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***Cultural Information from Catalan Speaking Lands (1990):
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CULTURAL INFORMATION
FROM CATALAN SPEAKING LANDS

1990

HISTORY

Continuing from late 1989 and proceeding throughout 1990, works of interest for studying the history of the Catalan lands have been appearing regularly. First, we cite as a tool for historiographic work the third volume of the *Guia dels Arxius històrics de Catalunya* [«Guide to the Historical Archives of Catalonia»] (Barcelona, Department of Culture, Generalitat de Catalonia, 1989). This book concisely describes the papers stored in the Barcelona City Archives, the second Catalan archive in importance after the Archives of the Aragonese Crown for the study of medieval and modern Catalan history. The same volume provides information about the documentary resources of some eight other regional and local archives which, in combination with the 21 described in the previous two volumes (1982 and 1987), furnish a very positive assessment of historical research possibilities from the medieval to the contemporary period.

The medieval history of Catalonia in the High Middle Ages has added to its bibliography contributions by two of its most outstanding scholars. The late Ramon d'Abadal i de Vinyals left unfinished his *El temps i el regiment del comte Guifred el Pilós* [«The Times and Regime of Count Wilfred the Hairy»], to be completed and published by Miquel Coll i Alentorn (Barcelona, Institute of Catalan Studies, 1989). Coll, in turn, published his own work: *Guifré el Pelós en la historiografia i en la llegenda* [«Wilfred the Hairy in Historiography and in Legend»] (Barcelona, Institute of Catalan Studies, 1990). We do not regard these two medievalists' contributions to be absolutely definitive though, viewed in their entirety, they will be hard to surpass. This is particularly so if we consider the difficulty of expanding our documentary knowledge of this period.

There are two other contributions which we signal out, the first by Elisenda Vives i Balmaña, *La població catalana medieval. Origen i evolució* [«The Medieval Population of Catalonia: Origen and Evolution»] (Vic, Eumo Editorial, 1990), who performs a medical anthropological study on primarily early medieval graves excavated at various Catalan necropoli. The second is a book by Mercè Aventín i Puig: *Vilamajor 872-1299. De la fi del sistema antic a la consolidació del feudalisme* [«Vilamajor 872-1299. From the end of the Old System to the Consolidation of Feudalism»] (Sabadell, Editorial AUSA, 1990). Rather than writing a simple historical monograph of this town, the author situates its study within the evolution of Old Catalonia from the pre-feudal to high feudal period. We believe the study is worthy of imitating due to its departure from anecdotic local history.

Perhaps the most significant novelty in recent months has been the publication of a growing number of modern history studies, a period which has been somewhat neglected. James S. Amelang and Xavier Torres did a

study and reedition of a fragment of Miquel Parets' chronicle, *Dietari d'un any de pesta. Barcelona 1651* ['Diary of a Year of Plague. Barcelona 1651'] (Vic, Eumo Editorial, 1989) in which they analyze a manuscript having special value for general research. The publication of the voluminous memoirs of Rafael d'Amat i de Cortada, baron of Maldà goes (selectively) on with the *Calaix de Sastre IV. 1798-1799*, a text well-known and appreciated, not only for its commentary but also for its minute coverage of various aspects of Barcelona's history at the turn of the 18th century.

Jaume Dantí i Riu has come out with an important book, *Aixecaments populars als Països Catalans (1687-1693)* ['Popular Uprisings in the Catalan Lands (1687-1693)'] (Barcelona, Curial, 1990). In it, he treats socio-economic aspects of a period having political and military repercussions, such as the Revolt of the «Barretines» (1687-1689) in Catalonia and the Second «Germania» (1693) in Valencia. These were riot-filled revolutionary situations which, in spite of the chronological difference, run parallel to each other. They are crucial to explain the passage of this century to the next, with the dynastic change and the economic recovery of the Catalan Lands in the 18th century.

Completing this period's historiographical panorama are two monographs, the first by Pere Moles Ribalta, *Família i política al segle XVI català* ['Family and Politics in 16th Century Catalonia'], an assessment of the political involvement of the Albanell and Agustí families in Catalan politics and administration; the second by Josep M. T. Grau and Roser Puig i Tàrrach, *L'aprofitament del bosc a l'època moderna (La Conca de Barberà. s. XVIII)* ['Forest Exploitation in the Modern Age. 18th Century Conca de Barberà'], studying the forest as a natural resource and, specifically, the fight over the control of the forest of Poblet (Muntanyes de Prades) between Poblet Monastery and nearby towns who also wished to take advantage of this natural resource. Both books were published by Rafael Dalmau, publisher (Barcelona, 1990).

We note that the nature of a few of these publications breaks new terrain in the panorama of Catalan historiography, bearing witness to the creativity of its School which has been assimilating the more recent currents of world historiography into its research.

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Translated by Albert Muth

Historiographical research on contemporary Catalonia during the year 1990 is not characterized by collaborative projects or preferential treatment of specific topics. Rather, it is dominated by the appearance of a goodly number

of individual studies. Nevertheless, we note the completion of an important project, the *Història de Catalunya*, directed by Pierre Vilar and coordinated by Josep Termes. The eighth volume gathers together a collection of historical papers including an interesting contribution by professor Vilar who, while describing modern Catalonia, stresses the weight of history in the formation of the modern Catalan reality.

