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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
1997 (I)

I should begin by pointing out that, during the half-yearly period January-June 1997, a certain fact is visible, the fall in the number of publications on the subject of modern Catalan history (16th-18th centuries). Quite likely this has happened for reasons that cannot be explained, but the incident should be considered accidental, the result of a lack of coordination between research and publishing. This lack of published studies should not be linked to an absence of scholarly research and most certainly not a sign of going back to outdated historiographic practices. Such was the case before when research was overlooked, and even held in contempt, for a period considered for some time to be one of decadence and crisis. Nowadays, these premises are considered outmoded and there is now a commitment to research Catalan history embracing the 16th-18th centuries, at the moment, however, the number of scholars dedicated to this period is less than those who research the medieval period.

There is no doubt that the modern period covered by these three centuries, are a period of crisis where there was a shift in political and economic power from the shores of the Mediterranean to the Atlantic coast. Nor is there any doubt that the incorporation of Catalonia, Majorca and Valencia into the new structures was a slow process, and that we do not see evidence of recovery signs until the second half of the 18th century onwards. The importance of this period has been restored, yet to fill this historical void is neither an easy nor straightforward task for the researcher who dedicates her/himself to this three hundred year period.

Medieval historical research continues with its vocation to provide us with documents for consultation relating to the high Middle Ages with the publication of two new diplomatic collections. In the first, Josep M. Marquès has edited 442 documents in *Col·lecció diplomàtica de Sant Daniel de Girona (924-1300)* (Barcelona, 1997). This collection allows the researcher to carry out a very detailed study of this Benedictine convent that has been in operation for a thousand years with a church and cloister that date back to the Romanesque period. Antoni Virgili has published 495 documents from the Tortosa cathedral archives in his *Diplomatari de la catedral de Tortosa (1062-1193)* (Barcelona, 1997).

Research and study of Catalan history has been enhanced by the translation and publication of the works by the American historian Thomas N. Bisson, *L'impuls de Catalunya. L'època dels primers comtes-reis (1140-1223)* (Vic: Eumo, 1997). This book is a collection of an unpublished work on the Catalan courts and six works published between 1973 and 1988. This translation has made all the necessary modifications to quotes to bring it up to date, but, in no instance, has attempted a rewriting of the original. Previously, consulting the work of Bisson was a difficult task given that his studies were scattered across various publishing houses. Central to the book are the problems surrounding the feudal system and the institutions that brought about its evolution, as was the case for "Pau i treva" (medieval Catalan laws). Both author and publishing house deserve recognition for the work they have done here in furnishing this collection of important works for the study of medieval Catalan history.

The history of Catalan art and culture has been enriched with the publication of the fourth volume of the *CVMA* (*Corpus Vitrearum Medii Aevi*) entitled *Els vitralls de la Catedral de Barcelona i del Monestir de Pedralbes* (Barcelona: Institut d'Estudis Catalans, 1997). This volume has been the last one directed and prepared by the late Joan Ainaud i de Lasarte (died 1995). This scholar of the history of Catalan art and culture had a very peculiar commitment to the research and study of stain glass windows in Catalonia from the late Middle Ages. The entire project was carried out under the auspices of La Union Académique Internationale.

This wide ranging offer of studies of medieval Catalan history contrasts with the lack of publications on the modern period which I referred to earlier. Montserrat Carbonell i Esteller has published *Sobreviure a Barcelona, dones, pobresa i assistència al segle XVIII* (Vic: Eumo, 1997), which deals with the double problem of poverty and public welfare. This study, covering the period from 1762 to 1805, has made full use of documentation which, until now, was undervalued by scholars, in this case the archives of the Casa de Misericordia (founded in the 16th century) and the Mont de Pietat which began operating in 1772. There are other rich and valuable Barcelona sources as yet unexplored like the archives of the Hospital de la Santa Creu or the Casa dels Infants Orfes among others, all of them completely unknown to researchers. Public welfare was a fact of life in the modern period and partly financed and managed by institutions before the advent of the contemporary welfare system.

This review article of bibliography may seem minimal, even failing, if one does not take into account that the information laid out here is chosen, a selection. I have underlined those studies I consider are essential reading and provide the necessary historical information to act as a starting point for any research project into medieval or modern history in Catalan speaking lands. This does not imply that there are centers, at local or county level, which publish historical studies; such centers are often the source and starting point for more general or wide-ranging research. To be able to collect together this information is the Catalan historian's preoccupation and so I would like to take this opportunity to express my gratitude to the continued efforts of the *Bibliografia Històrica Tarraconense* that, between 1977 and 1997, has published 16 volumes containing 4162 bibliography reviews of the history of Tarragona and the surrounding counties covering from the prehistoric period to the present day. This publication has no equal, a fact which makes the task of gathering historical information difficult. The *Bibliografia Històrica Tarraconense* makes obligatory reading for those researching Catalan history.

JOAN-F. CABESTANY I FORT
Translated by Roland Pearson

CONTEMPORARY HISTORY

During this half-yearly period publications on contemporary history are characterized by their diversity of topic and chronology even though the number of publications on the Franco years stands out on its own.

A review of historical studies on the 19th century allows us to see various works covering principal themes in the political and cultural world that shed light on research being carried out from a local or regional perspective. As regards the "trienni liberal" (three year liberal government) one publication of particular interest is the work by the prolific scholar Ramon Arnabat entitled, *Liberals i reialistes. El Trienni Liberal al Penedès (1820-1823)* (La Mañana). As regards the fighting carlists Robert Vallverdú's book, *El tercer carlisme a les comarques meridionals de Catalunya, 1872-1876: El Camp, la Conca de Barberà i el Priorat* (Publicacions de l'Abadia de Montserrat).

Moving to works covering a wider period of time but smaller geographic spheres, there is the study by Eliseu Toscas, *L'Estat i els poders locals a la Catalunya del segle XIX. Una visió des de Sarrià (1780-1860)* (Publicacions de l'Abadia de Montserrat).

Cultural themes and links between the Catalan language and political projects are the focus of the work by Pere Anguera, *El català al segle XIX. De llengua del poble a llengua nacional* (Empúries). This study goes back to the idea that the Catalan language was kept alive at a popular level. Another approach, this time in the hands of various persons, concerning the cultural sphere and ideas of the time is the collective volume offered to us by the Coordinadora de Centres d'Estudi de Parla Catalana. This volume is under the editorial direction of Joaquim Capdevila and Agustí G. Larios and titled *La festa a Catalunya. La festa com a vehicle de sociabilitat i d'expressió política* (Publicacions de l'Abadia de Montserrat). This is a collection of articles which take into account a wide perspective, as suggested in the book's title, and that have as a common denominator an interest in the transformation of the Ancien Regime fiesta into a modern one. Accordingly, most of the work covers the 19th century.

Still in the 19th century and concerning Catalan conservatism one work worthy of mention is the collection of texts offered to us by Joan Requesens edited in *Escrits polítics de Jaume Collell* (Eumo, IUHJV), prologue by Isidre Molas.

Moving on to the turn of the century, a book worthy of mention is Antoni Marimon's *La crisi de 1898 a les Illes Balears* (El Tall), a study by a recognized specialist in this period. In fact the very same author has also taken on the task of editing a collection of research studies on 20th century Majorca. This book, edited by Antoni Marimon, is titled *Verguisme, anarquisme i espanyolisme* (Fundació Emili Darder). Still in the Balearic Isles another noteworthy item is the collection of brief summaries titled *Quaderns d'Història Contemporània de les Balears*, an initiative that began in 1996 and continues with new issues.

Firmly set in the 20th century there are various monographs worthy of mention such as the one by Josep M. Figueres, *Història de l'anticatalanisme. El diari ABC i els seus homes* (Medol), or Enric Jardí's *Companys i el 6 d'octubre* (Proa). Moving into the cultural terrain there is *Les primeres*

avantguardes which is one of the volume numbers that make up the project under the direction of Pere Gabriel *Història de la Cultura Catalana* (Edicions 62). This collection has been set up by several specialists in this period who have updated and systematized our knowledge of this movement. Also concerned with cultural history, is Albert Manent, a veritable compiler of contemporary Catalan cultural experience, who offers us his *Noucentisme a l'exili. Sobre la cultura catalana del Noucents* (Publicacions de l'Abadia de Montserrat).

