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Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel·lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

Cultural Information from Catalan-Speaking Lands 2000(II) and 2001 (I)

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Catalan Review, Vol. XV, No. 2 (2001), p. 173-200

CULTURAL INFORMATION
FROM CATALAN-SPEAKING LANDS
2000 (II)¹ AND 2001 (I)

1. This issue includes the reviews for Medieval and Modern History and Visual Arts that were not published in the previous issue.

I would first like to begin this review by paying homage to the memory of the historian and economist Ernest Lluch (1937-2000) assassinated by ETA on November 22, 2000. For Catalonia his death has meant the great loss of one of the most outstanding historians, a specialist in 18th century Catalan history. His death has meant a rupture in historical research at a time when he was at the peak of his academic career, dedicated to the research of one of the most complex periods of Catalan history, a turning point, when there was a before and after September 11, 1714. This was a controversial period as much for politics as for society.

In the intervening months between 2000 and 2001 advances in research into medieval and modern Catalan history followed a rhythm similar to that of previous years, with perhaps a discernible increase in research and studies focused on the problematics of modern history. All in all, research into medieval history continues to provide a fair harvest of publications, the result of a long tradition among historians who have avoided researching the so-called centuries of "decadence". What is more, this *lapse de temps* of seven centuries was an important period as Western Europe restructured itself and reason enough to be of special interest to historians. It was at the beginning of the 19th century when Romanticism bestowed an extraordinary value on the medieval period, a phenomenon that has lasted almost up until today. In turn, the modern era has also been considered both the object and end purpose of historical study.

The Institut d'Estudis Catalans has re-edited a remarkable book, *Documents per l'història de la cultura catalana mig-èval* (2 vols. Barcelona, 1908-1921), by Antoni Rubió i Lluch, which contains 938 documents dating from 1275 to 1410. A complementary publication is the edition by Dolors Bramon on Islamic sources, *De quan érem o no musulmans. Textos del 713 al 1010* (Barcelona, 2000). This is a continuation and completes the book published by Josep M. Millàs i Vallicrosa in 1922, when subsequent political circumstances prevented him from continuing. To finish this section on documentary sources, I should like to draw your attention to a new book by Sebastià Riera, *Cartes de Ferran II a la ciutat de Barcelona (1479-1515)* (Barcelona, 2000).

Two monographs devoted to the city of Barcelona offer parallel studies on the same topic. The first is by José Enrique Ruiz-Domenech, *Ricard Guillem o el somni de Barcelona* (Barcelona, 2001), essential reading for an understanding of the period embracing 1060-1130. The second is by Stephen P. Bensch, *Barcelona i els seus dirigents (1098-1291)* (Barcelona, 2000). These two books offer a very dynamic view of a society from the Romanesque period up to the beginnings of the Gothic period, a time that shaped the era of greatest splendor for the Catalan people and which extended to all the territories of the Catalan-Aragonese confederation during the late medieval period. The published proceedings from two conferences, organized by the Consell Superior d'Investigacions Científiques, cover some very specific problematic aspects regarding medieval society and, to a certain degree, the modern period: *De l'esclavitud a la llibertat. Esclaus i lliberts a l'Edat Mitjana*

(Barcelona, 2000), and *El mas català durant l'edat mitjana i la moderna (segles IX-XVIII)* (Barcelona, 2001).

Studies on medieval culture and thought have been enriched with new publications, among which I must first mention the historical-literary contribution by Martí de Riquer, *Llegendes històriques catalanes* (Barcelona, 2000). Jesús Alturo i Perucho, *El llibre manuscrit a Catalunya. Orígens i esplendor*, offers a comprehensive view on the topic of books before the advent of the printing press. The diocese and cathedral of the Seu d'Urgell are the subjects of two new important books: *El Beato de la Seu d'Urgell y todas sus miniaturas* (Seu d'Urgell, 2000), and *La Catedral de la Seu d'Urgell* (Manresa, 2000). These two works provide a wide range of information on the wealth of its library and essentially Romanesque architecture.

The book by Maria Barceló and Gabriel Ensenyat, *Els nous horitzons culturals a Mallorca al final de l'Edat Mitjana* (Palma, 2000), is prime example of a line of research and study in progress that I believe has the potential of being extended to the rest of the kingdoms of the Confederation. This process of change from medieval to modern culture is particularly important for research into this period in the Catalan speaking lands.