The number of studies dedicated to the Civil War and Franquisme have increased with the publication of two conference proceedings. First, *Franquisme: Sobre resistència i consens a Catalunya (1938-1959)* [«Franquisme: On Resistance and Consensus in Catalonia (1938-1959)»] will become an obligatory reference point for those interested in the Catalan evolution during the early period of Franquisme. Then, the Center for the Investigation of Social Movements gathers in the inaugural issue of its journal *Acàcia* the papers presented in 1986 at the conference «La Guerra i la Revolució a Catalunya 1936-1939» [«War and Revolution in Catalonia 1936-1939»].

The commemoration of the 50th anniversary of the execution of president Lluís Companys has had a special incidence among contemporaryists. Papers presented at Barcelona's Ateneu in a lecture series intended to situate the figure of Companys in the world in which he lived have been published in *Lluís Companys. Trajectòria d'un president*. Josep Benet's minutely researched *Exili i mort del president Companys* [«Exile and Death of President Companys»] has appeared, as has the catalogue of *Lluís Companys i la Catalunya popular*, an exposition organized by the Barcelona Municipal Government. In the same popularizing line there is *Companys*, by Felip Solé Sabarís.

Personal memoirs referring to periods from the 30's on have continued to appear and comprise a valuable source for historians. They are completely unequal in value, some bringing forth information previously unknown, others less so. We may note, due to their author's personality, Víctor Alba's *Sísif i el seu temps* [«Sisyphus and his Times»], Manuel Ibáñez Escofet's *La memòria és un gran cementiri* [«Memory is a Great Cemetery»], Xavier Muñoz's *De dreta a esquerra* [«From Right to Left»], or those of Laureà López Rodó, among others who might fill out the list.

Several monographs are worthy of mention. Borja de Riquer has published *Epistolari polític de Manuel Duran i Bas. Correspondència entre 1866 i 1904* [«Political Letters of Manuel Duran i Bas»], making a first-rate documental contribution essential to understand the political dynamics of the Restauration in Catalonia. Narrowly limited chronologically and finely analyzed is a new work by Jordi Casassa, *Entre Escibla i Caribdis. El catalanisme i la Catalunya conservadora de la segona meitat del segle XIX* [«Between Scylla and Carybdis. Catalanism and Conservative Catalonia in the Second Half of the 19th Century»]. José Álvarez Junco, continuing to use biographies, has add-

ed new elements to our knowledge of Lerroux and his movement with *El emperador del Paralelo. Lerroux y la demagogia populista* [«The Emperor of the Parallel. Lerroux and Populist Demagoguery»]. A new topic, the social history of sports, is proposed by Xavier Pujadas and Carles Santacana in *L'altra olimpiada. Barcelona '36. Esport, societat i política a Catalunya (1900-1936)* [«The Other Olympics, Barcelona '36. Sports, Society and Politics in Catalonia (1900-1936)»]. On the other hand, Pere Sánchez Ferré treats one of the mythical topics of Catalan historiography in a booklength study *La maçoneria a Catalunya. 1868-1936* [«Free-Masonry in Catalonia. 1868-1936»]. Finally, we note Solé Sabaté i Villarroya's *L'exèrcit i Catalunya. La premsa militar espanyola parla de Catalunya (1898-1936)* [«The Army and Catalonia: The Spanish Military Press Speaks About Catalonia (1898-1936)»], dealing with the relations between the Spanish army and Catalonia.

For lack of space, we are not able to mention here a great number of local and regional level monographs, some of which enrich our interpretation of Catalan contemporary history.

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Translated by Albert Muth

LINGUISTICS

Publications covering various aspects of Catalan linguistics have been quite numerous during 1990. Noteworthy is the abundance of texts dealing with Applied Linguistics, particularly with regard to instruction and lexicography, and to reflections on standard and normative models.

The latter aspect, broached in recent years, arises from the necessity of having performance models for professionals of audiovisual mass-media where the presence of the Catalan language has been steadily increasing. In a nutshell, the issues around which many studies revolve are lexicon (neologisms and borrowings), correction guidelines, and, aboveall, the necessity for phonetic models. In two publications, Ivan Tubau postulates the need for drawing the standard language found in audiovisual media and the normative language closer together: *El català que ara es parla. Llengua i periodisme a la ràdio i a la televisió* [«Catalan as it is Spoken Today. Language and Journalism on Radio and on Television»] (Barcelona, Empúries, 1990) i *Paraula viva contra llengua normativa. El català espontani dels mitjans de comunicació* [«The Living Word Against Normative Language. Spontaneous Catalan in the Mass

Media»] (Barcelona, Laertes, 1990). In Valencia, the preoccupation with these topics has increased ostensibly with the recent appearance of RTVV (Ràdio-Televisió Valenciana): Toni Mollà, *La llengua dels mitjans de comunicació* (Alzira, Edicions Bromera, 1990); Josep Lacreu, *Manual d'ús de l'estàndard oral* (Valencia, Institute of Valencian Philology, 1990); *La llengua als mitjans de comunicació. Actes de les Jornades sobre la llengua oral als mitjans de comunicació valencians* (1988), edited by Antoni Ferrando (University of Valencia, Institute of Valencian Philology, 1990). Of notable importance is the publication by the Philological Section of the Institute of Catalan Studies of the *Proposta per a un estàndard oral de la llengua catalana. I. Fonètica* [«Proposal for an Oral Standard of the Catalan Language. I. Phonetics»] (Barcelona, 1990), a normative tool general in scope, put together by the highest linguistic authority in all Catalan-speaking communities. Rounding out this thematic nucleus we have Joan Solà's *Lingüística i normativa* (Barcelona, Empúries, 1990).

