blanc", centered around the linguistic unity of Catalan. With Antoni M. Badia i Margarit as president, the Congress was divided into seven technical areas, headed by the following people: 1. Processes and Approaches to the *normalitzaci * (Aina Moll); 2. Sociology of Catalan (Modest Reixach); 3. Social Linguistics (Isidor Mar ); 4. Mass Media and New Technologies (Francesc Vallverd ); 5. Language and Law (Josep M. Puig Salellas); 6. Language Instruction (Joan Mart ); 7. History of Catalan (Antoni Ferrando). The various events took place in different parts of the Catalan speaking world and each of the above areas was made up of numerous lectures, invited addresses, and panel discussions given by renowned Catalan and foreign experts (such as Asher Stern, William Mackey, Michel Plourde, Jos  Gonz lez, Josep Roca-Pons, L.J. Calvet, J.J. Gumperz, Ll.V. Aracil, Peter Trudgill, Robert Lafont,

Tullio de Mauro, Germà Colon). Alongside, there also took place a symposium on the various European minority languages and another on problems faced by Catalan translators. On May 8 approximately a hundred simultaneous lectures were given by foreign Catalanophiles in as many different points of the Catalan-speaking lands. In addition, there were numerous concerts, recitals, and exhibits.

Rooted around the middle of the nineteenth century, the linguistic controversy referred to above flared up again several years ago. It has now taken, however, a very specific turn in that it revolves around the question what language variety must be used in the mass media, particularly as concerns the spoken modality. Proposals have been presented in these very media at issue. It is a well known fact that Catalan was codified between 1913 and 1932, primarily on the basis of its written form, i.e., the so-called literary modality (relabelled "standard" nowadays). The subsequent political harassment of the language, the overwhelming influence of the cinema and, more recently, of television and video technology, along with the rapid linguistic evolution here as elsewhere during the past several decades, have of course had a weakening effect on Catalan. Some experts insist on the need to adopt a "realistic" attitude and advocate the use of a variety of Catalan as close as possible to the spoken language (undeniably quite close to Castilian) in the media. Others resent the tendency of large cities like Barcelona — with their large numbers of immigrants — to impose their own largely hybrid linguistic variety at the expense of other less contaminated and therefore richer, more genuine, and perhaps more representative modality. Last but not least, there are those who accuse the Institut d'Estudis Catalans of inactivity or downright stagnation. Perhaps the best known book on this problem in *Verinosa llengua* (Barcelona) by Xavier Pericay and Ferran Toutain.

The Conselleria de Cultura of the Generalitat Valenciana sponsored a seminar for high school teachers on Catalan dialectology in Castelló de la Plana.

Mention should be made of the following collective works: volume IV of the *Miscel·lània ... Badia* (Montserrat), which contains primarily linguistic essays; volume IV of *Mitteilungen der Deutsch-Katalanischen Gesellschaft*; the volume *Symbolae Ludovico Mitxelena septuagenario oblatae* (Victoriaco Vasconum, 1985), which includes a few papers on Catalan; volumes XXIII and XXIV of the *Butlletí Interior* of the Societat d'Onomàstica, which constitutes the proceedings of the X Col·loqui de la Societat (I, Valencian Onomastics), with papers on toponymy, anthroponymy, historical toponomastics, and some contributions that emphasize the use and *normalització* of toponyms; *Comunicació, llengua i cultura a Catalunya, boritzó 1990* (Barcelona), an interesting but also unsettling prognostic study carried out under the auspices of the Institut d'Estudis Catalans and edited by Josep

Gifreu; finally, Joan Tudela's *El futur del català* (Barcelona) [see review *infra*, 195-98], which brings together a series of interviews with outstanding personalities, published before 1985 in the weekly *El Món*.

