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CULTURAL INFORMATION  
FROM CATALAN SPEAKING LANDS

1986, FROM JULY TO DECEMBER



Although too short a period to reveal underlying trends, the second half of 1986 registers a number of noteworthy events. Of special relevance are: the completion of a doctoral dissertation by E. Vega, *La CNT i els sindicats d'oposició a Catalunya i al País Valencià (1930-1936)*, a thoroughgoing study of the workers' movement, currently the object of intensive research (Universitat de Barcelona, June 1986). Vega's contribution combines scope and rigor in its treatment of the union movement; free from ideological excesses, it provides a sober evaluation of the workers' strategies during the Second Spanish Republic. Also based on prior research toward doctoral degrees are J. Culla's *El republicanisme lerrouxista a Catalunya (1901-1923)* (Curial) and A. Sallés' *Quan Catalunya era d'esquerra* (Edicions 62). These two books share a fresh approach to recent political history; Culla revises old views and treats the "lerrouxisme" as an inherently modern phenomenon, which he relates to the Catalan plight before World War I; Sallés appraises the Catalan scene during the 1930's from the standpoint of both internal and international politics.

Of special significance during this period were the numerous events that took place to commemorate the fiftieth anniversary of the beginning of the Spanish Civil War. Among them was the inaugural session of the 1986-87 academic year at the University of Barcelona, with lectures by M. Broggi ("Progresos efectuats per la sanitat militar en el curs de la guerra civil"), P. Vilar ("Quelques pensées sur 1936") and J. Termes ("La guerra civil a Catalunya en el seu cinquantenari"). Termes emphasized the importance of description over ideological argument in historical research and the need to focus on regional rather than global detail in assessing the full human complexity of the Spanish Civil War, thereby generating much controversy. Mention must also be made of the series of lectures and debates organized by the Ajuntament de Barcelona, the Diputació de Barcelona, the Universidad Menéndez Pelayo, and the Ateneu Barcelonès. Outstanding among the participants were R. Carr, who discoursed on the British outlook on the Spanish ideological and military conflict, and G. Jackson, who stressed the international context surrounding the Civil War. Finally, under the generic title "La guerra i la revolució a Catalunya", the Centre d'Estudis d'Història Internacional at the University of Barcelona, coordinated the Segon Col·loqui Internacional sobre la Guerra Civil Espanyola (1936-1939) in November.

This commemoration of the "cinquantenari" gathered considerable strength from growing interest in local history and its emphasis on concrete and precise detail as opposed to the vagueness that has characterized such studies in the

past. Thus, experts have become aware of the numerous gaps in this area of research and have begun to make systematic use of archives, libraries, photographic collections and exhibits in order to fill these gaps. Illustrative of this new sensitivity is *Catalunya sota les bombes (1936-39)* by J. M. Solé and J. Villarroya (Publicacions de l'Abadia de Montserrat, "Abat Oliva" 49, Barcelona), which provides a rigorous analysis of the complex issues involved in appraising the human cost of the Civil War.

This kind of "local history" has found an outlet in "Plec d'Història Local", part of the bi-monthly journal *L'Avenç* (Numbers 3-6, June to December 1986). It might be of some interest to note that the 100th issue of *L'Avenç* has been published during this period. Also noteworthy is the appearance of collective works like *Guerrillers al Baix Llobregat. "Carrasquets" del segle XVIII i els carlins i els republicans del segle XIX* (Publicacions de l'Abadia de Montserrat, "Abat Oliva" 66, Barcelona), mirroring the new trend among historians.

In an attempt to foster academic reflection as well as the retrieval of texts concerning nationalistic thinking, new volumes have been added to the series "Biblioteca dels Clàssics del Nacionalisme Català" (Edicions de la Magrana, Diputació de Barcelona). Thus, Joaquim Roy (Professor at the University of Miami, U.S.A.) has edited a selection of J. Conangla's *La constitució de l'Havana i altres escrits*, and M. Baras (Professor at the Universitat Autònoma de Barcelona) has edited J. Bofill's *Una política catalanista i altres escrits*. The Ajuntament de Barcelona has launched a new series ("Gent de la Casa Gran") meant to consolidate the field of biography, with the publication of *Francesc Duran i Reynals (1899-1958)*, by Th. F. Glick and A. Roca.