The need of tools for professionals has also led to the increased publication of texts devoted to various applications of linguistics. A cycle of lectures organized by M. Teresa Cabré, *La lingüística aplicada. Noves perspectives, noves professions, noves orientacions* (University of Barcelona Press, 1990) has been published as a general work to meet this need.

In the section on instruction, we have studies with different objectives: manuals on normative grammar, such a *Quadern. Normativa bàsica de la llengua catalana (amb exercicis autocorrectius)* by Josep A. Castellanos i Vila (Bellaterra, Institute of Educational Sciences, Autonomous University of Barcelona, 1990); a collection of exercises on the history of the language and on sociolinguistics for the secondary level, such as the eight *Quaderns d'activitats* by Rosa Sanz and Francesc Ruiz (Valencia, Edicions Tandem, 1990); a method for writing, published in three volumes, by Daniel Cassany, Marta Luna and Glòria Sanz, *Escriure. Per comunicar-me. Per divertir-me. Per estudiar* (Barcelona, Ed. Cruilla, 1990). Already familiar to us here were manuals or practical guides for the commentary of literary texts, but up to now, we did not have at our disposal any tools for linguistic commentary, aimed at the secondary level and the first university years. Joan Martí i Castell, Pere Navarro and Miquel Àngel Pradilla have corrected this gap with their *Comentari lingüístic de textos. Teoria i pràctica* (Barcelona, Columna, 1990). At the end of 1989 there appeared a publication with a good chance for publishing success due to its subject matter and its authors' status: Joan Solà and Josep M. Pujol went into a second edition quite early with their *Tractat de puntuació* (Barcelona, Columna, 1990).

1990's output with regard to lexicography has been considerable. In the section on terminological methodology, the Supervisory Council of TERMCAT (Center of Terminology) has published *Manlleus i calcs lingüístics*

en els treballs de terminologia catalana [«Borrowings and Linguistic Calques in Catalan Terminological Studies»] (Barcelona, TERMCAT, 1990). In this period three monolingual dictionaries have been published, each specialized in its information and its format of entries: Joan Mascaró and Joaquim Rafel, *Diccionari català invers amb informació morfològica* [«Inverse Catalan Dictionary with Morphological Information»] (Barcelona, Publications of the Montserrat Abbey, 1990); Ernest Sabater i Siches, *Diccionari ideològic* (Barcelona, Barcanova, 1990); Jordi Bruguera i Talleda, *Diccionari ortogràfic i de pronúncia* (Barcelona, Enciclopèdia Catalana, 1990). In the section on bilingual dictionaries, oriented toward translation, there have appeared on the market the *Diccionari català-hongarès* by Kálmán Faluba and Károly Morvay (Barcelona, Enciclopèdia Catalana, 1990) and the *Diccionari llatí-català* by Avel·lí André *et al.* (Barcelona, Columna, 1990). The publication of dictionaries and specialized thematic vocabularies keeps on expanding to cover all professional and scientific ambits: Maria Bozzo i Duran, *Vocabulari de joieria* (Barcelona, Generalitat de Catalunya, 1990); Eduard Parés Español, *Vocabulari forestal* (Barcelona, Institute of Catalan Studies, 1990); Josep Mumburí i Laporta *et al.*, *Vocabulari de la indústria tèxtil* (Barcelona, Polytechnical University of Catalonia, 1990); Josep Aran Martínez *et al.*, *Diccionari d'arquitectura* (Barcelona, Generalitat of Catalonia-CIRIT, 1990). Medicine has been an extremely profitable field lexicographically because, in addition to coming out with a newly revised and expanded edition of the *Vocabulari mèdic* (Barcelona, La llar del llibre, 1990), the Academy of Medical Sciences of Catalonia and Balearic Islands has also sponsored the magnificent *Diccionari enciclopèdic de medicina*, directed by Oriol Casassas. Other general interest sectors have also been the subject of lexicographical study, such as the *Diccionari polític* by Gustau Navarro and Pere Ribera (Valencia, Edicions Lluïta, 1990) and the *Diccionari eròtic i sexual* by Joan J. Vinyoles and Ramon Piqué (Barcelona, Edicions 62, 1990).

On the diachronic side of language, we note Joan Martí i Castell's monograph *Gramàtica històrica. Problemes i mètodes* [«Historical Grammar. Problems and Methods»] (Valencia, University of Valencia, 1990) summarizing various aspects of the discipline. Dealing with the philological and linguistic analysis of ancient texts there is now Josep Moran's *Les homilies de Tortosa* (Barcelona, Publications of the Montserrat Abbey, 1990).

Three monographs came out this year dealing with dialectal variation: Carme Vilà i Comajoan, *El parlar de la Plana de Vic* (Manresa, Caixa de Manresa, 1989); M. Àngels Massip, *Aproximació descriptiva al parlar tortosí* (Tarragona, Diputació de Tarragona, 1990); Brauli Montoya i Abad, *La interferència lingüística al sud valencià* (Valencia, Generalitat Valenciana, 1990), which describes the speech of Vinalopó Mitjà.