Editorial Enciclopèdia Catalana (Barcelona) continues the publication of its college linguistic series. To J. Bruguera's *Història del lèxic català* and M. Segarra's *Història de la normativa catalana*, both mentioned in a previous report, we must now add *Introducció a la dialectologia catalana* by Joan Veny (see review *infra*, 192-95), *Lexicologia i semàntica* by M. Teresa Cabré and Gemma Rigau, and *Morfologia* by Joan Mascaró, all three the first of their kind in Catalan. Editorial Enciclopèdia Catalana has also published a somewhat uneven though undeniably crucial series of bilingual dictionaries. The available volumes are: German-Catalan, Russian-Catalan, Japanese-Catalan, French-Catalan, and vice versa; English-Catalan and Portuguese-Catalan; to these must now be added the new Catalan-English and Castilian-Catalan volumes. The *Diccionari Jurídic Català*, with abridged correspondences between Catalan and Castilian, French and Italian, and vice versa, has just appeared as part of a different series by this same publisher. Most of these dictionaries are the best and, in some cases, the only existing ones. For its part, Editorial Laia (Barcelona) continues to publish its series "Textos filosòfics", some of which are also of linguistic interest; special mention should be made of Ludwig Wittgenstein's *Investigacions filosòfiques* (1983), Aristotle's *Retòrica i poètica* (1985), and Karl R. Popper's *La lògica de la investigació científica* (1986). The fifth volume of the series "Assaig", published by Edicions dels Quaderns Crema, is *Introducció a la mètrica*, by Salvador Oliva (author, with Angela Buxton, of the afore-mentioned English-Catalan and Catalan-English dictionaries), who gives a description of the basis of Catalan meter, as a first step towards a forthcoming theory of meter, a revised and updated edition of his *Mètrica catalana* (1980). Finally, Edicions de la Magrana (Barcelona) has added some new volumes to its series "Clàssics del nacionalisme català", which cannot but be of sociolinguistic interest.

Among individual publications the following are worthy of special note: Georges J. Costa's *Atlas linguistique "Sacaze" des confins catalano-languedociens, I* (Société des Professeurs de Catalan, Saint Estève), an introduction to the atlas proper; Francesc Vallverdú's *Elocució i ortologia catalanes* (Barcelona), addressed to radio and television announcers; A.M. Badia i Margarit's *Llengua i poder* (Barcelona), a collection of primarily sociolinguistic articles; Horst Hina's *Castilla y Cataluña en el debate cultural 1714-1939. Historia de las relaciones ideológicas catalano-castellanas* (Barcelona), an enlarged version of the German 1985 original containing numerous pages of linguistic interest; M. Lluïsa Massó, Carlos Subirats and

Phillipe Vasseux's *Diccionari invers de la llengua catalana* (Bellaterra, 1985), the first of its kind in Catalan; Manel Riera's *Correspondència comercial i privada en català* (Barcelona); finally, Noam Chomsky's *Regles i representacions*, a new Catalan translation in the series that began with *Fonaments del llenguatge* (1984) by Jakobson-Halle, published by Editorial Empúries.

JOAN SOLÀ

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Translated by Maria del Tura Boix

LITERATURE

During the first six months of 1986 Catalan literary life has been marked by a series of events, outstanding among which are:

The celebration of the 100th anniversary of Verdaguer's poem *Canigó*. Of special interest in this connection was the symposium held at Vic (April 2-5), the proceedings of which will hopefully soon be published. Mention should also be made of the appearance of Josep M. de Casacuberta's book *Estudis sobre Verdaguer*.

The numerous public events of the II Congrés Internacional de la Llengua Catalana, held primarily in Barcelona, València and Ciutat de Mallorca during the early part of May. Although sociolinguistics was especially emphasized in this Congress, literature was amply represented too by means of both specialized lectures and panel discussions. The various symposia organized by the Associació d'Escriptors en Llengua Catalana, including experts from several European minority languages, deserves special mention too. In a related vein, reference must be made to the symposium on the complex process of translation held under the auspices of the Associació Professional de Traductors, Intèrprets i Correctors.

Worth mentioning too is the III Encontre d'Escriptors del Mediterrani that took place in València. Among its participants were Josep M. Castellet, Joan Fuster, Vicent Andrés Estellés, Ignasi Riera, Joan de Sagarra, Pilar Rahola and Terenci Moix.

Joan Oliver's passing last June. Under the pseudonym Pere Quart, this sarcastic and corrosive great poet was always uncomfortable for the Establishment and the official culture; his was a unique and irreplaceable work, unfailingly committed to his language and his country. His death probably signals the end of an era.

The field of essay and nonfiction prose register a number of books published late in 1985. Among them: *Sobre poesia catalana contemporània* by Arthur Terry, *La poesia catalana de postguerra* by Joan Triadú, and *Poètica de la narració*, edited by Enric Sullà; in 1986 the Castilian translation, titled *Castilla y Cataluña en el debate cultural, 1714-1939*, from the original German text by Professor Horst Hina; the collected prose writings by Vicent Andrés Estellés, *El forn del sol*, and *Les quatre estacions*, landscape prose by J. Piera, I. Mora and J.M. Monjo.