We are fortunate that studies on Modern Catalan history have been furthered with the indispensable book by Jordi Nadal i Emili Giralt, *Immigració i redreç demogràfic. Els francesos a la Catalunya dels segles XVI i XVII* (Vic, 2000). This was first edited in France and for many years was an often cited work, but beyond the reach of the majority of researchers. This publication has now rectified this situation. The demographic crisis has been one of the most important sources for explaining the causes of the social and economic transformations during the late medieval period and the beginning of the modern period. It is for this reason that I would like to underline the importance of this book that has become a "classic" in Catalan historical studies, and required reading for those who wish to delve into the problematics of this period of change. The demographic crisis was an important issue for Western Europe as a whole, but it was in Catalonia where its effects were most drastic.

Studies into the modern period should take into account the book by Àngel Casals, *L'Emperador i els catalans. Catalunya a l'Imperi de Carles V (1516-1543)*, which offers a new approach to the reality of historical change and loss of political power, in addition to the profound economic, social, and cultural crises. Two other publications offer further possible reference sources for studies in this area and provide an evaluation of this period as seen by contemporaries. The first, Agustí Alcoverro, *Identitat i territori. Textos geogràfics del Renaixement* (Vic, 2000), offers a painstaking study of the evaluation made by contemporaries on Catalan geography and its repercussions on the economy and society in Catalonia. The second, Henry Ettinghausen, *Notícies del segle XVII: La Premsa a Barcelona entre 1612 i 1628* (Barcelona, 2001), gathers together a wide range of documentary information, 126 pages of news in a facsimile edition. The majority of these are written in Spanish and in prose and these two books are essential reading for studying this period of Catalan history which has been overlooked by historians for so long.

We now make a large jump forward in time to the book by Ernest Lluch, *L'alternativa catalana (1700 - 1715 - 1740)*. Ramon de Vilana i Perlas and Juan

Amor de Soria, Teoria i acció austriacites (Vic, 2000). This is a controversial book but the tragic loss of Lluch has deprived us of the continued research that could offer new directions in historical studies into the 18th century. This is even more evident if we remember that Ernest Lluch believed that we had to completely reconsider Catalan history during the reign of Charles III (1757 – 1788).

There are three books that document modern Valencian history. The first is by Vicent J. Vallés Borràs, *La Germania* (València, 2000), which discusses the historical reality of this social movement which had major repercussions for the kingdom of Valencia during the 16th and 17th centuries. I would also like to mention two other complementary books: Vicent Josep Escartí's study based on memoirs, *Joaquim Aierdi, dietari. Notícies de València i son regne (1661-1679)* (Barcelona, 2000); and Vicent Pitarch, *Llengua i predicació en el Barroc valència* (València, 2001). All three publications and their corresponding research provide a singular view of the evolution of Valencian society and culture.

This review of publications for this period allows me to consider there has been a wealth of historical studies in the Catalan speaking territories, the Balearic Isles, Catalonia and Valencia. They have managed to provide bibliographical information that, although not the most complete, permits me to say that they have achieved new research goals that allow for a better understanding of the history of these territories. This progress, generally speaking, can be seen in previous publications, which encourages me to think that Catalan historiography will continue to follow this path.

JOAN-F. CABESTANY I FORT
(Translated by Roland Pearson)

CONTEMPORARY HISTORY: 2001 (I)

In the last review of publications on contemporary history I was able to present a book that is a fundamental historical reference work, *Diccionari del moviment obrer als Països Catalans*. In a similar vein I would now like to mention the appearance of the third and most recent edition of the *Diccionari d'història eclesiàstica de Catalunya*, jointly published by the Generalitat de Catalunya and the Claret publishing house, and is a further addition to those basic reference books necessary for the progress of historical studies. Similarly, I would like to note the publication of the proceedings from the V Congrés Internacional d'Història Local de Catalunya, co-ordinated by Flocel Sabaté and edited by Avenç under the title *L'estructuració territorial de Catalunya. Els eixos cohesionadors de l'espai* (Barcelona: L'Avenç, 2001). This publication represents a collection of up to date studies on this very important question. Although more limited regarding the territorial area and period covered, I would also like to mention, among these fundamental reference works, the book under the direction of Sebastià Serra, *El segle XX a les Illes Balears. Estudis i cronologia* (Palma: Edicions Cort, 2001). This

includes a number of monographic studies but also offers a very complete chronology and bibliography, an essential reference book for those interested in the contemporary history of the Balearic Isles. A complementary publication in this area is the book by Sebastià Serra, *Els elements de canvi a la Mallorca del segle XX* (Palma: Edicions Cort, 2001).