Linguistic policy and various readings of the sociolinguistic situation of

Catalan have revived a lively polemic over the actual usage and future of the language. The polemic has had resonance in the daily press and has produced texts representing quite opposite points of view: Modest Prats, August Rafanell and Albert Rossich, *El futur de la llengua catalana* (Barcelona, Empúries, 1990); Francesc Vallverdú, *L'ús del català: un futur controvertit. Qüestions de normalització lingüística al llindar del segle XXI* [«The Use of Catalan: A Controversial Future. Issues of Linguistic Normalization on the Threshold of the 21st Century»] (Barcelona, Edicions 62, 1990). Holding the same line of revindicating linguistic rights, Senator Francesc Ferrer i Gironès has come out with *Insubmissió lingüística* (Barcelona, Edicions 62, 1990) and, along with Josep Cruañas, *Els drets lingüístics dels catalanoparlants* [«The Linguistic Rights of Catalan Speakers»] (Barcelona, Edicions 62, 1990). In the Balearic Islands, Aina Moll published an informative booklet entitled *La nostra llengua* (Mallorca, 1990). Sociolinguistics has furnished us with studies on theory and on data analysis: on language conflict, Josep Inglès i Roca's *Els espais compartits en l'oferta lingüística. Elements per a les bases d'un projecte de normalització* [«Shared Spaces in Language Offerings. Elements for the Bases of a Normalization Project»] (Barcelona, El Llamp, 1990); on Catalan in the European Economic Community, *El rept (sòcio)lingüístic de l'Acta Única. Les llengües comunitàries a Catalunya (1)* [«The (Socio-)linguistic Challenge of the Acta Única. Community Languages in Catalonia (1)»] (Barcelona, Generalitat of Catalonia, 1990), a study coordinated by Jordi Bañeres from the Catalan Institute of Sociolinguistics; on linguistic data from the municipal rolls of Valencia, *Coneixement del valencià. Anàlisi dels resultats del padró municipal d'habitants 1986* [«Knowledge of Valencian. Analysis of the Results of the Municipal Roll of Inhabitants of 1986»] (Valencia, Generalitat Valenciana, 1989).

As an experimental work, we highlight the doctoral thesis of M. Margarida Bassols i Puig, *Anàlisi pragmàtica de les endevinalles catalanes* [«Pragmatic Analysis of Catalan Riddles»] (Barcelona, Publications of the Montserrat Abbey, 1990). Carme Vilà i Comajoan provides us with a simple description of syntax within the framework of transformational-generative grammar, without neglecting tenets of structuralism and traditional grammar, in her *Sintaxi bàsica del català* (Barcelona, Barcanova, 1990). Jesús Tuson, with *El llenguatge i el plaer* [«Language and Pleasure»] (Barcelona, Empúries, 1990), completes a trilogy reflecting on the human condition on the basis of language.

As for miscellanies published in 1990, we single out the second volume of the *Actes del Vuitè Col·loqui Internacional de Llengua i Literatura Catalanes (Tolosa de Llenguadoc, setembre de 1988)* (Barcelona, Publications of the Montserrat Abbey, 1990); volumes 2, 3 and 4 of the *Miscel·lània Joan Bastardas* in the series «Estudis de llengua i literatura catalanes» (Barcelona, Publica-

tions of the Montserrat Abbey, 1990); the first two volumes of the *Miscel·lània Joan Fuster* (Barcelona, Publications of the Montserrat Abbey, 1990); the *Miscel·lània 89* (Valencia, Generalitat Valenciana, 1989); and the volume *Profesor Francisco Marsá. Jornadas de Filología* in the series «Homenajes» (Barcelona, University of Barcelona, 1990).

Scholarly journals maintain their rhythm with numerous articles on language and literature. We salute, in this regard, the appearance of the first issue of the new miscellaneous journal *A sol post. Estudis de llengua i literatura*, edited by professors in the Catalan Philology Section of the University of Alacant, with articles on dialectology and historical grammar, among other topics. The Society of Onomastics' *Butlletí Interior* came out with issues 39 through 42, dedicating #40 to the 15th Colloquium on Onomastics held in Reus (6-8 April 1990). *Randa* (Barcelona, Curial Edicions Catalanes, 1990) presented issue 26 on the study of 18th century Mallorca and issue 27 dedicated to Lullism, including the article by Sebastià Trias Mercant «L'anàlisi del llenguatge lullà a l'obra del P. Pasqual» (119-133). The February 1990 issue of *Els Marges. Revista de llengua i cultura* (#41, Barcelona, Curial Edicions Catalanes) is a monographic one on translation, with articles on general theory and about certain literary authors. A noteworthy linguistics article in issue 42 (June 1990) of the same magazine is Xavier Lamuela's «Les perspectives de la política lingüística aplicada a la llengua catalana». Various articles gathered during 1988 and 1989 comprise the bulk of issue 3 of *Llengua & Literatura. Revista anual de la Societat Catalana de Llengua i Literatura (filial de l'Institut d'Estudis Catalans)* (Barcelona, Institute of Catalan Studies and Curial Edicions Catalanes, 1990). Among the linguistic articles is one by Àlex Alsina, couched in a generative phonological framework, «Un aspecte de la morfologia històrica catalana: la primera persona singular del present d'indicatiu» (89-119), and Jenny Brumme's look at the models of lexical expansion used in the realm of politics, «La modernització i l'amplicació del lèxic político-social català» (193-264). *Caplletra. Revista de Filologia*, organ of the Institute of Valencian Philology at the University of Valencia (Barcelona, Publications of the Montserrat Abbey, 1990), dedicates its entire 7th issue (Fall 1989) to discourse analysis. Treating instructional issues, the journal *COM. Com ensenyar català als adults* (Barcelona, Generalitat of Catalonia, 1990) published issues 21, 22 and 23 with articles on specialized vocabularies, phonology and sociolinguistics. The same journal published a few special issues, *Extra COM*, of which we highlight number 4, *Els perfils del català. Varietats i registres de la llengua catalana* [«Profiles of Catalan. Varieties and Registers of the Catalan Language»] which complements the video presented in 1986 at the Second International Congress of the Catalan Language. In 1990 at the University of Barcelona, the Generalitat's Linguistic Policy Of-

fice presented *Mapes per a l'estudi de la llengua catalana*, supplement 6 to the journal COM, a collection of dialectological, historical and sociolinguistic maps of the entire Catalan linguistic domain.