Studies on the Franco period include a diverse range of contributions. The most general and comprehensive is the appearance of volume 10 of *Història, política, societat i cultura als Països Catalans* (Enciclopèdia Catalana). This volume, under the direction of Borja de Riquer and coordinated by Carles Santacana, includes research that has been carried out in recent years in a new attempt at synthesis in a work for general consumption. In the sphere of monographs, the topic of repression continues with contributions by Conxita Mir, Fabià Farré, and Joan Sagués in *Repressió econòmica i franquisme: l'actuació del Tribunal de Responsabilitats Polítiques a la província de Lleida* (Publicacions de l'Abadia de Montserrat). The case for Majorca has been dealt with in depth with Josep Massot i Muntaner's latest contribution, *Guerra civil i repressió a Mallorca* (Publicacions de l'Abadia de Montserrat). Also concerned with the Franco period but centred on Lleida, is the new study by Jaume Barallat concerning the catholic world of this period in *Devotes, croats i militants. L'apostolat seglar sota el franquisme a Lleida* (Pagès). Turning to Tarragona, we have an edited work which adopts a general approach to the period with articles on: regional power bases, anti-Franco movements, culture, and so on. This is coordinated by Josep Sánchez Cervelló in *La província de Tarragona durant el franquisme (1939-1976. Política, societat i cultura* (Publicacions del Cercle d'Estudis Històrics i Socials Guillem Oliver del Camp de Tarragona). One individual case of resistance to the Franco regime has been compiled from different witnesses in the book *Les festes de l'entronització de la Mare de Déu de Montserrat (1946-1947)* (Publicacions de l'Abadia de Montserrat).

The cultural and intellectual atmosphere of the Franco period has been tackled by several contributions. On the one hand we have two biographical studies on prominent intellectuals whose careers begin before this period and were defined by that period. These biographies are Josep M. Muñoz, *Jaume Vicens i Vives (1910-1960). Una biografia intel·lectual* (Edicions 62); and Francesc Vilanova's *Ramon d'Abadal, entre la història i la política* (Pagès). While still on the topic of biographies, albeit with a preponderance towards a literary study, I would like to include the book by Damià Ferrà-Ponç, *Escrits sobre Llorenç Vilallonga* (Publicacions de l'Abadia de Montserrat). This book deals with the prominent and much discussed Majorcan intellectual. Also on the same general theme we have the appearance of two interesting memoirs of particularly pertinent to those interested in the period: Roman Gubern, *Viaje de ida* (Anagrama), and Josep M. Huertas, *Cada taula, un Vietnam* (La Magrana). Alternative education under Franco is taken up with a specific, but significant, example in Mariona Ferran, *L'Escola Isabel de Villena i la seva gent, 1939-1989* (Publicacions de l'Abadia de Montserrat).

Still on the theme of culture in the Franco period, but applied to País

Valencià, there are two studies which offer two different versions of the same phenomenon, official and opposition culture. The former is dealt with by Vicent Gabarda in *Institució "Alfonso el Magnànim"*. *Institució Valenciana d'Estudis i Investigació (1947-1997)* (Edicions Alfons el Magnànim). The portrait of opposition culture is presented to us by Alfons Cucó and Santi Cortés (editors) in *Llengua i política, cultura i nació. Un epistolari valencià durant el franquisme* (Eliseu Climent).

The study of opposition politics is the subject of a new monograph, this time concerning the most active of the anti-Franco political groups, the PSUC (United Catalan Socialist Party). This study is the work of the anthropologist Carme Cebrià and titled *Estimat PSUC* (Empúries). Another interesting work for understanding the new Catalan left in the 60s and 70s are José Luis López Bulla's memoirs in *Cuando hice las maletas* (Península). This book relates the beginnings of a militant who later became the Catalan trade union leader during the period of transition.

Finally, the period of transition offers a collective volume under the care of Pere Ysàs (editor), *La transició a Catalunya i Espanya* (L'Avenç), in addition to the monograph section in the journal *Avenç* (number 214, May 1997). Lastly, for a brief overview of the transition period there is Carles Santacana's, *Atles de la transició* (Edicions 62).

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LINGUISTICS

I would like to continue contributing to the panorama of publications in the field of Catalan linguistics with the wish to show the major trends as if the space offered here were a small display window, limited to the first half of 1997.

I would like to point out, however, that it often proves difficult to pinpoint the exact date of some works on the market and for this reason the works that I present here have come into my hands during this year and will be complemented with the panorama of works to be presented in the next issue, all being well. You will see, bearing this in mind, that we have not included any references to specialized journals as recently they have not distinguished themselves as publications that can be relied on to appear on a regular basis. Therefore, I have opted to review these at the end of the year.

One highlight of the present selection is the much awaited and celebrated appearance of the second volume of *Història de la llengua catalana* by Nadal and Prats; a volume from the Institut Interuniversitari de Filologia Valenciana which adds to the publications in honor of Professor Germà Colón on the occasion of his retirement; and as is the entrenched tradition, a considerable number of publications related to sociolinguistics. I would not like to end my introduction without mentioning the inclusion of the Institut d'Estudis

Catalans into the world of digital editions with the publication, in CD-ROM, of the *Diccionari de la llengua catalana*.

BOOKS

I would like to begin with the edition I earlier qualified as "celebrated," appropriately so as readers have had to wait for 14 years to continue their reading of the most comprehensive work to date on the history of the Catalan language. The book in question is Josep M. Nadal and Modest Prats, *Història de la llengua catalana. Volum segon: El segle XV* (Col·lecció estudis i documents 34. Barcelona: Edicions 62, 1996). This second volume is devoted to the 15th century and is organized into two parts. The first embraces the period between 1412, date of the Compromise of Caspe, until 1479 when Ferdinand was proclaimed king of Aragon and thus the two crowns, Castile and Aragon, came under one house. The second part begins in the year 1479 and ends in 1519, date when King Charles I (crowned 1517) became the Emperor Charles V. This period marks the period of transition from the medieval to the modern period. In each of the two parts there is a chapter on political and social events, subsequent chapters consider the following: the characteristics of civil and cultural life, the presence of Catalan outside the domain of linguistics, the relationship between Catalan and Latin/Castilian, and a final section concerning linguistic aspects of literary production in that period. In short, once again like the preceding volume this is a key reference work to a diachronic study of Catalan. While we celebrate the appearance of this study, we eagerly await the third volume expected to appear in 1998.

The historian Pere Anguera has also been operating in studies similarly oriented in *El català al segle XIX. De llengua del poble a llengua nacional* (Biblioteca Universal Empúries 96. Barcelona: Empúries, 1997). This book does not attempt to offer an external history of the Catalan language from a linguistic perspective, rather a history of usage, prestige, and the political claims to Catalan during the 1800s. The work of the late Joan Corominas, *Onomasticon Cataloniae* (Barcelona: Curials Edicions Catalanes, Caixa d'Estalvis i Pensions de Barcelona "La Caixa"), is coming to an end with the publication of the seventh volume.

Germà Colón Domenech, *Estudis de filologia catalana i romànica* (Biblioteca Sanchis Guarner 36. Barcelona: Publicacions de l'Abadia de Montserrat; Valencia: Institut Interuniversitari de filologia Valenciana, 1997), is the volume in honor of professor Colón that I mentioned earlier in the introduction. This book has been edited to mark his retirement from the position of full professor at the University of Basilea. The work is made up of 36 papers selected by the author himself, all devoted to the Catalan language with an emphasis on contrastive studies with other Romance languages. The studies included cover a wide period of time, most of them from the 80s and 90s although there are some of his earlier papers. The book is divided into six parts: linguistic studies of literary authors from the middle ages, lexicographic aspects, various aspects of vocabulary, dialectology, criticism of the myths surrounding the notion of Mozarab, and three articles devoted to the phenomenon of secession in Valencia. The book is rounded off with an

extensive bibliography (pp. 431-74) with information regarding the publication of the original articles and an index of all words studied alphabetized by language.

The publication by Aina-Maria Torrent i Alamany, *Pompeu Fabra y la configuraci3n del catal3n modern* (Abhandlungen zur Sprache und Literatur. Bonn: Romanistischer Verlag, 1997) is published in Castilian with accompanied by an abridged version translated into German. This book represents the transformation of her doctoral dissertation concerned with aspects of codifying the Catalan language. In this study the author works from the hypothesis that Fabra's efforts to codify Catalan has been read with a bias that, along with present day tendencies in the policy of standardizing the language, have lead to a widening of the gap between written and spoken Catalan. Following this line of argument, she deals in depth with the work of Pompeu Fabra as well as the contributions of other linguists. She places particular emphasis on descriptive aspects and defends the policy of revising established grammar norms along with a dedication to integrating colloquial language as a means to bridge this divergent situation.

Another book which touches closely the same theme but with a different approach is Gabriel Bibiloni, *Llengua est3ndard i variaci3n lingüística* (Contextos 3 i 4, 3. Valencia: Eliseu Climent, 1997). This book is directed towards a particular range of students, from those preparing for entry into university to those studying Catalan philology or teacher's training at university level. Its purpose is to clarify basic sociolinguistic concepts such as: standard language, variation, dialects, register, and the process of standardization of a language. The book is written with remarkable clarity and is divided into three parts: in the first section the author introduces the topic of standardization of languages and the role of regional variety standards as a social reference model, in the second part the author presents categories that attempt to classify linguistic varieties, and in the third he explains the main criteria for codifying the Catalan language and reflects on the main problems that have ensued from the standardization process of Catalan.