The observable proliferation of lectures and panel discussions can also be taken as an index of recent cultural activity. Thus, the interdisciplinary series of seventeen lectures on the Noucentisme (Xarxa Cultural/Ateneu Barcelonès) were as much an exponent of the current state of the art as a prod to further work in an area all too often merely circumscribed to cultural history. In this connection, November saw the appearance of the eighth volume of the *Història de la literatura catalana*, by Riquer, Comas and Molas (Ariel, Barcelona), which concentrates on the Modernisme; this volume contains valuable studies on the late 19th century and early 20th century by J. Massot, J. Ll. Marfany and J. Castellanos, who like many others, had always adhered to strictly historical research so far.

A number of conferences centered on Catalan social dynamics have also taken place. For example, the Primer Col·loqui d'Història de la Dona (October 1986): under the generic title "De la Casa a la Fàbrica", and with a marked interdisciplinary approach, this conference brought together a wide variety of



experts who discussed the condition of women from the 5th to the 20th century. Of special importance within the traditional field of economic history was the Segon Col·loqui d'Història Agrària (December 1986), cast within the broader context of the Vè Centenari de la Sentència Arbitral de Guadalupe, which has been responsible for a great deal of thinking about the reality of the Catalan-speaking lands. Also the result of a similar series of meetings was *El comerç entre Catalunya i Amèrica, segles XVIII i XIX*, by J. M. Delgado (the sixth volume of the Clio Collection was put out by *L'Avenç*)—a topic with an old pedigree within the field of Catalan historiography.

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## LINGUISTICS

The second half of 1986 has seen the appearance of three new journals directly relevant to the field of linguistics: *Caplletra*, devoted to language, literature, and philology (Consorci d'Editors Valencians, València); *Límits*, a forum for discussion of matters pertaining to language and information (Empúries, Barcelona); and *Llengua i Literatura*, an annual publication of the Societat Catalana de Llengua i Literatura de l'Institut d'Estudis Catalans (Empúries, Barcelona), remarkable for its rich contents, skillful reviews, and complete and updated bibliographies. The journal *Llengües en Contacte* has been resurrected (with the appearance of its fourth issue in October). It is good to acknowledge also the continued availability of the *Butlletí Interior* of the Societat d'Onomàstica (Numbers XXV and XXVI); *Estudios de Fonética Experimental* (Number II, Laboratorio de Fonética, Facultat de Filosofia, Universitat de Barcelona) which devotes special attention to Catalan phonetics; *Treballs de Sociolingüística Catalana* (Number VI, Eliseu Climent, València) as well as *Els Marges* (Number 35, Curial, Barcelona).

Other collective works deserving special mention are: Volume 5 of the *Miscel·lània Badia i Margarit* (Montserrat, Barcelona); the *Actes del Setè Col·loqui Internacional de Llengua i Literatura Catalanes*, edited by Joan Veny and Joan M. Pujals (Montserrat, Barcelona) and *Glossarium Mediae Latinitatis Cataloniae*, edited by Joan Bastardas (Consejo Superior de Investigaciones Científicas, Universitat de Barcelona, 1960-1985; fascicles 0 to 9 bring Volume One to a close).

Closely related are the various summer seminars held at Girona, Prada, Palma de Mallorca (La Porciúncula), San Sebastián and Barcelona (*Summer Program in Hispanic Linguistics and Catalan*, begun in 1986). The proceedings of the *IV Cursos de Verano de San Sebastián/Donostiako Udako IV. Ikastaroak: Lengua y Literatura Románica en torno al Pirineo* have been edited by Ricardo Cierbide (Servicio Editorial, Universidad del País Vasco). Finally, the Fundación Juan March has published *Mapa lingüístico de la España actual* (Serie Universitaria 235, Madrid), which contains an extended discussion of Catalan by Germà Colon.