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LITERATURE

In order to review Catalan literary production over the last twelve months, we must impose some selectional criteria over the sum of more than 4.000 titles of the year. Not all titles, evidently, are of literature in a strict sense; there abound textbooks, school manuals, children's and adolescent books. All of them testify, at least in appearance, to a booming moment of Catalan publications. I do not deny this. However, the reality does not seem quite so promising if we bear in mind that, with a few exceptions and excluding aboveall school-books and children's books, the print-runs continue being scandalously minimal. This is true to such an extent, that it is very difficult and always a serious risk for a Catalan writer to dedicate himself exclusively to literature in his own language. All in all, 1990 has been undoubtedly a fruitful year for literature.

With regard to narrative, Destino published two of the most interesting novels this year: *Clarís* by Robert Saladrigas, a work in which he continues experimenting with narrative discourse, begun previously with *Memorial de Claudi M. Broch*, and *Illa Flaubert* (Josep Pla Prize), by the excellent Mallorcan narrator and poet Miquel Àngel Riera. The same publisher also came out with translations of Milan Kundera, Umberto Eco and Döflin. Sebastià Serrano offers us his second novel *Elogi de la passió pura* (Ramon Llull Prize), published by Planeta. Quim Monzó continues with his always interesting and daring offerings with *La maleta turca*, and the narrator Sergi Pàmies makes his first incursion into the novel with *La primera pedra*, both works published by Quaderns Crema.

Still in the area of narrative we mention *L'estuari* (Sant Joan Prize) by the Mallorcan poet Miquel Bauçà; *Càlida nit*, by Anton Baulenas; or *Disset contes i una excepció* by the late Manuel de Pedrolo; *Els ulls de Clídice* by Isabel-Clara Simó, all published by Edicions 62. Simó's *La veïna* also came out this year, published by Edicions Àrea. La Magrana published both *Mel i metzines*, by Maria Barbal and *Objectes perduts* by J. N. Santaaulàlia, while Proa reissued Miquel de Palol's novel *El jardí dels set crepuscles* in a single

volume. Maria Mercè Roca's novel *Temporada baixa* starts out a new series —«Espai de dones»— in Edicions de l'Eixample. Finally, among other titles, Columna came out with *L'home del sac*, by Màrius Serra, and *Amb la cua encesa*, by Rafael Arnal and Trinitat Satorre. In the Valencian Region, Tres i Quatre's narrative production is noteworthy, with *Tot es mou*, by Francesc Collado, *Viatge* by Rosa Serrano, *Llibre de les veritats poixèvoles* by Carles Reig, *Contes feiners* by Maria Fullana and, above all, *Finale*, by Ignasi Mora.

In the field of the essay, we mention first the publication of the fourth volume of J. V. Foix's *Obres completes, Sobre literatura i art* (Edicions 62), as well as *Àlbum Foix*, published by Quaderns Crema, and the excellent and opportune *Aproximació al Tirant lo Blanc* by Martí de Riquer. Other books of interest are *Catalunya descoberta* (Edicions Lluïta) by Josep Guia, *Cultures, llengües, nacions* (Magrana) by Joan F. Mira, *El català que ara es parla* by Ivan Tubau and *El llenguatge i el plaer* by Jesús Tuson, both published by Empúries; *Tractat de puntuació* (Columna), by Joan Solà and Josep M. Pujol; *D'Eiximenis a Sor Isabel de Villena* (Montserrat Abbey) by Albert Hauf; and *Trenta anys de cultura literària a La Safor* (Colomar) by Enric Sòria. Equally interesting are Jordi Llovet's reflections on esthetics in *El sentit i la forma* (Edicions 62), as well as those by others on poetry and poets from different perspectives, such as Lluís Alpera's *Sobre poetes valencians i altres escrits* (Montserrat Abbey), Josep Ballester's *Joan Fuster, una aventura lírica* (Tres i Quatre), Ferran Carbo's *Joan Vinyoli: escriptura poètica i construcció imaginària* (University of Valencia), and J. Pérez Montaner's *Subversions* (Tres i Quatre). With regard to memoirs, there are some important and representative books: *La memòria és un gran cementiri* (Edicions 62) by Manuel Ibáñez Escofet, *Més apunts* (Destino) by Joan Teixidor, and *Viure i veure* (Portic) by Avel·lí Artís Gener.