Continuing with the custom in this section to review the latest contributions to Catalan sociolinguistics, there are three works that are noteworthy, particularly with reference to the politics surrounding the process of standardization of Catalan. In contrast to the previous authors who discuss mainly technical aspects (codifying language and language models), the publication of Bernat Joan i Mari's doctoral dissertation, *Les normalitzacions reeixedes* (Barcelona: La Busca, 1996) defends the idea that the standardization of a language is not possible without political independence. He offers examples of this by a careful analysis of the cases of Poland, Iceland, Hungary, Czech Republic, and Ireland. The book by Manuel Garcia Grau, *Politiques (i) lingüístiques* (Biblioteca Serra d'Or 174. Barcelona: Publicacions de l'Abadía de Montserrat, 1997), is an erudite digression founded on the application of the theory of chaos to the following: socio-political analysis of the national linguistic situation, recent campaigns directed against Catalan, and three cases of minority languages other than Catalan (Breton, Aragonese, and the language of the Chiapan Indians). After this first critical incursion into the debate on the standardizing of the Catalan language there is also Albert Branchadell, *Liberalisme i normalitzaci3n lingüística* (Biblioteca Universal

Empúries 103. Barcelona: Empúries, 1997). This book explores the essay genre from the hypothesis that the politics of standardizing is compatible with liberalism. By liberalism he understands a political and moral philosophy, predominant, if not the only one, in the Western world. Brachandell has two basic assumptions in his dialectic reasoning: in the first he argues for the modification of the legitimizing discourse behind the regularization of language to make it compatible with liberalism. Among these arguments the predominant one is the abandonment of the notion of "one's own language." He thus leaves those who are opposed to the politics of the Generalitat with regard to Catalan, devoid of liberal foundations for their critical discourse.

Two doctoral dissertations published in the first half of 1997 take up the topic of present day youth language. Joan Pujolar, *De què vas, tio?* (Biblioteca Universal Empúries 98. Barcelona: Empúries, 1997), is the result of field work carried out in Barcelona on the speech of two groups of young people from working class quarters, in which he proposes a new interpretation of the relationship between language and identity. As the title suggests, this work has been written in a tone and register that is a far cry from the classical schemes of academic studies, and here the author reflects on teenage speech and the role of Catalan and Castilian in the construction of youth identity in an area where the majority are Castilian speaking. The second published dissertation is the book by Joan Melià, *La llengua dels joves. Comportaments i representacions lingüístiques dels adolescents mallorquins* (Palma: U de les Illes Balears, 1997). It contains a statistical analysis of data taken from his dissertation, *Els joves de Mallorca i la llengua. Competències, comportaments i actituds lingüístiques dels estudiants d'ensenyament mitjà*, which he defended in September, 1996.

As always, the panorama of themes covered tends to be unbalanced. In the first part of the year, for example, we haven't been able to consult new works on aspects of grammar, semantics nor phonology. There is also a lack of analytical studies based on text types or specialized languages. The two studies I am going to consider here are representative of two areas that are lacking in published studies: descriptive and applied linguistics. As regards descriptive studies the first book is an introduction to the language of the Benasc valley, a dialect of Catalan in the process of transition towards Aragonese, offered by Antoni Babia entitled, *La franja de la Franja* (Biblioteca Empúries 102. Barcelona: Empúries, 1997). The book also includes a Catalan-Benasc dictionary, verb conjugations, alphabetical listing of interference phenomenon, a section devoted to historical data, and a collection of sample texts, some of which have been transcribed from oral texts, others from literature written in this Pyrenean variant. The second book, in the area of applied linguistics, is by Lluís Payrató entitled *De professió lingüista. Panorama de la lingüística aplicada* (Biblioteca Universal Empúries 89. Barcelona: Empúries, 1997). A very readable study, this book offers an introduction to the world of applied linguistics where the author reviews fundamental areas such as the origins, professional interdisciplinary and professional practices, and describes the areas where linguistics can be applied differentiating between tendencies and perspectives.

Although it is not the custom to mention language learning material in this journal, I would like to include the book by Josep Ruaix i Vinyet, *Català complet/1* (Moia: published by the author, 1997). This book adds to the prolific

production of the author and publisher Ruaix on materials for teaching Catalan. This is the first of three volumes which correspond to the higher level courses in Catalan and is suitable for preparation for the level D exams established by the official examination board, the Junta Permanent de Català. Setting aside the introduction, the contents of volume one concern the areas of phonetics and spelling, and also includes a literary anthology spanning from Ramon Llull to Bernat Metge. As is commonly the case, this book is self-sufficient with a complementary folder of exercises and a teacher's key.

I could not end this section on books without mentioning a type of publication that is becoming more and more common in the panorama of Catalan linguistics, *Llibre d'estil del diari* Avui (Biblioteca Universal Empúries 99. Barcelona: Editorial Empúries, 1997). It includes an introduction by Ricard Fité and is organized into three major sections: standard language rules for written Catalan and doubtful vocabulary items, appendices on how to transcribe foreign words, and, finally, unacceptable and acceptable terms and expressions.

DICTIONARIES AND GLOSSARIES/BOOKS ON TERMINOLOGY

During 1997 Enciclopèdia Catalana has introduced some new items which are selections from their catalogue of essential works. In addition to an abridged version of the *DLC, Diccionari de la llengua catalana (bàsic)* (Barcelona: Enciclopèdia Catalana, 1997), they have also made available the *Enciclopèdia catalana bàsica* (Barcelona: Enciclopèdia Catalana-Proa, 1997). This contains a selection of the GEC (Gran Enciclopèdia Catalana) with more than 7,000 entries and can be purchased in either a single printed volume or in CD-ROM.

Public institutions have also contributed. In the case of Termcat there is their *Diccionari de neologismes* (Barcelona: Edicions 62, 1997), which contains the new terms approved by the Consell Supervisor during their years of operation. I have already mentioned at the beginning the CD-ROM edition of the *Diccionari de la llengua catalana* (Barcelona: Enciclopèdia Catalana, Edicions 62, 1997), by the Institut d'Estudis Catalans. This is the same as the printed edition published in 1995 but with the additional advantages that can be derived from consulting a digital edition.

In addition to this section on dictionaries, there are the new reeditions of lexicographical classics such as as Joana Riera i Raspall, *Diccionari pràctic de sinònims* (Barcelona: Edicions 62, 1997), or Josep Balbastre, *Nou recull de modismes i frases fetes* (Barcelona: Pòrtic, 1997). Finally, there are the new paperback editions of *Diccionari de barbarismes* (El cangur 239. Barcelona: Edicions 62, 1997), by D. Paloma and A. Rico; and *Diccionari temàtica de modismes* (El cangur 207. Barcelona: Edicions 62, 1997), by Susana Rodríguez-Vida.

CONFERENCE PROCEEDINGS, IN HONOR OF, AND MISCELLANEOUS ITEMS

In the area of books containing contributions by several authors, more volumes in honor of Germà Colón have been brought out. *Estudis de llengua i literatura catalanes, XXXIII. Miscel·lània Germà Colón* (Barcelona: Publica-

cions de l'Abadia de Montserrat, 1996), which, in addition to studies on literary texts, includes a range of articles that study the language itself more in keeping with the theme of the homage such as: the linguistic and philological study of Jaume I's *Crònica*, penned by Jordi Bruguera; studies on phraseology by José E. Gargallo, Miquel À. Pradilla, and Josep V. Calatayud; metalexography; Abelard Saragossà's article on grammar alongside works on dialectology by Xavier Luna, Lúdia Rabassa, and Àngels Massip.

The publication of conference proceedings by Lluís Payrató, Emili Boix, M. Rosa Lloret, and Mercè Lorente (editors), *Corpus, corpora. Actes del II i III Col·loqui Lingüístic de la Universitat de Barcelona (CLUB-1, CLUB-2)* (Col·lecció Lingüística Catalana 1. Barcelona: Departament de Filologia Catalana de la U de Barcelona, PPU, 1996), opens up a new collection that brings together the contributions of speakers at the annual conferences held by the Secció de Lingüística Catalana at the University of Barcelona and the Xarxa Temàtica de Variació Lingüística. These conferences form part of the research plan by the Generalitat, the Catalan autonomous governing body. The first volume of this publication brings together papers that were presented for CLUB-1 in December 1993. The papers by José Manuel Bleca and Joaquim Llisterrí deal with state of the general issue of written and oral corpus, while Joaquim Rafel, Emili Boix, and M. Teresa Cabré offer papers on the issue of constructing corpora for written and oral Catalan texts. The publication also includes papers given at CLUB-2 in December, 1994, this time given over to the methodology applied to language corpus analysis: Cristina Sánchez on data selection, Lluís Payrató on transcribing, Toni Badia on computer data processing, and Lluís Yzaguirre on computing tools. In addition, the publication includes the specific example of forming a corpus which is directed by of Antonio Briz (the corpus of colloquial Spanish).