Publishing activity has centered, as usual, around the Fira del Llibre. We should mention the new edition of *La biblia valenciana* by Rafael Tasis, and *Una dona s'atura en el camí* by J.E. Martínez Ferrando. Also in the field of narrative prose are: Mercè Rodoreda's posthumous *La mort i la primavera*, Pere Calders' *Gaeli i l'home déu*, Joan Peruchó's *La guerra de la Cotxinxina*, Anna Murià's *Aquest serà el principi*, Jaume Fuster's *La matèria dels somnis*, and Isidre Grau's *Els colors de l'aigua*, which was awarded the last Premi Sant Jordi. Also worthy of note are: Antoni Turull's *La torre Bernadot*, Jordi Coca's *Selva i Salonet*, and the appearance in València of *Confidencials* by Beatriu Civera, *Laodomia i altres contes* by J. Lozano Lerma, *Antropologia parcial* by J. Franco, and *L'ullal* by Martí Domínguez.

In the field of poetry Marià Manent's *Poesia Completa (1916-1986)* deserves special mention, as does the publication of the ninth volume, *La lluna de colors*, by Vicent Andrés Estellés, who also published *Versos per acompanyar una esperança* in a bilingual Catalan-Castilian edition. Also bilingual is Joan Brossa's interesting *Antologia*, edited and brought out by Sánchez Robayna and Mireia Mur. Finally, reference must also be made to Feliu Formosa's collected poems, *Semblances*, and Lluís Alpera's *Surant enmig del naufragi final...* as well as the publication, in València, of a new poetry series which has given us already *La nit italiana* by Miquel de Palol, *L'assalt al jardí* by Miquel de Renzi, and the Catalan versions of Robert Graves' *Síntomes d'amor*, and E.E. Cummings' *41 poemes*.

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MUSIC

This year, both public and private institutions have sponsored concert series of the highest quality. In Barcelona, this tradition has focused on two genres; concert music and opera. With regard to concert music, the increasing stabilization of series organized by Ibercamera, started last year, is very positive. This year's season has included English orchestras like The Academy of St. Martin-in-the-Fields, the Royal Philharmonic, St. John's Smith Square and the London Symphony, as well as the Scottish National, the Moscow Symphony, the Maggio Musicale Symphony of Florence, the Philharmonic of Leningrad and soloists such as Vladimir Spivakov, Maria João Pires, György Sebök, Bruno L. Gelber and others. The presence and continuity of seasons such as this satisfy the most demanding public which wishes to see something more than the traditional season of the Orquestra Ciutat de Barcelona.

We should also mention the performance of Euroconcert, with Alicia de Larrocha, Ancient Music of Vienna, which presented *Il lutto dell'universo* by Leopold I, and the Baroque Orchestra of Amsterdam, which offered clavecin concerts by J.S. Bach. Yet the Fundació de la Caixa de Pensions is the sponsor who has been most successful in its annual cycles: The Young Pianist Series, the Festivals of Ancient Music, of Romantic Music, of Religious Music, and of Flamenco. This led to performances by the Chapelle Royale of Paris and the Vocalist Collegiate of Gant, who did a memorable interpretation of *The Passion according to Saint Matthew*, and by the Academy of Ancient Music and the Choir of the Academy, who presented Mozart's Concert for Clarinet K. 622 and a Requiem K. 626, filled with surprising nuances. With respect to opera, the season began with Spain's premiere of Schönberg's *Moses und Aron*, which was attended by the composer's daughter, Núria Schönberg. We must also mention the world premiere of *Edip i Jocasta* by Josep Soler, a Catalan composer whose work is becoming increasingly recognized and appreciated. Along with those performances, there was the more usual repertory, including the presence of Joan Sutherland and her husband Richard Bonyngé, Siegfried Jerusalem, Eva Marton, Matti Salminen, Montserrat Caballé, Alfredo Kraus, and others.