The field of poetry is where there is probably, as is already habitual, the most abundant and, in many respects, richest production. Without attempting to be exhaustive, I will offer in the following lines a panorama of the poetic year in the Catalan-speaking lands, based on the publishers which most consistently have continued the task of releasing poetry books. First, we note the already traditional continuity of the series «L'Escorpí» of Edicions 62 which includes some (always interesting) books of poems, such as *Que no passa* (Ausiàs Marc Prize), by Albert Roig, *Paraules, coses* (Salvador Espriu Prize), by Joan Àngel Ginard, *El camí de ponent* by Jordi Pàmias, *Domini del sol* by Emili Rodríguez-Bernabeu and, above all, *Temps d'interludi* by Miquel Martí i Pol, and *Jerusalem* by Josep Maria Llompart, always surprising and renovating in his well-pondered poetry selections. The same publisher has issued, in other series, the bilingual Catalan-Castilian edition of *L'àngel del saqueig* by Carles Torner, and the complete poetry of Jaume Pont, *Raó d'atzar. Poesia* (1974-1989). With regard to translations, we note the volumes

Poesia italiana contemporània, edited by Narcís Comadira *et al.*, and *Poesia alemanya del segle xx*, coordinated by Feliu Formosa. Finally, there is a magnificent bilingual edition by Monika Zgustová and Maria Mercè Marçal of Anna Akhmatova's *Rèquiem i altres poemes*.

Published by Columna, we herald the excellent selection of Maria Àngels Anglada's last poems, *Columnnes d'hores* (1965-1990); a well-conceived bilingual edition of recent Galician poetry, *Sis poetes gallecs*, edited by X. Rodríguez Baixeras and Àlex Susanna; *L'ocell que udola*, by Màrius Sampere; *Edat roja* by Joan Margarit; *La mà de l'arquer* by Carles Miralles, or the volume *Poesia oberta* (1950-1990), which includes 17 books of poetry by the rossellonès Josep Gouzy; *Temps i semblança* by Joan Fortuny; 1605 by Lluís Codinas and *Lector d'esperes* by the Valencian Josep Igual.

In its series «Els Llibres de l'Ossa Menor», Proa carries on its tradition of attractive, carefully prepared editions with the last Carles Riba Prize (1989), *Pels camins remorosos de la mar* by Quima Jaume; *La pluja sobre els palaus* by Olga Xirinacs; *Dura llavor secreta* by Jaume Medina; *Els dons del pleniluni* by Lluís Alpera, who closes with this book the trilogy begun with *Surant enmig...* and continued with *El cavaller d'argent*; and the reedition of one of the best books of poems by Miquel Àngel Riera, *Llibre de benaventurances*.

From Empúries publishers, we highlight, aboveall, a pair of quite important books, the excellent traduction by Feliu Formosa of the greatest representatives of German Expressionism, the *Obra poètica* of Georg Trakl; and the last book of one of the most representative Catalan poets of the 70's, *En quarantena* by Narcís Comadira who offers us here a mature and deeply lyric reflection about his age and the passage of the years. Also, in the same publisher is the posthumous book of poems by Toni Turull, *Bitllet de tornada* and *El sedàs de la nit* by Antoni Tàpies-Barba.

With regard to poetic activity in the Islands, we point to the continuity of the series «La Balanguera» published by Moll, with *Cita a la riba*, the first book published by Miquel Oliver Bauçà, and with *Els colors i el zodíac* by Antoni Vidal Ferrando, one of the most prolific and restless poets of the new Mallorcan writers. In the Valencian Region Tres i Quatre continues slowly to publish poetry, with only three books this year, *Trencat pacte de silenci* by Ignasi Minyana; *Els noms insondables* (V. Andrés Estellés Prize, 1990) and *Sonata d'Isabel* by Vicent Andrés Estellés himself. This last book, the tenth and definitive volume of his complete words, is a compendium of an entire life dedicated to poetry and literature and is a summary, at the same time, of the tensions, themes and motifs that characterize and run throughout Estellés's *oeuvre*. We salute the appearance of three personal anthologies that show the vitality and interest in poetry in the Valencian Region: first, the publication of Marc Granell's *Tria personal* (Edicions de la Guerra), a superb

general summary of the poetry of one of the authors exhibiting the most charisma for the *novíssim* Valencian poets; and two bilingual Catalan-Castilian anthologies, *Antologie* (IVEI) by Josep Piera with a prologue and introduction by Jaume Siles, and *Prisma* (Alacant, Juan Gil-Albert Institute) by Jaume Pérez Montaner, with translation by José Luis Falcó and prologue by Jenaro Talens.

We also note the production by some relatively new or small publishers that maintain a constant and continuous dedication to poetry, such as the attractive publications of Amós Belinchón, with *Imitació de la soledat* (Roís de Corella Prize) by Vicent Berenguer, *Disciplina* by Jordi Botella, and *Icara* by Maria Fullana. IVEI's poetry series, directed by Marc Granell, has *Himnes* by Isidre Martínez i Marzo, and *El viatger i les ciutats* by Miquel de Renzi. Bromera's poetry section includes the posthumous publication by Lluís Alpera of Joan Valls Jorda's *La rosa quotidiana*, and Ramon Guillem's *Les ombres seduïdes*, one of the most interesting books of recent Catalan poetry in the Valencian Region.

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MUSIC

The approach of 1992, with the Olympic Games, has been the catalyst for Catalan cultural life. Both the supply and demand for music have increased. As institutions have become stronger, Barcelona has become a center to which groups, soloists and the foreign public turns. Although we would not like to be overly optimistic, we can say that the period before the Olympics has provided stability and international stature to local musical activity.

The usual concert series have definitely become consolidated. The oldest series, the weekend concerts by the City of Barcelona Orchestra, still under the direction of Franz-Paul Decker, included its most ambitious projects ever in its Friday, Saturday, and Sunday concerts. Well-known soloists appeared with the Orchestra, such as Paul Tortelier, who came to Barcelona attracted by the aureola of Pau Casals. The quality and quantity of works performed increased, and even an opera, *The Rape of Lucretia* by Britten, was performed in concert version. The type of activity was also broadened, with the consolidation of the series «Solistes de l'Orquestra Ciutat de Barcelona al Saló de Cent», which offers Chamber Music concerts in the City Hall on Thursdays.