The Institut Universitari de Lingüística Aplicada has brought out an edition of papers given during 1995-96 and published as *Lèxic, corpus i diccionaris. Cicle de conferències 95-96* (Barcelona: Institut Universitari de Lingüística Aplicada de la Universitat Pompeu Fabra, 1997). The main theme running through this publication is lexicon and the topic is approached from different perspectives by the various participants: on lexicography there are articles by José Antoni Pascual, Manuel Seco, and Reinhold Werner; on computational lexicography, Louisa Sadler; on the interaction between lexicon and syntax, Manuel Pérez Saldanya; the contributions by Ramesh Krishnamurthy and Nicoletta Calzolari take up the use of language corpus for lexical applications; and this volume ends with a paper by Germà Colón which focuses on the adaptations of Nebrija's dictionary as a valuable source for establishing Romance lexicon for the Renaissance period. All articles appear in the original language they were presented with summaries of each in Catalan and English.

I would like to end this review of publications by referring to a collection put together by Margarida Bassols, Albert Rico, and Anna M. Torrent (editors), *La llengua de TV3* (Les Naus d'Empúries. Barcelona: Empúries, 1997). The authors responsible for each chapter analyze different TV programmes and are professors from the Departments of Journalism and Translation and Interpretation at the Universitat Autònoma de Barcelona. The contributors are the following: Margarida Bassols, Josep-Anton Castellanos,

Mavi Dolç, Neus Faura, Jaume Martí, David Paloma, Albert Rico, Laura Santamaria, Mila Segarra, Elvira Teruel, and Anna M. Torrent. This book deals with a diachronic panorama that draws its own conclusions on Catalan used in the TV media during the last ten years.

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LITERATURE

In narrative works I would like to point out the novel by Robert Saladrigas, *La mar no està mai sola* (Columna, 1996), winner of the Premi Carlemany award. This is a fictional work that describes a Norwegian artist established in Barcelona who, at death's door, reflects on his life. Two things stand out here, on the one hand the expediency with which the protagonist reflects on his life and, on the other, the skill with which he expresses himself via soliloquy without falling into tedium or repetition. Jesús Moncada's *Estremida memòria* (La Magrana, 1977) continues building on his universe of Mequinensa which he began with *Camí de Sirga*. This is a novel with a pronounced choral feature, and like the prequel, what is reflected is the voice of the Mequinensa people through a selection of characters that inform us about a society and its contradictory, multi-shaped, and surprising features. The work is organized via a network of consequences that arise out of the murder of a tax inspector in 1877.

Salvador Galmés' *El rei de la selva* (Quaderns Crema, 1996), describes for us with great ability a series of character portraits related to the artistic world of Menorca, although this geographic attachment is the least important feature of the book. In this work we find a satirical edge, but the caricaturesque descriptions never erase the profundity of the highly significant characterizations. Valentí Puig has published *Primera fuga* (Edicions 62, 1997), which is a rounded portrait of the adolescence of a Majorcan boy in the 60s. The protagonist's life is framed in a series of boring events in a family setting that is somewhat depressing. The book intuitively shows the difficulties as we catch a glimpse of the world of adults. *L'estranger* (Proa, 1997), by Carles Torner, is an interesting incursion into narrative by this poet. This is a novel, not in the least bit typical, as the plot becomes a secondary thing. The important thing here is the series of pictures about experience, memory, and dreams. It is an unloading of elements belonging to poetry spilling out over a prose landscape. In all it is a most worthy contribution to prose by this promising author. Moving to País Valencià, I would like to point to a series of novels. Jordi Botella, *La sagrada família* (Institut Juan Gil-Albert, 1997), is an interesting incursion into the psyche of an individual with a peculiar personality who shows us how he sees the turbulent events that take place in his world through an emotional prism. Ferran Torrent continues his brilliant career in narrative with *La mirada del Tafur* (Columna, Bromera, 1997). This

work leaves aside the line he followed in his previous book *Gràcies per la propina* (a hybrid of biography, collective memoir, and fiction) to take up once again police fiction as a basis for his narration where intrigue articulates the plot. *Espècies perdudes* (Tres i Quatre, 1997), by Vincent Escartó, offers the reader a historical novel, here set in the 18th century. The protagonist is a Valencian noble who lives through the aftermath of the War of Succession. We get to know the main character through his diary where memories from the past and notes on the present are mixed together.

With regard to the short story I would like to draw attention to *Les metamorfosis d'Ovidia i altres contes* (Proa, 1996), by Josep Palau i Fabre. This tireless author, a specialist in the works of Picasso, offers us a considerable morsel of his narrative world stocked with insignificant anecdotes that, when brought to light, take on a revealing nature. The apparent peculiarity and mystery which surrounds the characters gives way to an intense reflection on alienation, identity problems, and other themes present throughout his work.

In the field of poetry I would like to talk about the collection by Jaume Pont, *Vol de cendres* (Edicions 62, 1996). This is a poemarama, an offering of lyrical intensity where the evocative origins of his imagery stands out framed in a tone of melancholy. In all, his dominion over poetic resources is agreeable and pleasurable as we traverse a series of the author's experiences, albeit marked with a certain frustration. The author from Roda de Ter, Miquel Martí i Pol, has published his *Llibre de les solituds* (Empúries, 1997), where he immerses himself in an intense existential reflection. Through private meditation this poet searches for those signs that nourish life, that shape it, and that make it splendid and painful at the same time. The voice, which is always tense, impetuous and lucid, reconciles us to that which is profound. Other new items in the field of poetry are: *Arieta* (Columna, 1997) by Maria Àngels Anglada; *Gralles al galliner* (Llibres de l'Ossa Menor, 1997) by Miquel de Palol; *Curriculum vitae* (Jardins de Samarcanda, 1997) by Teresa Pascual; and *M'estimo el cos* (Pagès, 1997) by Ricard Creus.

An important event in the field of poetry has been the appearance of the anthology by Dolors Oller, *Deu poetes d'ara* (Edicions 62, 1996). This anthology deals with a group of ten poets but avoids taking the figure of the author as a starting point. Oller begins with the texts, that is from the selection, and not from the authors' careers, which is an unusual way of going about compiling an anthology but nevertheless interesting, and possibly new in Catalan criticism. The selection includes poems by Blai Bonet, Miquel Martí i Pol, Feliu Formosa, Joan Margarit, Miquel Bauçà, Marta Pessarrodona, Narcís Comadira, Francesc Parcerisas, Antoni Marí, and Pere Gimferrer. This contribution to poetry anthologies is particularly significant, even indisputable, and constitutes an interesting review of poetic production in recent years.

In the field of the essay, I would like to point out the publication by Antoni Tàpies, *L'experiència de l'art* (MOLC, 123, 1996). This is a selection of essays by the painter that embraces his writings from 1995 to 1996. Tàpies has accompanied his dedication to the visual arts with a reflection on the work of the artist in general with interesting results. He offers a sensible and close-up view of the development of art over the years, thought and social change. The vision offered of this artist shows a solid intellectual background and a trajectory of extremely interesting ideological pursuits. Another significant

publication in this area is the book *L'Optimista* (Barcelona: Thassàlia, 1997) by Lluís Meseguer. This is a mosaic of writings (from aphorism to witticism, from notes on daily life to philosophical or literary observations) that bring together a whole range of the author's reactions. It is a series of intermittent thoughts of an author with a pronounced watchful curiosity fed by daily routine and his readings.

The publication *Del noucentisme a l'exili. Sobre la cultura catalana del nou-cents* (Publicacions de l'Abadia de Montserrat, 1997) by Albert Manent offers a compilation of diverse works on writers such as Josep Sebastià Pong, Josep Maria de Sagarra, Eugeni D'Ors, and also about the reception of writers like C. Mourras, T.S. Eliot, and A. Machado in Catalan literature. Manent's prose positions itself somewhere between the essay and the scholarly study with abundant information, yet always readable and well informed. The translator Monika Zgustova in her *Els fruits amargs del jardí de les delícies. Vida i obra de Bohumil Hrabal* (Destino, 1996) offers the reader a splendid biography of the Czech author (that she translated into Catalan) that is half way between those characteristics of the biography genre and novelistic creation. This book is a delicious tour by the figure of this central European writer from his own world and generation.