The area of political history now includes the bibliography of a key figure from the Catalan left wing. The book in question is written by Santiago Izquierdo, *Pere Coromines (1870-1939)* (Catarroja-Barcelona: Afers, 2001). In contrast the veteran historian, Albert Balcells, has brought together a wide range of updated monographic studies that mainly cover the first half of the 20th century under the title, *Violència social i poder polític. Sis estudis històrics sobre la Catalunya contemporània* (Barcelona: Pòrtic, 2001). Violence as a focal point of historical reflection is also the central theme of a broad chronological study centered on an often overlooked area of the country. This is the book by Josep Sánchez-Cervelló, *Conflicte i violència a l'Ebre. De Napoleó a Franco* (Barcelona: Flor del Vent edicions, 2001).

Although probably the result of coincidence, it is worth making note of the appearance of a series of studies that present a collection of articles by outstanding intellectuals that have now become historical sources of the first order. These are as follows: Josep M. Sagarra, *L'ànima de les coses. Articles a La Publicitat (1922-1929)* (Barcelona: Quaderns Crema, 2001); and J. M. Sagarra/J. Pla, *Cartas europeas. Crònica en El Sol, 1920-1928* (Barcelona: Destino, 2001). Both are edited by Narcís Garolera and offer a great deal of information about a decisive period regarding the revolt of the masses. Along similar lines is the book by Carme Puig, *Les col·laboracions de Joan Oliver al Diari de Sabadell (1923-1928)* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001).

As has been the norm in recent years, we historians of the contemporary period of Catalan history can now benefit from the publication of memoirs which will no doubt prove useful for future studies. Among these I would like to highlight the following: Moisès Broggi, *Memòries d'un cirurgià* (Barcelona: Edicions 62, 2001), which focuses on the activities of a doctor during the Spanish Civil War; Marcel·lí Moreta, *Memòries d'un catalanista. 50 anys de vida política a Catalunya (1932-1982)* (Lleida: Pagès, 2001), concerns an individual linked to the Lliga; Maur M. Boix, *Cops d'ull al retrovisor* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001), a particularly interesting study which centers on the world of Montserrat and its cultural initiatives; and finally, Carlos Barral, *Memorias* (Barcelona: Península, 2001), which brings together previous fragmented editions on the life of this writer and editor under one volume.

Hilari Raguer has updated previous studies on the controversial role of the Catholic Church during the Spanish Civil War in, *La pólvora y el incienso. La Iglesia y la Guerra Civil española (1936-1939)* (Barcelona: Península, 2001).

Turning to the end of the Spanish Civil War and the setting up of the Franco dictatorship, I would like to note the collection of articles published in *Actes de les Jornades sobre la fi de la Guerra Civil* (Olot: Patronat d'Estudis Històrics d'Olot i comarca, 2001), as well as the collection of studies published by Carles Santacana (ed.), *El franquisme al Baix Llobregat* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001). The resulting

waves of repression completes this topic in the book by Josep Clara, *Girona 1939: quatre sentències de mort* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001).

Two Catalan historians who are specialists on Africa, Gustau Nerín and Alfred Bosch, deal with a little known area of the Franco regime in, *El imperio que nunca existió. La aventura colonial discutida en Hendaya* (Barcelona: Plaza & Janés, 2001), which clearly demonstrates the limits of the Franco regime's dream of creating an empire. The political relations between the resistance movements inside Spain and those in exile is covered by the new book by Francesc Vilanova, *Als dos costats de la frontera. Relacions polítiques entre exili i interior a la postguerra, 1939-1948* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001). In contrast, Hilari Raguer has published a testimony on the tram workers' strike in, *El quadern de Montjuïc. Records de la vaga de tramvies* (Barcelona: Claret, 2001).