Many other Catalan areas maintain a high level of musical activity; for example, Terrassa, seat of the Jazz Festival and the Dance Festival of Catalonia. In Mallorca, the "Alma Concerts" include piano, choral and orchestral performances with such soloists as Victor Yoran on the cello and Irina Edelstein on piano. Menorca has a long tradition of musical vitality centered in Maó; opera continues year after year, and the Association of Friends of Opera offered this sea-

son its 15th Opera Week at the Teatre Principal with a performance of *Un ballo in maschera*. València is the other great cultural capital of the "Països Catalans"; the stability of the concert series of the Municipal Orchestra, usually directed by Manuel Galduf, is supported by the sometimes daring but always interesting series of the Philharmonic Society. This includes the participation of the Symphony Orchestra of the U.S.S.R., the London orchestras of the Academy of St. Martin-in-the-Fields and the Royal Philharmonic, Tamara Siniaskaya, the Reina Sofia Chamber Orchestra, which premiered the *Concertino 1 + 13* by Xavier Montsalvatge, *Polyptyque* by Frank Martin, as well as the sensitive interpretations of Christa Ludwig, Rosalyn Tureck, Alicia de Larrocha and Teresa Berganza. València is a city which generates musicians of great quality, such as Enendina Lloris, Àngels Peters, who performed during the Music Week of València, which opened with presentation of *Quadres llevantins* by E. López-Chàvarri and included the performance of works like *Suite ofrena a Lluís Milà* by Vicent Garcès, *Concierto de Estío* by Rodrigo, *Concert for Harp and Orchestra* by López Chàvarri and *Concert for Piano and Orchestra* by José Moreno Gans.

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VISUAL ARTS

In the past several months visual arts exhibits in Barcelona have had a common denominator, i.e., the presentation of large samples of either a single artist's complete work or that of different artists generally making up a large collection.

An outstanding example of the former was the display of Eduardo Chillida's sculpture at the Fundació Miró. Didactically planned, this exhibit made it possible to follow the development of this Basque artist, a man thoroughly committed to the artistic avant-garde and the free spirit of his people. The samples shown went from his early small bronze pieces of the forties to his latest work, the dimensions of which made it necessary to reinforce the floors of the building that housed the exhibit (designed by Josep Lluís Sert, Harvard's dean of architecture for many years). Many of these sculptures were meant to emphasize Chillida's technique. The seam, by which he lives, has been a constant source of inspiration to Chillida, whose *El peine del viento*, e.g., brings into relief not only this fact by

also his many-sided expressive means as well as the native strength of a man fully in charge of his *métier*.

An example of a large exhibit devoted to several artists was Thyssen-Bornemisza's collection of Modern Masters, on display at the Palau de la Virreina from May 7 to August 17. This exhibit gave access to important twentieth century masterpieces which, privately owned, had only been known through prints until now.

Likewise, this collection contains a number of great nineteenth century works. Among others, Corot's extremely subtle *Inici d'un passeig al Parc des Lions*, Degas' famous *La ballarina de puntetes* (1877-79), and Toulouse-Lautrec's *Gaston Bonafoy*; also, some examples of Renoir's great landscapes, Gauguin's Tahitian scenes, and Van Gogh's sunsets.

Twentieth century avant-garde was represented by works by Kandinsky, Mondrian, and Picasso as well as the more recent Bacon, Rauschenberg and Pollock.

It is difficult to do justice to the wealth of this private collection in a brief summary report such as this. The quality of the works on display and the names of their authors go well beyond that of many internationally known museums.

The work of Joaquim Torres Garcia has been on display at the Fundació Miró. Torres Garcia, who has yet to be justly appreciated by critics abroad, has thus been made available for exhaustive study in Barcelona. A staunch constructivist, Torres Garcia has evolved with the same intensity in both his painting and his sculpture.

Also at the Fundació Miró during May and June, we had access to the first retrospective display of Max Ernst's work, which included pieces from the twenties, such as *Dona, vell i flor*, his dream period – particularly forceful during the forties – and his cosmic evocations of the sixties. A real lesson in aesthetics.

The Fundació Miró granted the internationally renowned Premi de Dibuix Joan Miró. The award is a lithograph by Miró.

Reference must be made again to the Palau de la Virreina which, along with the already mentioned exhibits, has housed etchings by Max Ernst, and Roser Bru and engravings by Rosa Vera.

The Palau Meca has shown the work of Xavier Valls and Feliu Elies, also known as "Apa". A designer and illustrator, Feliu Elies often contributed to various magazines and dailies before the Spanish Civil War (for example, to the Barcelona newspaper *La Publicitat* sometimes in collaboration with the poet J.V. Foix).

Apel·les Mestres, both a poet and an illustrator, has figured prominently in the artistic Catalan world this season. A friend of children and birds, Apel·les

Mestres was the author of utterly delightful drawings. He also wrote the poem *No passaren*, which became something of a battle cry among republicans during the Civil War. He died on July 19, 1936, thus never enjoying the popularity his poem was to attain.

MARÍA JOSÉ COROMINAS

BARCELONA

Translated by Maria del Tura Boix