Finally, in the area of translations I would like to note the following publications: Philip Roth, *El transtorn de Portnoy* (Edicions 62, MOLU, 1997); Paul Auster, *La música de l'atzar* (Edicions 62, 1997); Alessandro Baricco, *Seda* (La Magrana, 1997); José Saramago, *L'any de la mort de Ricardo Reis* (Edicions 62, MOLU, 1997); Kazuo Ishiguro, *El inconsolables* (Edicions 62, MOLU, 1997); Evelyn Waugh, *Un grapat de pols* (Edicions 62, MOLU, 1997); and Jorge Amado, *Gabriela, clau i canyella* (Edicions 62, MOLU, 1997).

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THEATER

FULFILLED HOPES

During the last four years, Catalan theater has strengthened its position with quality, polished productions and an increasing theater-going public. All this has come at time when preparations for the immediate official opening of the Teatre Nacional de Catalunya (TNC) and the Ciutat Teatre, later in 1999, could significantly change the dynamics of the present stage panorama. Some of the most noteworthy aspects of Catalan theater for the end of the season 1996-97 are the following: a general backing of musicals and comedies that have monopolized the listings; the strengthening of a theater industry in the process of expansion that is looking towards attracting a larger public and widening its market; a timid revisiting of some of the Catalan drama classics and a trend towards increasing the promotion of new Catalan playwrights, although

insufficient; the perseverance of alternative theaters to offer productions with an element of risk, alternated with safer productions; the first steps of initiatives born in the urban "off-off" and the reactivating of regional theaters; the continuity of the Projecte Alcover that embraces the cultural world of the Catalan speaking communities; and, unfortunately, the lack of clear theater policies, especially in País Valencià and the Balearic Isles that are leading Catalan theater into a cul-de-sac in spite of the quality of the theater companies.

TNC AND CIUTAT DEL TEATRE

The first season of the TNC and Ciutat del Teatre was surrounded by controversies concerning management, program content and how well they were running. The Ciutat del Teatre, with the nomination of Lluís Pascual as director, began elaborating on their artistic project to design future space which will include the following theaters: Mercat de les Flors, el Teatre Lliure, l'Institut del Teatre and the Teatre Grec. This project will foreseeable become a kind of interdisciplinary "theme park", and an extremely active focus of stage popularizing and creativity. The TNC has finally outlined its first "official" program that begins with a production of the much celebrated text by Santiago Rusiñol, *L'auca del senyor Esteve*, directed by Adolfo Marsillach who is charged with opening the grand auditorium on the September 11 (Catalan National Day) and later the premiere of Chekov's *La gavina* directed by Josep Maria Flotats. The small auditorium opened October 1 with *T.E.M.P.U.S.* by the Comediants. So, the first programme is made up of one surefire Catalan success, a Russian with an unparalleled curriculum, accompanied by one of Catalonia's most international theater companies. The TNC is the most ambitious theater project of the Catalan government, yet it still has not defined its position adequately with regard to programme content and a corpus of basic ideas. Above all, it has been unable to offer guarantees as to how it will operate as a theater and a cultural public service. It has not only been unable to define its position with regard to its universal drama programme (classical and contemporary) complemented by Catalan drama (classic and contemporary!) but also with respect to its capacity to bring together artistic potential, generate projects, welcome initiatives and, in summary, inject something into Catalan cultural and artistic life...

It goes without saying that the two macro-projects (TNC and Ciutat del Teatre) have generated suspicions about the theater policies of those administrators responsible. Some critics have asked themselves what agreement will be reached by the profession as a whole in these policies, and what will be the effect of the exorbitant costs of the TNC and Ciutat del Teatre. Some auditoriums, companies, and independent producers, have warned that the official budgets are detrimental to their needs. By this they mean that the public theater programs create an imbalance between supply and demand or that a possible polarizing of the TNC-Ciutat del Teatre could eclipse or devalue Catalan theater in general. There is no doubt that the increasing theater-going public, a trend that has been going on for some years now, has been accompanied by a consolidation of commercial theater and its

consequent progressive increase in attendance figures. It seems that the institutionalized theater should be allowed to begin other channels of experimentation beginning with some coherent proposals for the long term future of the stage. This needs to be done, and at the same time, with the participation of sectors that have a reputation for a solid trajectory or that try to make a place for themselves with high level proposals. In the last analysis, the collaboration between the management of different public, semi-public and private projects would have to be a constant feature if we want a theater network that can gather together diverse energies and avoid sterile confrontations. Like other European theater art, in spite of the drawback of its minority culture condition, Catalan theater requires a reflection of its whole theater system, stage creation or the specific function of theater for the new millennium which draws near.

BACKING THE MUSICAL AND THE COMEDY

Two musicals, that have become classics, followed the success of *Sweeney Todd*, brought echoes of Broadway to the Catalan stage and strengthened the continuity of the genre. Their success opens the possibility of beginning a Catalan repertoire of musicals, a musical of Catalan origin in the pioneering line of work begun by Dagoll-Dagom at the beginning of the 80s. The first was *Company*, by Stephen Sondheim and George Furth directed by Calixto Bieito with musical direction by Lluís Vidal which ran at the theater Mercat de les Flors. This was another milestone in theater musicals given that it was highly acclaimed by critics and public alike, to such a degree that it continued its season in the TNC theater workshops. The second success was *Chicago*, libretto by Fred Ebb and Bob Fosse, music by John Kander (the team responsible for *Cabaret*), directed by the choreographer Coco Comin aided by Marc Montserrat's stage design and music by Benjamin Davies. This vaudevillesque musical which started from more modest beginnings was shown at the private theater Teatre Arnau.

The multi-faceted comedy, which allows for varied approaches and formal, heterogeneous works appears to have established itself as the genre most likely to capture the bittersweet palpitations in the turbulent closing years of the 20th century. Examples of this are: the black, poetic and absurd comedy *El cargol* by the French Guy Foissy, directed by Pep Cortès and shown at La Cuina. From here we can move on to the farce, *Brams i la kumèdia dels horrors*, with the leading roles played by one of Catalonia's best comedy duos, directed and played by Toni Albà and Sergi López which ran at the Jove Teatre Regina. Or we have the combination of humor and opera by the title of *Hop! Era*, by the Teiatru theater company directed by Toni Albà and Jordi Puntí. This play has spread out beyond national boundaries after making the news at the Avignon Festival fringe and amazing success at Le Trianon, Paris. On the other hand, the comedy has squeezed its way into the private theater programs, a theater that continued to seduce the general public with purely commercial criteria, despite the odd exception that proved the rule. For example there was the premiere of *Prendre partit* by Ronald Harwood, directed by Ferran Madico shown at the Sala Villarroel. A very

interesting production by El Talleret de Salt that dealt with the struggle between art and power, reflected on artistic creation and compromise as a creative act. Also the new Catalan playwrights of the 90s (Sergi Belbel, Lluís-Anton Baulena, Josep Pere Peyró, Francesc Pereira, Jordi Sánchez, Manuel Dueso, Jordi Galceran, David Plana, etc.) in their constant concern for research and stage experimentation find a seam in the comedy genre that makes explorations from various formal and conceptual viewpoints. From a comedy standpoint drenched in perplexity one observes a tendency to reflect on various issues like: meta-theater; inter-genre explorations, the limits of language, complicity between subject creators (author-actor-director) and spectators (the public), marginal spaces, the irrationality of fiction, the damaged reputation of dialogue as an instrument of communication, and so on. Clearly, this is a very heterogeneous group of playwrights who are difficult to label clearly without some perspective...In all, this detour in the name of theater investigation can happen, and in fact has happened, when, for whatever reasons or imperatives, attention is given to conceding to a safe and secure public taste that binds playwrights to the yoke of commercial success and so limits their creativity.

NEW (AND NOT SO NEW) VALUES IN CATALAN THEATER

The 90s has been a prolific decade of Catalan drama production. Josep Maria Benet i Jornet, Rodolf Sirera or Sergi Belbel, among others, were the beginning of a harvest that continues with the constant appearance of new names such as: Lluïsa Cunillé, Josep Pere Peyró, Jordi Sánchez, Ignasi Garcia, Jordi Galceran and a long etc. that is made up by a diverse and emerging swarm of new (and not so new) Catalan playwrights. The first crop have obtained an international trajectory which increases with the passing of time and they have achieved a significant presence within the European theater panorama. For example, there is *Desig*, by Josep Maria Benet i Jornet which opened at the festivals of Perpignan and Paris directed by Pierre Chabert. Others have extended themselves to the Americas: *Sava i Simon* by Manuel Dueso and *E.R.* by Benet i Jornet, opened in Cuba while Sergi Belbel is beginning to make an impression on the American stage. The film adaptation of *E.R.* by Josep Maria Benet i Jornet (also well-known for this TV drama series) entitled *Actrius*, opened up the possibility of creating a panorama of Catalan film productions parallel to television series that shapes a creative audiovisual imaginary with a particularly Catalan taste, yet exportable to any other culture. The emergence of some young Catalan playwrights who write theater and, at the same time, TV scripts or even film scripts are creating an interrelational space between theater and cinema which as yet has to be explored (or who knows they may even open a breach in the dam to irrigate the faltering flats of Catalan cinema). But, for the time being, film adaptations of Catalan theater works does not seem to have come to a halt as the filming of *Carticies* by Sergi Belbel will begin soon. This work, directed by Mary Peate, and *Rodeo*, by Lluïsa Cunillé and directed by Julie-Ann Robinson, were very well received at the Royal Court, Sloane Square, London as part of a single theme cycle which ratified the high level of Catalan playwrighting.