Ibercàmera, which is always interested in the best names in musical per-

formance in the world, such as Pinchas Zuckerman or Murray Perahia, is now firmly established as an aristocratic series both in terms of repertory and prices. The number of concerts doubled at the beginning of the 1990-91 season to allow for a greater audience. The Euroconcert series places more emphasis on issues of musical and musicological interest rather than on popularity; it is in this sense that the presentation of *Orfeo* by Monteverdi, followed by *Orfeo ed Euridice* by Gluck as a point of comparison and contrast, or that of the little performed *Acis, Galatea e Polifemo* by Handel, must be understood.

The Caixa de Pensions Foundation, which has recently been restructured, continues its task of diversifying the type of concerts offered. It sponsored chamber music groups, with the presentation in Barcelona of György Lygety, and organized series of talks on musical topics. For example, there was a series at the end of 1990 on Music and Art Nouveau. The Foundation also sponsored, as usual, a large number of coral-symphonic concerts, such as *The Messiah* for Christmas and *The Passion according to St. Matthew* by J. S. Bach for Easter (performed by the Stuttgarter Kammerorchester, under the direction of Helmut Rilling).

Other series have settled their musical purpose: the world of contemporary music has the Orchestra of the Teatre Lliure, and they offer six single-theme concerts each season. The Catalan Association of Composers sponsors series such as «Música d'avui» and «Música a la Fundació Miró». The Centre de Documentació de la Música Contemporània, which is part of the Town Hall of Barcelona, held the Third Week of Contemporary Music. Electro-acoustical music, with its center at the Laboratori Phonos, often participates in series of contemporary music and lends its premises, at the Fundació Miró, for talks, courses on techniques and innovations in its field.

La Capella Reial, a group of foreigners under the direction of Jordi Savall, was able to obtain funding from the Generalitat de Catalunya and with it a substantial grant to allow it to perform works such as the *Missa Scala Aretina* by Francesc Valls (at Santa Maria del Mar in Barcelona) and Mozart's *Requiem* (at the Drassanes in Barcelona), and prepare an opera for next season at the Liceu.

The University of Barcelona continued with its fourth concert series, with collaboration of the Conservatori Superior Municipal de Música. The program put special emphasis on musical pedagogy and on its great moments, and the presence of the Royal College of Music of London was one of its first results.

The orchestra Solistes de Catalunya is continuing its ambitious and not always successful project of «Mozartiana» in order to present the complete works of Mozart in six years. The Orquestra Simfònica del Vallès, now a cooperative, continues its concert series under the conductor Albert Argudo.

New symphonic groups, such as the Orquestra de Cambra de l'Empordà, directed by Carles Coll, and the Orquestra de Cambra del Palau de la Música Catalana, renovated under the direction of Gonçal Comellas, go to prove the growing vitality of orchestras here.

In Valencia musical activity is centered around the recently inaugurated Palau de la Música i Congressos. Persons such as Sviatoslav Richter, Pogorelich, Zimerman, Rostropovitch, Rampal, groups such as the Quartet Alban Berg, and orchestras such as the Orchestra of the Berlin State Opera, the Orquesta Nacional de España and the Chamber Orchestra of Norway conducted by Iona Brown have performed there. Works such as the *Passió segons Sant Mateu* or the *Symphony no. 8 «Symphony for a Thousand»* by Mahler are indicative of the ambitious projects being undertaken in Valencia.

Opera continues to become more popular at Barcelona's Gran Teatre del Liceu, which has been at odds with city residents due to the enlargement of the stage that has been incapable of finding adequate financing, despite the creation of a Gran Teatre del Liceu Foundation that has the support of several institutions and businesses in order to provide sufficient funding for the center. A large selection of works are performed (*Manon Lescaut*, *Elektra*, *I Puritani*, *Boris Godunov*, *Ariadne auf Naxos*, *Jenufa*, etc.) by renown artists, and contrasts with the volunteer spirit of the Amics de l'Òpera de Sabadell, with their «Òpera a Catalunya». Their program consists of taking operas such as *Carmen*, *Werther*, and *Don Quichotte* to several theaters around Catalonia to growing audiences, and they also present operas in Terrassa (*Il barbiere di Siviglia*) and Perelada.

Catalonia is a land of music festivals; listing all of them would be excessive, but the fact that they exist makes the summer a continuum of international musical happenings and goes to remind us all that music knows no national boundaries and is often a way to bring people from different countries together.

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VISUAL ARTS

During 1990 artistic activity in Catalan-speaking lands developed along three main axes. One was the shows organized by the Italian and Spanish governments within the framework of cultural exchanges. Secondly, there were shows sponsored by Olímpada Cultural, S. A. during the year that this institution devoted to the Arts. Among the various initiatives involved, the

most important were undoubtedly those on the Art Nouveau movement. Finally, there were the activities revolving around the fifth Photographic Spring, which is held every two years in Barcelona to promote and showcase photography as Art.

The cultural opportunities were many and varied, with a double aim: on the one hand, to further and reinforce Catalan Art, and, on the other, to promote foreign art. All in all, the season was positive and encouraging. A new museum, the Fundació Tàpies, was opened this year in Barcelona. Installed in the building formerly used by the publishing house Montaner i Simon, the Foundation has space for a permanent collection and for seasonal exhibits, as well as for a library specializing in non-Western art.