Studies on more recent Catalan history now include the publication of a collection of articles edited by Joan B. Culla which analyze the political party that has been running the Catalan autonomous government, the Generalitat, for the last twenty years. The book in question is *El pal de paller. Convergència Democràtica de Catalunya (1974-2000)* (Barcelona: Pòrtic, 2001).

Finally, I would like to make special mention of two books by Catalan historians who work on areas outside the Catalan territories. First, the book by Ferran Gallego, *De Munich a Auschwitz. Una historia del nazismo, 1919-1945* (Barcelona: Plaza & Janés, 2001) which is a most complete monographic study on nazism. The second, is the book by Santiago Riera Tuèbols, *Ciència, romanticisme i utopia* (Barcelona: Edicions 62, 2001), an original essay which delves into the attempts by a little known Romantic science and which is a new and original contribution by an historian who sets out to link science and society as the focal point of his research.

CARLES SANTACANA I TORRES

UNIVERSITAT DE BARCELONA

(Translated by Roland Pearson)

LINGUISTICS: 2001 (I)

In this issue of the *Catalan Review* we offer you a selection of publications which appeared during the first six months of 2001 on Catalan language and a variety of studies on Catalan linguistics.

BOOKS

The topic of the history of the Catalan language is covered in the publication by Vicent Pitarch, *Llengua i predicació en el barroc valencià* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, Biblioteca Sanchis Guarner, 54),

where the texts, of a religious nature, offer clues to the usage of Catalan in the Valencian county regions in the 17th century.

Another book which also offers an historical orientation on Catalan is by Germà Colón Domènech, *Les regles d'esquivar vocables. Autorial i entorn lingüístic* (Barcelona: Societat Catalana de Llengua i Literatura, filial de l'Institut d'Estudis Catalans, 2001, Treballs de la Societat Catalana de Llengua i Literatura, 3). This is a new contribution to the controversial debate over the authorship of the *Regles*. Colón offers a series of new analyses of some of the rules to argue in favor of Valencian authorship, which was questioned in the study by Dr. Badia i Margarit in 1999. Still on the theme of critical studies of texts with a linguistic orientation, there is the publication by Sebastià Bonet, *Les gramàtiques normatives valencianes i balears del segle XX* (València: Universitat de València, 2001, Biblioteca Lingüística Catalana, 25). Here the author offers a very detailed comparative analysis of the principles of morphology and syntax in the major grammar manuals by Sanchis Guarner, C. Salvador, F. de B. Moll, and Enric Valor, in an attempt to evaluate the process of transmission and adaptation of Catalan grammar rules by Pompeu Fabra in the Valencian autonomous region and the Balearic Isles.

Still on the topic of grammars, I would like to take this opportunity to remind the reader that during the first six months of 2001 two books appeared on the market which focus on descriptions and commentaries covering Catalan grammar: Carme Vila Comajoan, *La llengua catalana com a sistema* (Barcelona: Edicions de la Universitat Oberta de Catalunya, 2001, Manuals 52), which offers an introductory description of Catalan and can be used as a self-learning manual with exercises and key; and Lluís Lòpez del Castillo, *Qüestions bàsiques del català actual. Lèxic i semàntica. Fonètica i ortografia* (Barcelona: Edicions 62, 2001), which are in fact the last two chapters of his *Gramàtica del català actual* (Barcelona: Edicions 62, 1999), that were not included in this earlier publication.

The book by Daniel Recasens and Maria Dolors Pallarès, *De la fonètica a la fonologia. Les consonants i assimilacions consonàntiques del català* (Barcelona: Ariel, 2001, Ariel Practicum), is aimed at a more specialist area. This is an experimental study that deals with the analysis of consonants' coproduction mechanisms in consonant sequences in Catalan, using electropalatographic and magnetometric methods. The results of this phonetic analysis allow the authors to put forward proposals for new criteria for the classification of the adaptation processes among consonants.

Dialectology also features among the new publications for this period with the book by Jaume Corbera Pou, *Caracterització del lèxic alguerès* (Palma: Universitat de les Illes Balears, 2001).