Concerning multi-volume series: Miquel Colom Mateu has brought the *Glossari general lul·lià* (Volume V, Moll, Mallorca, 1985) to its conclusion; Joan Coromines, in close collaboration with Joseph Gulsoy, has published Volume VI of his *Diccionari etimològic i complementari de la llengua catalana* (Curial, Barcelona); also brought to a conclusion is the first series of college level textbooks on Catalan linguistics, published by Enciclopèdia Catalana (with financial support from the Fundació Jaume Bofill and Congrés de Cultura Catalana). The last two volumes of this series are *Panorama de la lexicografia catalana (de les gloses medievals a Pompeu Fabra)*, by Germà Colon and Amadeu-J. Soberanas, and *Sintaxi generativa catalana*, by Sebastià Bonet and Joan Solà. The Generalitat Valenciana continues the publication of its carefully edited, as well as useful, vocabulary series: thus, the recent appearance of *Vocabulari de fusteria, mobiliari i decoració (castellà-català)* by Emili Selfa Fort and *Vocabulari bàsic*, by Toni Mollà and Joan Ramon Borràs (1985), the latter including regional and stylistic synonyms.

Worthy of notice among individual works are, in the first place, two manuals of Catalan for foreigners: *Ara i aquí (Curs de català audiovisual)*, by M. D. Solà-Oms, M. Vaïlls and J. Ll. Vaïlls ("Revista Terra Nostra", Nos. 57 and 58, GREC, Universitat de Perpinyà), and *Curs de català per a estrangers* (with a Catalan-German and Catalan-English vocabulary), by Jaume Tió (Eumo, Vic). Also: *Diccionari general*, by Fr. Ferrer Pastor (Fermar, València, 1985); *El problema de les preposicions "per" i "per a"*, by F. Palau Martí (Barcino, Barcelona); *Documents d'història de la llengua catalana. Dels orígens a Fabra*, by Joan Martí i Castell and Josep Moran (Empúries, Barcelona), containing 115 supplementary, although unedited, texts covering the period from 1031 to the end of the 19th century; *Gramàtica històrica del català*, by Carles Duarte i Montserrat and Alex Alsina i Keith (Volumes 2 and 3, on grammatical and lexical morphology; Curial, Barcelona); *Llengua i immigració. La segona generació immigrant a la Catalunya no-metropolitana*, by Albert Bastardas Boada (La Magrana, Barcelona); *Llengua, dialecte, nació i ètnia. Llengua i poder a Itàlia*, by Rolando Del Guerra and Genoveva Gómez (La Magrana, Barcelona); *Diccionari per a ferroviaris* (with

Castilian-Catalan and French-Catalan correspondences), by Lluís Batlle i Gargallo (El Llamp, Barcelona); Jesús Tusón's *El luxe del llenguatge* (Empúries, Barcelona); Carme Junyent's *Les llengües d'Àfrica*—a description of the current socio-cultural situation (Empúries, Barcelona); *Introducció al llenguatge jurídic*, by Carles Duarte i Montserrat and Pilar de Broto i Ribas (Generalitat de Catalunya, Barcelona); Gabriel Ferrater's *Papers, cartes, paraules* (an unpublished manuscript with some materials of linguistic interest), edited by Joan Ferrater (Quaderns Crema, Barcelona); *L'estàndard occidental (Una proposta sobre l'estàndard català a les terres del darrer tram de l'Ebre)*, by Joan S. Beltran i Caballé, a new and interesting writer (Generalitat de Catalunya, Barcelona); finally, mention must be made of Volume I of Cerverí de Girona's *Narrativa*, edited, with extensive annotations, by Joan Corominas (Curial, Barcelona).

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## LITERATURE

The first half of 1986 reached a climax with the Segon Congrés Internacional de la Llengua Catalana and its simultaneous events throughout the Catalan-speaking lands. Needless to say, literature played an important role in it: thus, there took place a debate on minority status literatures and a symposium on the problems of translation and related issues.