Two general exhibits sponsored by Italiaespaña stand out among the cultural exchanges. *Nàpols i el Barroc Mediterrani* (in the Palau del Tinell, Barcelona) showed the trends of Italian and European painting of the 1600's. *El paisatge a la Ligúria en els segles XIX i XX* (Barcelona, Museu Marítim) offered an unusual view of the influence that the landscape of this area had on the Italian painters of the time.

Italiaespaña also organized shows of contemporary art. The most important was the first individual show in Spain devoted to the work of Luciano Fabro (Barcelona, Fundació Miró), an Italian artist who was born in 1936 and now lives in Milan. His work is a clear example of Italian «arte povera».

Also along these lines we would like to mention the exhibit *Arquitectura i art italià d'entreguerres* (Valencia, IVAM), which covered the wide range of artistic expressions developed in Italian under futurism, geometric abstraction and rationalism; and the show *L'altra escultura 1960-90* (Barcelona, Palau de la Virreina), a collection of works produced during the past thirty years by artists who used alternative materials rather than the classic marble and bronze.

Olimpíada Cultural S. A. sponsored several exhibits. The first to open was *El Quadrat d'Or* (Barcelona, Casa Milà), organized with the support of the Caixa de Catalunya. The show was a great success and marked an important reevaluation of the architectural patrimony of Barcelona's Eixample. Documentation in the exhibit also drew attention to the large number of buildings that no longer stand.

The second show sponsored by Olimpíada Cultural S. A. was *El Modernisme* (Barcelona, Museu d'Art Modern), which reviewed all artistic expressions that were a part of this movement. The show placed particular attention on the fundamental role of industrial arts. The exhibit was set up in three chronological parts: the predecessors, the genesis during the 1890's and the expansion as of 1900.

Finally, outside the «Modernista» movement, there was the show *An-*

tiguitat/Modernitat en l'art del segle xx (Barcelona, Fundació Miró). The works shown, all of which were produced between 1914 and 1990, all had a specific characteristic: they belonged to modern times yet at the same time made iconographic reference to classic antiquity.

Within the wide range of exhibits that made up the Photographic Spring, three shows stood out: *Five Decades* (Barcelona, Fundació Miró), organized by the Museum of Photographic Arts of San Diego, allowed the public to see a selection of Arnold Newmann's work. *To be and not to be* (Barcelona, Centre d'Art Santa Mònica) brought together works of some twenty national and international artists who shared a clear influence from the visual arts. The show *Col·lecció × Col·lecció. Un recorregut per la fotografia europea* (Barcelona, Palau Robert) presented a selection of the photographic holdings of nine specialized centers in Europe.

Nineteen ninety also witnessed several shows to intensify general awareness of Catalan art. The outstanding show in this respect was that organized by the Departament de Cultura de la Generalitat de Catalunya entitled *L'informalisme a Catalunya* (Barcelona, Centre d'Art Santa Mònica). Set up in four sections—material painting, sign-gesture painting, «tachisme» and spatial painting—the show was an interesting view of this movement that includes artists like Tàpies, Tharrats, and Guinovart.

In the field of sculpture, the show the Museu d'Art Modern organized on Manolo Hugué (1872-1945) stood out. Manolo is considered on the best and most international of Catalan sculptors of this century. His work is characterized by a turn away from the avant-garde movements of the time and a return to Mediterranean classicism.

There was an important retrospective show on the work of the Baroque painter Antoni Viladomat (Museu de Mataró). The holding of this exhibit also brought with it the restoration of the Capella dels Dolors.

Finally, mention must also be made of the exhibit of paintings, sculptures, and graphic arts *De Pablo a Jacqueline* (Barcelona, Museu Picasso). This very beautiful show was centered around Picasso's last wife, Jacqueline Roque, who was a central figure in the creative expression of the artist from 1954 to 1973.

In terms of foreign artists, we would like to draw attention to the retrospective show on Édouard Vuillard (1868-1940) (Barcelona, Fundació Caixa de Pensions), which was organized to mark the fiftieth anniversary of the artist's death. Initially, Vuillard was a painter in the «nabi» movement, but later he developed and «intimista» style of painting.

Two other interesting exhibits sponsored by the Fundació Caixa de Pensions were those on Georg Baselitz and *Howard Hodgkin: Petits formats 1975-1989*. Baselitz is an avant-garde German artist who is sure to be one of the most important figures in contemporary visual arts. The show on

Hodgkin's work was characterized by the fragility, beauty and colors of the 27 paintings shown, in which the frames—which were also painted—became blurred with the works themselves. We could also include here the exhibit based on the Kramar collection, *Cubisme a Praga, obres de la Galeria Nacional* (Barcelona, Museu Picasso), which showed the strong acceptance the Cubist movement had in Czechoslovakia.

There were also several exhibits in Valencia. The show entitled «*Paris 1930. Art abstracte-art concret*» (Valencia, IVAM) brought together works by Kandinsky, Picasso, Mondrian, and Léger. There was also a show of photographs done between 1961 and 1967 by the well-known American actor Dennis Hopper. *La Impremta Valenciana* (Valencia, Llotja dels Mercaders) was a large show that reviewed the 500 years of history of European printing and the development of printing techniques.

In the Balearic Islands the most important exhibits were the retrospective show on Milton Glaser (Palma de Mallorca, Palau Sollerich), and the anthological show on the German artist Will Faber (1901-1987), which was held at the recently inaugurated Centre de Cultura «Sa Nostra» in Palma.

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Translated by Janet DeCesaris