To end this section on single theme works I would like to include a couple of prime examples of university manuals. Margarida Bassols, *Les claus de la pragmàtica* (Vic: Eumo Editorial, Universitat de Vic, 2001), has attempted to put together a basic reader for students of Catalan linguistics. This book presents the theories of scholars on pragmatics, complemented with practical applications and with examples taken from various Catalan text types (spoken and written). Each chapter provides a selected bibliography for further reading on each of the topics dealt with, and at the end of the book there is a glossary of the most relevant terminology on this area. Under the

coordination of M. Antònia Martí Antonín, *Les tecnologies del llenguatge* (Barcelona: Edicions de la Universitat Oberta de Catalunya, 2001, Manuals 53), is a university manual organized into eight didactic modules written by various authors. These modules offer a very complete panorama of present-day research on linguistic resources and tools and are as follows: Javier Gómez Guinovart, "Recursos d'ajut a l'edició. Ortografia, sintaxi i estil;" Joaquim Rafel i Fontanals and Joan Soler i Bou, "El processament de corpus. La lingüística empírica;" Joan Campàs Montaner, "Hipertext. Tècnica d'escriptura i creació;" Juan Alberto Alonso Martín, "La traducció automàtica;" Horacio Rodríguez Hontoria, "Les interfícies en llenguatge natural;" Julio Gonzalo Arroyo i M. Felisa Verdejo Maíllo, "La recuperació i extracció d'informació;" Toni Badia Cardús, "Tècniques de processament del llenguatge;" and Joaquim Llisterrí Boix, "Les tecnologies de la parla." Each module contains an abstract summary, suggested practical, self-testing exercises with a key, a glossary of terms, and a basic bibliography for each topic.

DICTIONARIES AND LEXICAL AND TERMINOLOGY GLOSSARIES

As always, the publication of specialized dictionaries continues at a steady pace illustrating the level of productivity on lexicography. For this six-month period I would like to draw your attention to two new publications from Termcat and one from the Servei de Llengua Catalana at the Universitat de Barcelona.

Joan Mallart i Navarra, *Didàctica de la llengua* (Barcelona: Servei de Llengua Catalana de la Universitat de Barcelona, Edicions de la Universitat de Barcelona, Eumo Editorial, 2001, Diccionaris d'especialitat, 3), is the first dictionary on the teaching of Catalan. As this deals with an interdisciplinary subject the author includes terms pertaining the linguistic content of the book: psycholinguistics, sociolinguistics, pragmatics and text grammar, in addition to terms arising from didactics. It contains 1,535 entries with definitions, variants, equivalents in Spanish, French and English, and a large number of complementary detailed notes.

Termcat, the Terminology Center, has published *Diccionari d'Internet* (Barcelona: Enciclopèdia Catalana, 2001, El Calidoscopi), with more than 1,000 entries in Catalan and English that include acronyms and proper names of programs, programming languages, search engines, on-line services and suppliers, and relevant terminology regarding the net, email, chat groups and e-commerce. The second edition of Termcat's *Nou diccionari de neologismes* (Barcelona: Edicions 62 – Termcat, 2001), offers 4,277 Catalan neologisms from between 1986 and July 2000 standardized by the Consell Supervisor del Termcat, with equivalents in Spanish, French and English, definitions, information regarding the thematic field, and variants.

Within the confines of the research program being developed by M. Pilar Perea around the person and works of Mn. Alcover, there is the book by Antoni M. Alcover, *Mostra de diccionari mallorquí* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, Marian Aguiló, 31), with a brief introductory study on the nature and genesis of this work.

MISCELLANEOUS, CONFERENCE PROCEEDINGS, AND "IN HONOR OF" PUBLICATIONS

With the odd exception, such as the selection of the most important studies on Valencian lexicography by Joseph Gulsoy and Antoni Ferrando (eds.) *Estudis de filologia valenciana* (València: Universitat de València, 2001, Honoris Causa, 15), the remaining miscellaneous volumes relate to publications of conference proceedings and colloquiums on a variety of aspects of general and applied linguistics.