An important selection of the most recent in emerging Catalan theater was put on display at the Tercer Cicle de Nous Autors Catalans which took place in the Beckett auditorium between April 21 and June 22. This initiative allowed works, hitherto unheard-of, to gain access to the stage and allow them chance of reaching a wider audience beyond the level of minority theater-going publics. The exceptional nature of this proposal, in fact, is proof of the difficulties faced by active Catalan authors who try to get their works produced and how they can gain access to the stage, all of which makes abundantly clear the marginality or patronizing nature of the environment in which Catalan drama moves in general. The productions offered by the Tercer Cicle de Nous Autors Catalans was well received critically: *Mala sang*, a black comedy by David Plana, one of the recent discoveries in Catalan theater; *El color del gos quan fuig*, by Beth Escudé; *A trenc d'alba*, by Ignasi Garcia and directed by Pere Anglas; the dramatized readings, *Àfrica 30*, by Mercè Sàrrias, the most recent winner of the Premi Ignasi Iglésias and directed by Toni Casares; *Certes mentides* by Enric Rufas (directed by Gerard Vázquez); *Magma*, by Gerard Vázquez (directed by Robert Torres); *A pas de gel en el desert*, by Enric Nolla (directed by Rafel Duran); and the work in progress *Combat*, by Carles Batlle, directed by Ramon Simó. The majority of these authors have been part of the playwrighting seminars given at the Beckett Auditorium of the Institut del Teatre. They have enjoyed a comprehensive training in theater, some of the work at the same time as both directors and actors/acresses, and, in the majority of cases, they combine their concern for dramatic playwrighting with other aspects related to the producing of a work on stage. Their works cover a wide range of thematic, formal, themes and one can hear echoes of the influences of international playwrighting, but there are Catalan influences as well. There are echoes of Benet i Jornet, Sirera, Sanchis and Belbel, a great facility for urban comedy and formal playfulness, a most skillful use of irony, despite the fact that the social and critical elements have been diluted. Perhaps one of the problems facing new authors is that fact that they don't have access to a platform that is experimental by nature, somewhere between amateurism and professionalism. Perhaps they do not have the decided support as an alternative that will assure them the options to discover new creative roads, sound out new publics and progressively strengthen new talents. Or, perhaps there is no public avid to get to know authors that will suggest burning problems with a critical and dissident attitude... Whatever the case may be, the presence of creative Catalans in the principal theaters of Barcelona, even though they do not go beyond the limits of marginality, seems to indicate a trend towards a more optimistic situation. But not too optimistic! Part of the Mercat de les Flors' season with *Sara i Simon*, by Manuel Dueso (premiered in the Festival Grec 96) or the minor comedy *Deserts* by Josep Pere Peyró show at Nou Tantarantana were two unheard-of incursions and somewhat unusual. Furthermore, the fact that some "official" platforms like the Grec, El Festival de Sitges or the Centre Dramàtic in Vallès, include young playwrights in their programs, does not respond to a profound conviction... The Centre Dramàtic put on the work *Des-temps*, by Peyró, a clownesque spectacle by the company Genial Teatre. The same company later offered *Artenbrut* and *Absolutament lluny*, by Josep J. Julien, the latter which was runner up in the last Premi Ignasi Iglésias. In spite of this and all things said and done, this is a good omen.

REVISITING THE UNIVERSAL (AND CATALAN) CLASSICS

The reviving of Catalan classics has been dealt with almost entirely by the Centre Dramàtic de la Generalitat de Catalunya more or less continuously. This same body has produced works by: Francesc Fontanella, Emili Vilanova, Àngel Guimerà, Carles Soldevila, Josep Maria de Sagarra, Santiago Rusiñol, and so on. However, with important absences also, such as: Josep Robrenyo, Frederic Soler, Ignasi Iglésias, Adrià Gual, Joan Puig i Ferrer, Ramon Vinyes, Llorenç Villalonga, Manuel de Pedrolo, Maria Aurèlia Capmany and many others. During this season the Centre Dramàtic, in addition to the much acclaimed production of *Pesombre*, by Dansateatre based on the poetry of Joan Salvat Papasseit, also revived *La bona gent*, by Santiago Rusiñol, adapted and directed by Pep Cruz. In any case, it seems to me that the putting together of a repertoire should not be the responsibility of one theater but rather should be done with the collaboration of all parties involved in Catalan theater. The case of Manuel de Pedrolo is a good example. *Les jornades* by Manuel de Pedrolo was organized by the Associació d'Investigació i Experimentació Teatral, an organization linked to the Universitat de Barcelona, allowed for renewed interest in *Homes i no*, directed by Pere Daußà, which was competently staged and in the Capella auditorium of the university and which began a cycle of experimental classics in the Teatre de l'Eixample. The work was first shown in 1958 and had been earmarked by the Franco dictatorship as a metaphor for imprisoned freedom, and so it was censored after the first two showings. The renewed interest within the university environment and the fact that the theater legacy of de Pedrolo has fallen into oblivion, as much in the theaters as in university studies, are, as it were, quite revealing. Reviving Catalan dramatic literature is one of those retakes we haven't got round to retaking yet, there is a lack of solid criteria and continuity in its inclusion in public and private theater programs. This is because it can only count on the skillful, tenacious, anonymous and silent work of the amateur companies or related professionals who work in the regional fringe theater, in contrast to the signs of disgust and big budget stage professionals in the capital.

On the other hand the incorporation of universal classics has not been dealt with in a coherent fashion either. Only the Teatre Lliure, that previously ignored all too often the Catalan classics, has put forward a well defined program of reviving universal classics (not Catalan, excuse my use of redundancy). This season is staged *La serventa amorosa*, by Carlo Goldini and directed by Ariel Garcia Valdés. The Mercat de les Flors' program, for its part turned out to be an exercise in interdisciplinary "cosmopolitan eclecticism". From the big international productions the chose the following: *Les Amoureux du Café Désert* by author/director Fadhel Jaibi from the municipal theater of Tunisia; *L'Odissea*, by Homer by the British company Footsbarn Travelling Theatre. As regards the universal classic we had: *Casa de les nines*, by Henrik Ibsen, directed by the Norwegian Juni Dahr; and *Ivanov*, by Anton Chekov directed by the Russian Gennadi Korotsov. Finally the new Poliorama theater decided to back the predictable commercial success, *Pigmalión*, by George Bernard Shaw by the company Dagoll Dagom, directed by Joan Lluís Bozzo and highly acclaimed by the public.

ALTERNATIVE THEATER AND ALTERNATIVE THEATERS

The alternative theaters tend to diversify and, in some cases, even forget their roots. The dynamism of the alternative Catalan stage is spread across a wide range of spheres: There is the recent proliferation of basement or bar theater in Barcelona that offer a heterogeneous range of incursions into the world of theater including circus acts, variety acts, "performance", music, multimedia or even poetry readings. Other alternatives include: the opening of new stages such as the Espai Escènic Joan Brossa and others that are in the pipeline, the revival of the regional theater which, as time passes, is improving its stage projects radically setting themselves apart from the more static amateur structures; the second edition of *Upmc*² (Urban Pocket Cabaret 2); the new circus impulse that has recovered its public... and, it goes without saying, the consolidation (and readaptations) of the alternative auditorium.

The vocation for continuity, the realization of an activity in a fixed space, and criteria not exclusively commercial, seem to have relaxed the strict observance of commercial viability, perhaps because they want to assure themselves, from time to time, of a box office success. Anyway, they continue to be the exclusive exhibition spaces for the most disquieting Catalan playwrights. They allow the incorporation of contemporary texts into Catalan theater, carry out remarkable production efforts in a small format and with imaginative solutions, and have decided in favour of coordinating their efforts using common projects as a starting point, for example: *Alternativa Brossa*, *Tardor Pinter*, *Hotel de Mala Mort*.