After the summer hiatus, literary activity resumed in the Fall as usual, with the publication of a number of new works attesting to the vigor of a self-renewing literary life. Worth mentioning are: Pau Faner's *Viatge de nit*, Valentí Puig's *Complot*, Robert Saladrías' *Memorial Claudi M. Broch*, Lluís Racionero's *Els àngels quàntics*, Vicenç Villatoro's *Entre batalles*, Manuel de Seabra's *Paisatge amb figures* and *Fer senyors a la Plaça Roja*, Teresa Pàmies' *Segrest amb filipina*, and Olga Xirinacs' *Zona marítima* (awarded the last Premi de Novel·la Ramon Llull); to these should be added Xavier Moret's *El manuscrit perdut*, Ricard Creus' *Temps imposat* and Rafael Tasis' posthumous novel *És hora de plegar*. Novel authors on the scene were: Núria Pompeia (*Inventari de l'últim dia*) and Sergi Pàmies (*T'hauria de caure la cara de vergonya*, a selection of short stories). We get a sense of continuity with the appearance of *Sota el signe de sagitari*, by Jaume Fuster, *Muts i a la gàbia* and *Deixeu-me en pau*, by Andreu Martín, and *Soldada*



*roja*, by Manuel Joan Arinyó and Josep Bohigues. This necessarily incomplete listing includes also short stories by Josep E. Gonga, Antoni Serra, Pere Verdager and Josiana Cabana-Duhalde as well as new editions of works by Mercè Rodoreda, Isabel Clara Simó, Xavier Benguerel and Avellí Artís-Gener.

In the field of poetry mention must be made of the publication of Tomàs Garcés' *Poesia completa* and the anthological collections of poems by Josep Sebastià Pons and Josep M. López-Picó. Joan Brossa brought out *Totes les sextines*, *Sonets a Gofredina* and *Poesies públiques*; Vicent Andrés Estellés gave *Raïm diürn* (a fragment of his *Mural del País Valencià*) to the press; in addition, there appeared Lluís Alpera's *Tempesta d'argent*, Jordi Pàmias' *Quadern de tres estius*, and last but not least, Raimon's debut *D'aquest viure insistent* (illustrated by Andreu Alfaro).

Among works by younger poets the following deserve special reference: *Ternari*, by Àngel Terron; *Com si morís*, by Eduard Verger; *Ritme de clepsidra*, by Vicent Alonso; *La païra dels crancs*, by Joan Navarro; *Paradís*, by Xavier Palau; *El temps passa a Cadaqués*, by Quima Jaume; *Balades de "Speed"*, by Rafael Vallbona; *Afers*, by Isabel Bes; *Timbals de primavera*, by Joan Novas, and *Diapasó amerat*, by Antoni Fornes.

Equally important has been the publication of numerous essays and literary and philological studies. Among them: the first volume of *Studia in honorem Prof. M. de Riquer*; the fifth volume of the *Miscel·lània Badia i Margarit*, the third volume of Carles Riba's *Obra completa* (second critical edition), and Josep Carner's *El reialme de la poesia*. Also, *Poetes catalans moderns*, by Jaume Bofill i Ferro; *Papers, cartes, paraules*, by Gabriel Ferrater (edited by Joan Ferraté); *El forn del sol*, by V. Andrés Estellés; *Els miralls*, by Joan Perucho; *Notes per a un dietari*, by Josep Pla; *Jacint Verdager. Història, crítica, poesia*, by Isidor Cònsul; *Eulàlia. Estudis i notes de literatura catalana*, by Carles Miralles, and *Màrius Torres. L'home i el poeta*, by Margarida Prats.

I would not want to end this brief report without acknowledging the reappearance of *Revista de Catalunya* (four splendid issues so far) as well as the appearance of *Caplletra* and *Daina*, two new literary magazines. Space limitations force me to leave out this time a proper account of excellent and massive ongoing translation work and of numerous writers meetings and literary contests. These will be taken up in future reports.

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## MUSIC

Musical life in Barcelona during the second half of 1986 began with the *mise en scène* of *Mikado*, a light opera by Arthur Sullivan; W. S. Gilbert's lyrics were impeccably translated into Catalan by Xavier Bru de Sala. This old and popular English operetta had never been produced in Catalonia before and was exquisitely staged by the Companyia Dagoll Dagom. Tickets were soon sold out at the Teatre Grec, to the disappointment of a great number of prospective viewers.

The great success of *Mikado* aside, the summer musical season was, on the whole, dull and uninteresting. Gone are the days when the Ajuntament de Barcelona made it point to provide recreation for those compelled to spend their summer in the city. Thus, August and the first fortnight in September were frankly barren except for the Serenates al Barri Gòtic, organized by Joventuts Musicals during the first two weeks in August. Such inattention on the part of the authorities dangerously reminds us of old times...