The book edited by Mercè Lorente, Núria Alturo, Emili Boix, Maria-Rosa Lloret, and Lluís Payrato, *La gramàtica i la semàntica en l'estudi de la variació* (Barcelona: Departament de Filologia Catalana de la Universitat de Barcelona – PPU, 2001, Col·lecció Lingüística Catalana, 5), reflects the content of the Col·loquis Lingüístics de la Universitat de Barcelona, CLUB-5 (1997) and CLUB-6 (1998). The first conference, "Variació i diversitat lingüístiques," gathered together various papers by specialists on prosodic phonology, morpho-phonology, syntax and semantics, and pragmatics, in an attempt to broach the question of exploiting the language corpus and the efficient processing of data from recent research, particularly in the areas of territorial overlap. Some noteworthy examples of these are as follows: Joana Rosselló on the acquisition of syntax, Salvador Oliva on intonation, Pier Marco Bertinetto on syllable structure, Enric Vallduví on the informative structure of enunciations, and M. Josep Cuenca on the theory of grammaticism. The CLUB 6 was entirely devoted to studies on meaning under the title "Aportacions de la semàntica a l'anàlisi de l'ús," and the publication is a collection of the papers read by Joseph Hilferty (cognitive semantics), Teresa Espinal (the notion and the limits of meaning), and Manel Pérez Saldanya (semantic change and grammaticism).

Starting from the premise that sociolinguistics has only tangentially concerned itself with the relationship between linguistic conflict and ideology, the Jornades de Sociolingüística in Alcoi 2000 attempted to tackle this binomial issue. Consequently, the book edited by Toni Mollà, *Ideologia i conflicte lingüístic* (Alzira: Edicions Bromera, 2001, Graella, lectures de sociolingüística, 13), is a selection of the papers read and includes those by Rafael-Lluís Ninyoles, Teun A. Van Dijk, Josep R. Llobera, Francesc Espinet, Rafael Castelló, Miquel-Àngel Pradilla, and Xabier Erize.

M. Teresa Cabré, Lluís Codina and Rosa Estopà (eds.) in *Terminologia i Documentació. I Jornada de Terminologia i Documentació (24 de maig de 2000)* (Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 2001, Sèrie Activitats, 7), present a selection of papers read at this conference which focus on the area of terminology, with regard to both documentalists and linguists. I would particularly like to note the following papers: M. Cabré and Lluís Codina, "Terminologia i documentació: necessitats recíproques i camps d'aplicació;" Ernest Abadal, "El control de la terminologia en la recuperació d'informació;" and M. Carme Sans, "Terminologia dels serveis socials. Una experiència de col·laboració entre terminòlegs i documentalistes." Within the same collection M. Teresa Cabré and Judit Feliu (eds.) published *Terminología y cognición. II Simposio Internacional de Verano de Terminología (13-16 de julio de 1999)* (Barcelona:

Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 2001, Sèrie Activitats, 8). This brings together the papers by the following invited speakers and their respective topics: Daniel Dubois (cognitive psychology), Anna Estany (the philosophy of science), and Rita Temmerman (a socio-cognitive approach to terminology). All of these are published in the original language version (French, Spanish, and English respectively). These papers formed the basis of a week of debate between specialists on terminology concerning the acquisition and processing of specialized knowledge.

As always, the Publicacions de l'Abadia de Monserrat undertook the publication of the *Actes del Novè Col·loqui d'Estudis Catalans a Nord-Amèrica* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, Biblioteca Abat Oliva, 230).

SPECIALIZED JOURNALS

Volume 24 of *Articles de didàctica de la llengua i la literatura* (Barcelona: Graó) is a monographic publication devoted to linguistic games with articles by Oriol Comas, Màrius Serra, Begoña Gros, Lluís López del Castillo, and Lluís de Yzaguirre.

Revista de llengua i dret (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya) published volume 34 (December 2000), from which I would like to mention the following articles: "Les estructures condicionals [si p, q] i la seva rellevància en les formulacions legislatives, administratives i jurídiques," by Estrella Montolio Duran; "De la 'normalització' a la 'diversitat' lingüística: cap a un enfocament global del contacte de llengües," by Albert Bastardas Boada; and "Les polítiques lingüístiques als sistemes educatius dels territoris de llengua catalana," by F. Xavier Vila i Moreno.

From volume 20 of *Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Direcció General de Política Lingüística) I would like to highlight the following articles: "La política lingüística del Govern de les Illes Balears," by Joan Melià, General Director of Política Lingüística de les Illes; and "La terminologia de la societat de la informació," by Gemma Mas del Termcat. Finally, from volume 21, I would like to make note of the following articles: "La traducció automàtica i l'experiència del BOE en català," by Rosa Pérez and Judit Rodà; "El Termcat davant els nous reptes terminològics," by Lluís López del Castillo; and "La sociolingüística catalana com a matèria curricular a les universitats estrangeres," by Josep M. Bertran.