I would like to now take a look at some of the more outstanding productions. The Sala Beckett revived one of the emblematic spectacles of the Teatro Fronterizo company, Samuel Beckett's *Primer Amor*, directed by Fernando Grifell, script by José Sanchis Sinisterra. They also put on one of the most adventurous productions of all the alternative forums with *Filoctetes*, by the German Heiner Müller, directed by Antonio Simón. The Nou Tantarantana presented: the three-part comedy *Parelles (El promentatge)* by Anton Chekov, *Pega'm* by Claris Millay and *L'anada al teatre* by Karl Valentin), directed by Anna Güell; a politically incorrect erotic farce, *Diàlegs de cortesanes*, by Pierre Louys and directed by Pere Sagristà; and a production which continues with the interest in the Polish author Sławomir Mrozek, *En alta mar*, directed by Boris Rotenstein. The auditoriums of the Institut del Teatre, in their guise of alternative stages and despite being official stages offered the following: a biting tragicomedy charged with irony, *El fascinerós és al replà*, by the English writer Joe Orton, directed by Lluís Guilera; a monologue based on a short story by R.L. Stevenson, *L'estrany cas del Dr. Jekyll and Mr. Hide (La confessió)* adapted by Valeria Bergallí and Jaume Capsada, directed by Loredana Cozzi; a piece splendidly acted by the young actor from Alcoi, Pau Durà, *La nit just abans dels boscos* by Bernard-Marie Koltès, directed by Jaume Melendres which demonstrates again the interest for the work of Koltès. Finally, the *Artenbrut* carried on with its varied program with a another successful erotic "diversion", *Històries marranes*, by La Manual, directed by Pep Pla, and a passionate chronicle of the Mexican painter entitled *Frida Kahlo*, by Gloria Montero, directed by Peter Hinton.

In the Balearic Isles and País Valencià alternative theater equals the small

companies. In Majorca we have as examples the Teatre de Què or Iguana Teatre that are striving to widen their horizon beyond the islands, while the Teatre Principal put on Llorenç Villalonga's *Faust*, in celebration of one hundred years since the birth of the author, directed by Josep Pere Peyró. On the Valencian scene we have companies like Moma Teatre (Carles Alfaro) or Albena (Carles Alberola) and independent theater movement full of vitality and of particular interest, the continuity of the Mostra in Alcoi, all of which have given life to the barren lands of the "official" theater panorama. This "official" theater panorama finds itself in a very serious situation and is a reflex to absolute indifference to cultural awareness by the conservative public bases. In the realm of the Valencian stage it is work noting the following: *L'urinari*, by Paco Sanguino by the Moma Teatre company, directed by Carles Alfaro and shown at the Teatre Rialto; the extraordinary success of *Ballant ballant*, a musical directed by Joan Peris, shown at the Teatre Micalet; the staging of texts by the writer and essayist Joan Fuster, *Paraules en carn viva*, by Pau Esteve and Manuel Molins. Then there was the recent theater festival, Mostra de Teatre d'Alcoi (May 22-24) where awards were created so that programmers could choose between the various productions, stage professionals could find a common meeting point and so that Valencia theater could have a framework to show and project itself. During this sixth session of the Mostra de Teatre d'Alcoi productions included, among others: *Per què moren els pares?*, by Carles Alberola, performed by the Albena company; *Beatrius*, by Pasqual Alapont, directed by Imma Sancho and performed by the Horta-Dependent company; *El muntaplats*, by Harold Pinter performed by the Moma Teatre company; and *Les mans negres*, by Eugène Ionesco and directed by Rafa Calatayud.

THEATER IN PAÏSOS CATALANS

The project Projecte Alcover continued its program with three more productions in the auditoriums under local government management throughout Països Catalans. This independent circuit was formed by a group of professionals and producers with the purpose of promoting the movement and hiring of artists and theater shows in Catalan. Its primary objective is to build on a stable structure of stage performance exchanges with particular attention paid to quality, not commercial viability, in the natural language and cultural setting of Països Catalans. The theater exhibitions, Mostra d'Alcoi, Fira de Tàrrrega and the recent Manacor, represent platforms from which works are selected that will then go on the theater circuit. During this, the second, celebration of the Projecte Alcover (January-Abri1, 1997), those works selected were: *La lliçó*, by Ionesco performed by the Moma Teatre company; *Zigurat*, by the Zotal theater company; and *Vida i miracles de n'Aineta dels matalassos*, by Antoni Mus, performed by the Majorcan company Teatre de Què. This last production constitutes the penetration of the Teatre de Què company into the mainland and País Valencià theater circuits. The project Projecte Alcover means the creations of a stable structure for cultural interchange, it creates a macro-stage space which is shared by all in the Països Catalans. It opens up expectations and some possibilities for interchange

initiatives and proposals that could stimulate creativity and imagination. At the same time it is turning into a catalyst to coordinate cultural efforts in a collective communication space, every day more essential.

THE SITGES FESTIVAL TEATRE INTERNACIONAL '97

The 28th celebration of SIT (June 6-15) contained one of the most attractive programs of recent years, particularly in the international stage sphere, with a considerable foreign audience present. The organization of this festival continued with its customary policies backing the big names in theater art and the presentation of productions or coproductions of authors from previous crops. The international productions featured, among others the following artistic successes: two Rumanian productions from Teatral Levant with *Pelicanul (The Pelican)* by A. Strinberg, directed by Catalina Buzoianu which repeated the success they had the previous year with Chekov's *La Gavina*; and the Teatre Jueu Estatal from Bucharest with the cabaret performance *Heute Narch*, Lola Blau (*Tonight, Lola Blau*). Continuing with the international scene we had the small format production of *Oh, les beaux jours!*, by Samuel Beckett directed by the prestigious Peter Brook which was predictably highly acclaimed. In the field of contemporary dance worthy of mention were: the elegant and poetic dance by the legendary ballerina, Carolyn Carlson in *Vu d'ici*; the choreography in *De sobte... - les cambres del cor*, by Urs Dietrich and Susanne Linke; and, finally, the production by Nats Nus Dansa, *Pópulus*, by Toni Mira, a review of his best choreographies on its 10th anniversary.

Moving to Catalan theater the main dish was the homage to the Valencian Carles Alberola, one of the most interesting playwrights of the last decade, who consolidated his trajectory in the Catalan theater circuits with the premiere of *Mandíbula afilada*, the reviving of *Per què moren els pares?*, *Curriculum* and *Estimada Anichka*. Other Calan theater contributions included: a highly laudable *Macbeth*, or *Macbetto*, based on fragments from the work by Shakespeare and songs and texts by Xavier Alberti; a production by the Centre Dramàtic del Vallès, *Guillermo Gallardo en "Gimiendo a lo lindo"*, by the excellent Xavier Bertran, directed by Jordi Vilà, which was one of the festival surprises. Finally, a new cycle of "Paraula d'autor" promoted by the Societat General d'Autors i Editors, which gathered together texts by: Eduardo Mendoza (*Els llims o la visitació de la felicitat*), José Sanchis Sinisterra (*El lector por horas*), Narcís Comadira (*El dia dels morts*), Luïsa Cunillé (*Privado*), Paco Zarzoso and Mercè Sàrrias.

The redefinition of future SIT programs appears to advocate foreign creations and coproductions and, unfortunately, is leaning towards minimizing its role as a testing ground and platform for productions by the more strictly innovative Catalan authors.

FRANCESC FOGUET AND MIREIA SOPENA

Translated by Roland Pearson

VISUAL ARTS

The doors of the Barbier-Mueller Museum, Barcelona, were opened for the first time last March, coinciding with the 20th anniversary of the Barbier-Mueller Museum in Geneva. This new museum specializes in pre-Columbian art and contain pieces collected by the Swiss Jean-Paul Barbier. The collection has been loaned to the Ajuntament de Barcelona (Barcelona city hall) for four years. It is made up of 148 pieces including: Olmec jewelry and jade, Mayan clay vessels and masks, Nazcan ornate ceramics, Incan sacrificial cups and Amazonian funeral urns. The period covered by the collection dates from 1000 BC to AD 1500. This new center in Barcelona fills the existing vacuum with regard to art objects from the ancient American civilizations.

Another cause worth celebrating, this time the 50th anniversary of the death of the Catalan politician and Arts patron, Francesc Cambó (1876-1947), is the definitive installation of Cambó's legacy in the MNAC (Museu Nacional d'Art de Catalunya). This collection is a tour of European Art from Gothic altarpieces from the Italian school to the beginning of the 19th century. Those pieces that stand out in this collection are works by Tiepolo, Cranach, and Rubens in addition to the Spanish Goya and Zurbarán.

One of the most innovative exhibitions which has also been very well received by the public is the *L'Aventura d'Icar. Volar damunt l'aigua* (Fundació Miró, Barcelona) by the British film director Peter Greenaway. The exhibition concerns the impossible to attain desire to fly. It takes as its premise the classical myth of Icarus, the son of Daedalus who died when escaping from the Minotaur flying with wings made of wax and feathers. So from this perspective the exhibition reflects on the first flying myth. It speculates on Icarus' flight, his fall into the sea, and subsequent death. The narration of this adventure is done through means of a staging with thirty complex technical installations. The show is thought of as three dimensional and questions the public on such wide-ranging aspects as: What kind of man was Icarus? What kind of feathers did he use? What kind of water did he fall into?... The possible answers are endless and the show allow for five aspiring Icarus', the role carried out by volunteers.