September saw, however, a gradual reawakening which peaked on the 19th with the performance of West Berlin's Symphony Orchestra and Choir. This performances was part of a program to support the candidacy of Barcelona as the host city for the 1992 Olympic Games (Barcelona was chosen in October); appropriately, the program included Beethoven's *Ninth Symphony* and the *Olympic Anthem*, by the Greek composer Spiro Samaras. This performance was repeated for the general public on the 20th. A third concert by the Berlin Orchestra, including Brahms' *Requiem*, at the Palau de la Música Catalana was virtually unattended owing to an unusually torrid weather.

The Festival Internacional de Música de Barcelona, of which these concerts were also a part, went on in October, featuring, among others: several remarkable concerts by New York's Orpheus Chamber Orchestra, which utterly delighted the audience; a less than impressive performance by the Orquestra Ciutat de Barcelona (David Geringas, cellist); the Scala di Milano Orchestra; a recital by Peter Schreier; and the return of the Orchestra of the Academy of Saint-Martin-in-the-Fields. Simultaneously, the Gran Teatre del Liceu opened its season with a brief ballet series by the Ballets de Marseille, headed by Rolland Petit, who starred in *Coppelia* (October).

Victoria de los Angeles gave a marvellous recital of arias and songs, organized by the Madrid charity association "Ayuda en Acción", at the Monestir de Pedralbes. Victoria de los Angeles' prodigiously chiselled interpretation turned this concert into a truly moving event.

Among musical activities outside Barcelona mentioned must be made of the following: the Centre Cultural de Terrassa presented, alongside its traditio-



nal dance-oriented program, several recitals and lectures on musical issues. In Sabadell, the active Associació d'Amics de l'Òpera staged an excellent version of Rossini's *Il barbiere di Siviglia*, a musically competent performance based on Alberto Zedda's revised version, which was accurately interpreted by the winners of last year's Concurs Viñas—a brilliant rendition by Héctor Jorge Guedes (Figaro), Dubravka Zubović and Gustavo Beruete (Almaviva), along with J. P. García Marqués' professional performance in the role of Basilio. The event, which coincided with the inauguration of the restored Teatre de la Faràndula, took place on October 17th and shared in the general elation following the official election of Barcelona as seat of the Olympic Games.

The Orquestra Ciutat de Barcelona organized an interesting, though unfortunately far from successful series of Catalan music concerts. These were followed by the Orquestra's regular series—considerably successful despite the Orquestra's current internal crisis, only partly alleviated by the recent appointment of Franz Paul Decker as its new conductor; Decker, however, did not begin conducting until early 1987 and his presence has so far made itself felt through the improvement of the O.C.B.'s programs.

On November 6th the Gran Teatre del Liceu opened its opera season with Massenet's *Don Quichotte*. Although Massenet has become an increasingly popular composer in recent years, *Don Quichotte* is not one of his best works; Piero Faggioni's production and the presence of a baritone like Ruggero in the role of Don Quichotte more than made up for the deficiencies of the score, however. Equally outstanding were Marthe Senn as Dulcinée and Gabriel Bacquier as Sancho; Alain Guingal conducted.

The opening of the series presented by Euroconcert, an active and highly sophisticated musical association, took place in November, too. The distinguished Jordi Savall and the Soprano Montserrat Figueres offered Euroconcert members an exquisite interpretation of excerpts from the Renaissance English work *A Musical Banquet*.

This year's Concurs Internacional de Cant Francesc Viñas had a most unusual and brilliant start with a recital by Irina Arkhipova (first time ever in Spain), who also sang a duo from *Carmen* with the tenor Giuseppe Di Stefano. The Concurs was held at the Town Hall's Saló de Sant Jordi and the audience's response was unusually warm. The first prize was awarded to the Soviet soprano Maia Tomadze.