MERCÈ LORENTE CASAFONT
UNIVERSITAT POMPEU FABRA
(Translated by Roland Pearson)

LITERATURE: 2001 (I)

A survey of Catalan poetry for this period offers a very encouraging panorama: established poets, critical editions of contemporary classics, anthologies of poetry, and poets who are opening up new avenues and defining their own artistic trajectory. In other words, Catalan poetry is thriving.

The edition *Obra poètica completa* (Edicions 62 - Diputació de Barcelona, 2001) by Jaon Vinyoli is one clear reason for satisfaction, even more so if we allow for the fact that this area of Catalan literature has been lacking for some time. Xavier Macià was responsible for the time consuming task of contrasting and assembling versions of poems by this poet. The result has been well worth the effort.

Perhaps one of the most important new contributions to poetry is the most recent work by Pere Gimferrer. In his latest publication, *El diamant dins l'aigua* (Columna, 2001), this Catalan poet has not left aside the fastidiously refined tone that characterizes his poems, nor abandoned the ever present influence of Rubén Darío, as is evident in the title of this collection of poems. The themes of love, desire, and references to film and death are some of the motifs that Gimferrer reveals through his very personal and developed poetic canvas making him one of the most representative voices of present-day Catalan literature.

Another collection of poems worth mentioning is *Sense mi* (Denes, 2001), by Isidre Martínez Marzo. Along with Josep-Lluís Roda, Martínez Marzo. This is one of the most acknowledged and promising poets, especially since the publication of the collection of poems, *La tristesa de Sòcrates* and *Els adeus*, in 2000. This new contribution to literature takes on the form of the Japanese haiku, illustrating moments in daily life captured with the intensity that comes with meditating on an instant moment. These poems continue to reaffirm a steady trajectory. As for Roda, he has also recently published *L'elogi de la llibertat* (Bromera, 2001).

Jospe Lluís Roig's latest book, *Oasi breu* (Tàndem, 2001), reveals stark poetry that allows the reader to savor this poets view of the world. The decasyllabic verses express his dual vision combining tones of hope and bitterness. In contrast, the most recent collection of poems by Albert Garcia Hernández, *Talaies* (Aguacleara, 2001), is impregnated with the Mediterranean world. It is a familiar world, recreated but interiorized from a personal point of view, inviting the reader to accompany him on a literary journey from the city of Valencia to the sea.

One of the most solid and coherent voices in Valencian poetry is surely that of Francesc Rodrigo, and this is reaffirmed in his latest collection of poems, *Àmfores de foc* (314, 2001), which was awarded the Ciutat d'Elx prize for 2000. This is his fifth book and continues to define the dimensions of his creativity, touching on themes already dealt with such as the passing of time, silence, and memory, expressed with an intensity that takes him to the extremes of exaltation and desperation.

Literary awards have allowed other authors to appear on the scene such as Tònia Passola with her *La sensualitat del silenci* (314, 2001), awarded the

Vicent Andrés Estellés prize from the XXX Premis Octubre. In this second collection of poems she falls into the metaphor of poetic silence, perhaps going to deeply into this topic. This is a poet moving in a direction that still lacks definition.

There have also been publications of important anthologies, one in particular is by Sam Abrams, *Tenebra blanca. Antologia del poema en prosa en la literatura catalana contemporània* (Proa, 2001), which clearly illustrates the importance of this poetry sub-genre. Abrams, in addition to offering a wide range of quality poems, provides the reader with a prologue where he offers an in-depth study and vindicates this particular form of poetry. This is a much needed anthology and compensates for what has been an underdeveloped area in Catalan literature; a very successful initiative.

Also worthy of mention are two anthologies of Catalan poets: Manuel Guerrero, *Sense contemplacions. Nou poemes per al nou segle: Carles Hac Mor, Enric Casasses, Víctor Sunyol, Andreu Vidal, Albert Roig, Xavier Lloveras, David Castillo, Jordi Cornudella, Arnau Pons* (Empúries, 2001); and Ernest Farrés, *21 poemes del XXI. Una antologia dels joves poemes catalans* (Proa, 2001). In the case of the first anthology Guerrero provides a lengthy and detailed prologue where he attempts to outline the creative direction taken by this new generation of poets, offering a selection of unpublished texts by these young poets. In the case of Farrés, he has put together an anthology poets of indisputable value such as Andreu Vidal and Alzamora.