Another unusual and spectacular exhibition was the visual and theatrical art of Tadeusz Kantor, *L'escena de la memòria (1960-1990)* (Fundació Caixa de Catalunya, Barcelona). The peculiar conception of Theater and Art by this Polish creator was scrutinized throughout the exhibition while at the same time taking a dramatic walk through post World War II Europe.

A similar theme, the consequences of the atomic bomb dropped on Hiroshima, runs through the exhibition *Hirosima* (Pia Almoina, Barcelona) which recalls this event through a series of photographs, graphics, and works of art.

Within the sphere of architecture I would like to note two exhibitions. The first, *Les cases de l'ànima. Maquetes arquitectòniques (5,500 BC - 300 BC)* was a fastidious and unique exhibition of the first models known made by architects and accompanied by ancient plans of the four most outstanding civilizations of the ancient period: Egypt, from the old empire to the Roman invasion; Mesopotamia, with Sumer, Achaea and Assyria; the different Levant

cultures Crete, Greece; Magna Graecia with Attica and Campania; and Etruria and the Republic of Rome. The pieces all came from important museums such as: The British Museum, The Louvre, and the Metropolitan.

The second outstanding exhibition on architecture is *Grup R. Una revisió de la modernitat (1951-1961)* (CCCB, Barcelona), which revived the legacy of the Grup R association of architects. Among those architects included in this exhibition are: Antoni de Moragues, Josep Maria Sostres, Oriol Bohigas, Josep Martorell, Joaquim Gili, Josep Pratmarsó, etc., and their point of reference was the GATCPAC (Grup d'Arquitectes Tècnics pel Progrés de l'Arquitectura a Catalunya). The exhibition pivoted on the two exhibitions that Grup R put on in the Galeries Laietanes in the 1950s. From here it looked at the important role of this association which broke with the norms of Catalan architecture during the post Spanish Civil War period.

Avant-garde artists were also the subject of other exhibitions like *André Derain, 1904-1912* (Museu Picasso, Barcelona). This period of Derain's work coincides with the moment when he was going through a radical change, on the one hand, as a result of Fauvism (a movement of which Derain was a leading exponent), and on the other hand, as a result of Cubism that was invading his creations. His concern for color and its power are one of the distinctive features of this period in Derain's artistic career.

One of the Bauhaus artists, the German Oskar Schlemmer (1888-1943), was also the subject of a retrospective (Fundació "La Caixa", Barcelona). Schlemmer devoted most of his professional career to dance creating figurines and stage sets. As an exponent of the Bauhaus school, however, he aspired to "total art" and cultivated the skills of painting and sculpture. When the nazis rose to power his work was ostracized and only recently has been rediscovered by the world of Art.

The fourth celebration of the bi-annual *Primavera del Disseny* is another exhibition that has occupied a small share of the space given over to temporary exhibitions. The motto of the present exhibition is "Disseny, motor de canvi" (Design, the force behind change). In spite of the fact that this year there have been less exhibition pieces than in previous years, there is no doubt that one of the exhibitions most visited and commented on was *Vanity Case by Starck*, (Centre d'Art Santa Mònica). It was made up of and anthology of pieces by the French designer, Philip Starck in which he himself played an active role. Starck is a controversial character in the design world and his exhibition was no exception. Set in a shadowy atmosphere several vanity cases were on show which housed miniature models of 75 objects, projects and writings of the designer himself, each of which alluded to the pieces on show.

For those with an interest in materialist culture another exhibition with totally different characteristics is the *Mecanització de la casa. Una història de l'electrodomèstica* (Museu de les Arts Decoratives, Barcelona). The content comes from the collections of the Valencian, Andreu Alfaro Hofmann and the exhibition takes on the aspect of a journey through the evolution of home electrical appliances. These small domestic apparatus, that have improved and lightened the load of domestic chores, have done so almost unnoticed.

Still within the confines of *Primavera del Disseny*, I would like to draw attention to the exhibition, *Josep Lluís Sert. Arquitecte a Nova York*, (MACBA, Barcelona) which puts on display works by this artist during his

time in New York, a period of fifteen years. The pieces come from the Sert Collection from the Graduate School of Design, Harvard University, and the Weiner Archives at the University of Oregon. Still with the same architect, another exhibition, *Sert i la Mediterrània*, (Col·legi d'Arquitectes de Catalunya) deals with, as the title suggests, the idea of Mediterranean identity in the work of Sert. Most of Sert's projects can be classified within the area of rationalist architecture and demonstrate a peculiar preoccupation for light and solidity within mass.

Latin American art is represented by means of the exhibition, *Tarsila, Frida, Amelia* (Fundació "La Caixa", Barcelona) which covers the painting careers of three women: Tarsila do Amaral, Brazil; Frida Khalo, México; and Amelia Peláez, Cuba. All three were influenced by various European avant-garde movements but without losing sight of their indigenous roots. The result is an extremely personal art derived from this hybridism, a trait which characterizes their work. Tarsila and Frida show influences of surrealism whilst Amelia is particularly influenced by Picasso, Braque, Léger or Matisse.

Another Cuban woman was also the focus of a retrospective, *Ana Mendieta* (Fundació Tàpies, Barcelona). Mendieta (1948-1985), a Cuban exile, came to the United States at the age of 13 but never lost touch with her Cuban origins. This is most apparent in her work where performances play an important role. Her work is characterized by her use of the human body (particularly her own) alongside "santeria", a mixture of West African Yoruban cults and the iconography of Catholicism.

Still within the sphere of Latin American artists I would like to draw attention to the exhibition *Un altre mirar/Art contemporani argentí* (Centre d'Art Santa Mònica). Among those artists selected figure Antonio Berni, Jorge de la Vega, Luis Felipe Noé, to mention but a few. Their works reflect a criticism of historical and social situations under military dictatorships.

In the photography section there are three exhibitions worthy of mention. The first is the retrospective *Joan Vilatóbà 1878-1954* (Museu d'Art de Sabadell), which has recovered the work of a distinguished exponent of "pictorialisme" in Catalan photography (photography characterized by the use of the photograph as a form of expression and whose content was analogous with realism). The second in the exhibition, *Relatos* (Fundació "La Caixa", Barcelona), which put on display seven works by the French artist Sophie Calle, who insists on not being labeled a photographer. Six of these seven pieces were already well known whilst the seventh was a previously unknown work put together specifically for this occasion. All these works have a strong literary component and dwell on human humor and behaviour. Finally, *Emmanuel Sougez (1889-1972)*, (Centre Cultura Tecla Sala, L'Hospitalet de Llobregat), which coincides with the 25th anniversary of the death of this photographer, a key figure in the history of photography.

Among exhibitions dedicated to artists linked to Catalan art is *Julio Antonio (1889-1919)* (Museu d'Art Modern de Tarragona), the most important exhibition to date devoted to the work of this artist from Tarragona. His work can be described as having a strong realist character while at the same time impregnated with strong currents of Mediterranean classicism. Alternatively MNAC (Museu Nacional d'Art de Catalunya) organized the exhibition *El Greco i la seva valoració pel Modernisme català*, which makes evident Catalan

Modernist artists' fascination for this artist. The exhibition put on show twenty-five pieces of the Cretan artist along with works by other artists between the 19th and 20th centuries such as Picasso, Casas, Zuloaga, to name but a few. At the same time the exhibition allowed us to see the Greco painting *El cavaller de la mà al pit*, for the first time after its restoration.

Moving further afield there have been some very interesting exhibitions in València. The first worthy of mention is *Ex IT* (Museu Almudí, València), by Yoko Ono. This conceptual artist has also been the object of another exhibition in Alacant, *En Trance* (Sala d'Exposicions del la Llotja del Peix, Alacant). Another exhibition is the complete retrospective of the Rumanian designer titled *Frederick Kiesler (1896-1965)* (IVAM, València). The Barcelona photographer linked to the vanguard movement is the subject of another retrospective, *Joaquim Gomis* (IVAM, València). IVAM has also put on display the best of realist painting in the period between the two World Wars with the exhibition *El Realisme màgic de Franz Roh. Pintura europea 1917-1936*. The exhibition includes artists such as Beckmann, Grosz, Dix, Carra, De Chiricco, Léger, and Picasso among others, all of whose work is employed to create an artistic panorama of the 1918-1939 period.

In Catalunya del Nord (Catalan speaking regions to the north of the Pyrenees) one outstanding exhibition is *Picasso* (Museu d'Art Modern, Ceret), which records Picasso's stay in the village of Ceret in Vallespir between 1911 and 1913.

ANNA BUTÍ

Translated by Roland Pearson

The section on Music will be included in the next issue.