The presence of Nicanor Zabaleta, Aurèle Nicolet and the conductor Peter Maag added strength and prestige to the inaugural concert of the Orquestra Ciutat de Barcelona's series in November. Antoni Ros Marbà conducted the second concert of this series, which included works by Falla, Saint-Saëns, and

Fauré (Pierre Amoyal, soloist). Also in November the Cor Madrigal celebrated its 35th anniversary with an interesting interpretation of *Stabat Mater*, by the 18th Century Czech composer František Tuma at the Church of Sant Felip Neri.

The Faculty of Philology of the Universitat de Barcelona initiated an outstanding series of musical activities with the premiere in Barcelona of *La font de l'albera*, an opera by Enric Morera with lyrics by the poet Josep Sebastià Pons —Josep Ruiz, tenor, Jesús Castillon, and the Coral Antiga as well as the Coblà Ciutat de Barcelona (November 27th). A group of J. S. Pons scholars from the Rosselló participated in this event, too.

For its part, the Gran Teatre del Liceu scheduled Richard Wagner's *El capvespre dels déus*, with Jeannine Altmeyer. Somewhat later, the Liceu offered for the first time in its history Gluck's opera *Armide*, starring Montserrat Caballé (December 6th). It was a tremendous success, which triggered a spontaneous tribute from Montserrat Caballé's fans (December 16th).

The Banda Municipal de Barcelona started also its popular as well as inexpensive series at the Palau de la Música Catalana, with the premiere of Asins Arbó's *Vuit cançons catalanes* (December 7th).

Sabadell's Festival d'Òpera featured Manuel de Falla's *La vida breve*, with Mirna Lacambra in the leading role (December 11th); complemented with the ballet *El amor brujo*, this performance drew a large audience and scored a great success.

In mid-December Euroconcert organized a memorable recital by Grace Bumbry, who displayed an extensive repertoire including *lieder*, Faure's *Mélo-dies*, fragments from Haendel's operas and excerpts from Bizet's *Carmen*—a superb performance, strangely neglected by a public that should have known better.

The year ended with a second *mise en scène* of Bizet's *Carmen*, with Josep Carreras and Agnès Baltsa in the leading roles. Baltsa's rendition was unconvincing despite an excellent vocal control. Tickets were sold out before the opening. Finally, the Orfeo Català offered its members the traditional Concert de Sant Esteve (December 26th), which on this occasion included fragments from Berlioz's *Enfance de Christ* for the first time.

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*Translated by Maria del Tura Boix*



## VISUAL ARTS

A number of remarkable exhibitions have been organized throughout Catalonia since July 1986. Thus, the Caixa de Pensions housed a show in its main office, focusing on the Bloomsbury Group and including paintings as well as other *objets d'art* by Vanessa Bell, Roger Fry, Duncan Grant, et al. (September). The Col·legi d'Arquitectes de Catalunya i Balears offered an exceptionally complete collection of maps of Catalonia dating back to the 17th and 18th centuries, in concert with the International Map Collectors Society Symposium (October). In November the Palau de la Virreina brought together numerous works of art, which had once been on display at the Pavilion of the Spanish Republic during the 1937 World Fair held in Paris; worthy of special notice was the model for the emblematic abstract sculpture *El pueblo español tiene un camino que conduce a una estrella*, by Alberto Sánchez. Also in November, the Caixa de Pensions had an exhibit, "L'art i el seu doble", organized by Dan Cameron, showing the latest art trends in New York and emphasizing the current plurality of outlooks.

Among individual rather than collective shows, mention must be made of the following: at the Biblioteca de Catalunya, paintings, so far relatively unknown, by the Spanish-speaking Minorcan writer Mario Verdaguer on the occasion of the first centenary of the artist's birth (these paintings have now been transferred to the Ateneu de Maó on a permanent basis); a retrospective show of Roser Bru's work at the Palau de la Virreina in August; the largest anthological display yet of Darío de Regoyo's work at the Palau Macaya in September; an anthological show of Joan Brossa's visual poetry at the Fundació Miró in October; the first great exhibit of the avangarde painter of the 1920's, 30's and 40's Joan Sandalinas at the Cajamadrid in November; a complete anthological collection of Georges Braque's *œuvre* at the Museu Picasso, Museu d'Indumentària and Galeria Maeght in November; Pier-Paolo Pasolini's drawings and paintings at the Palau March in Reus; another anthological collection of Pancho Cossio's work at the Banco de Bilbao in December; finally, Federico García Lorca's drawings were shown at the Caixa de Barcelona in December.

The following exhibitions took place elsewhere in Catalonia: the Escola de Belles Arts d'Olot had a large display on the Modern Style sculptor Miquel Bla in July; likewise, the Fundació Caixa de Pensions de Lleida offered a retrospective show of the paintings of Baldomer Gili Roig in October.

Catalan art was shown abroad on two significant occasions: the exhibit "Tresors de Barcelona", with paintings by Casas, Nonell, Picasso, Gargallo, Miró, and Dalí, among other, in Lausanne; and the monumental monographic show

of 176 works by Joan Miró—many of which came from private collections in the U.S.A.—in Zurich (November).

Where commercial galleries are concerned, the Galeria Joan Prats excelled in showing the work of the renowned American painter Robert Motherwell, and in having a four-part exhibit on Antoni Tàpies (both in November).

Reference must also be made to a number of prizes and awards conferred during this period: in July, Ricard Bofill was commissioned, not without considerable public controversy, to build a luxury hotel in Montjuïc; another architect, Oriol Bohigas, was awarded the "Medalla d'Or del Mèrit Artístic" by the Ajuntament de Barcelona (also in July and again not without controversy); the 25th Premi Internacional Joan Miró was awarded to Juan Francisco Martínez Urrios for his "Post-Modern Work" (August); the Polish artist Stasys Eidrigevicius received the "II Premi Catalonia d'Il·lustració" for his work *Z powroten* ("Shelter") in October; that same month the sculptor and collector Frederic Marés was awarded the "Medalla d'Or" by the Generalitat de Catalunya; in November the student collective of the Escola Massana received the "Copa d'Itàlia" for design at the Triennial in Milano; finally, the "Premios Nacionales de Artes Plásticas", presented by the Ministerio de Cultura, were bestowed upon the Majorcan painter Miquel Barceló and the Valencian sculptor Miquel Navarro in December.

The chapter of publications registers the appearance of Volume I of the *Història de l'art català* (Edicions 62) in December. Made up of eight volumes written by Antoni José i Pitarch, Núria de Dalmases, Joaquim Garriga, Joan Ramon Triadó, Francesc Fontbona and Francesc Miralles, this *Història* constitutes the most complete work of its kind. Josep Gudiol's posthumous and much awaited *Pintura gòtica catalana* (Edicions La Polígrafa) appeared also in December through the good offices of Santiago Alcolea Blanch, who had collaborated with the author and succeeded Gudiol as director of the Institut Amatller d'Art Hispànic.

Other news includes: the inauguration of a square in Madrid named after Salvador Dalí in July; designed by Dalí himself, the square contains a sculpture by Chillida, based on one of Dalí's paintings. The unveiling of a dome, newly painted by the Majorcan Miquel Barceló, at the Mercat de les Flors; the painting represents a vast inverted whirlpool sucking up the unbound pages of a book along with a pencil (September). The regrettable transfer of two important works by Joan Miró from the Fundació Miró (where they had been on permanent display) to the passive stock of the Museo del Prado in Madrid (September). The inauguration in October of a lecture series on Modern Style at the Ateneu Barcelonès, sponsored by Xarxa Cultural. The joint resolution by

the Ajuntament de Barcelona and the Construction Firm CIPSA to remodel Gaudí's La Pedrera (November). The auction of forty-two works by Joan Miró at Sotheby's in Madrid (licensed for export, these works netted a sumtotal of 504 million pessetes) in December.

The obituary section registers the loss of the painters Albert Ràfols Culleres in Barcelona (July), Joaquim Marsillach in Olot (July), Josep M. Mallol Suazo in Barcelona (August), the potter Enric Serra i Abella in Collbató (August), the collector and philanthropist Alberto Puig Palau in Barcelona (November), the geographer Josep Iglesias—member of the Institut d'Estudis Catalans and of the Acadèmia de Ciències i Arts and biographer of various artists from Reus—in Barcelona (November), and the GATCPAC architect Sixte Yllescas in Barcelona (December).

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*Translated by Maria del Tura Boix*