Turning to new publications in the area of playwriting, the first book that that I would particularly like to mention is *Suite* (Proa, 2001) by Carles Batlle. This is an intimist piece, written in 1999, that focuses on a relationship between four characters and the resulting conflict between those who opt for an active attitude to life and those who lean towards passivity and resignation. This book reveals the ascendancy of this well-known author.

Lluïsa Cunillé published *El gat negre* (Pagès editors, 2001), a dramatic text that is located in a boarding house in Germany during the 1930s. It takes place against the background of nazi Germany although this never comes to the forefront. The cabaret genre gives shape to the plot which is drenched in irony.

L'últim dia de la creació (Arola, 2001) by Joan Casas poses the age-old conflict of affection among humans beginning from Adam and Eve. The dialectics of power are expressed in a domestic setting which then goes beyond this spatial limit to become a metaphor for the world as either prison or freedom. This is an intelligent piece furnished with images and stark dialogues. This publication also includes the monologue *Ready made* (1991), a homage to Marcel Duchamp, which questions the tacit understanding between actor and spectator. Taken together these two works reflect on the process of stage performance.

It is in the area of narrative that we find the largest harvest of publications, the fruit of quality literature both in the area of the novel and the short story. One of the most important additions within the panorama of the novel is the book by Baltasar Porcel, *L'emperador o l'ull del vent* (Planeta, 2001), which received the Ramon Llull award for 2000. This novel is set against an historical background, although fiction and creativity take precedence over historical fact. It is an adventure of changing fortunes,

feelings, and a reflection on human existence revealed through the two protagonists, Gérard de Fleury and Honoré Grapain. I highly recommend this book, another successful novel by this writer from Andratx.

The town where Vicenç Villatoro was born, in the year 1965, is the setting for his action novel, *La ciutat del fum* (Edicions 62, 2001), awarded the Prudenci Bertrana prize for 2000. Passion and hatred, that characterized the period after the Spanish Civil War, explode one day, and it is this day which is narrated in this novel. The ethical world of the entire creative trajectory of this author is clearly revealed here in a novel that illustrates the difficulty of being human, maintaining moral dignity, and is expressed through the actions of victims from both sides of the war. This is a highly gratifying read.

As I have said on other occasions, there are many authors who remain faithful to expression through the short story. Books such as *Viatge d'hivern* (Proa, 2001) by Jaume Cabré is one good example. Once again this author uses music to thread together a series of stories on human nature, stark, ironic, and set against a Nordic background.

El millor dels mons (Quaderns Crema, 2001), the latest book by Quim Monzó, is another addition to the world of the short story. This particular collection is divided into three parts. I would like to particularly highlight the second part where Monzó offers a short novel which stands out as the most original piece within this collection, an undiluted example of the best of Monzó's narrative art. The other short stories continue to illustrate Monzó's acidic view of the world with his customary touches of black humor and irony.

In the heterogeneous field of prose there are memoirs, studies of a more literary nature, and text portraits. Recollections and memoirs go hand in hand in the prose of Josep Piera in his book, *El temps feliç* (Edicions 62, 2001). This Valencia poet evokes the happiness of his childhood always linked to the countryside, the Drova garden. This is a poetic and personal view of Piera's world who is clearly becoming an established voice with this new contribution to prose recollections. In contrast, *Cent anys del mil·lenni* (Edicions 62, 2001), by Valentí Puig, is composed in the form of a diary but not anchored in the inner world of recollections or introspection. Instead he focuses his ever lucid and knowledgeable vision of the world on questions that we should consider at the beginning of this new millennium. Although from a journalistic perspective its literary qualities are undeniable.

Moving on, there are other novels that are worthy of mention such as *La felicitat* (Edicions 62, 2001) by Lluís-Antón Baulenas, awarded the Prudenci Bertrana prize for 2000. This is another addition to the tradition of novels that focus on the city of Barcelona at the beginnings of the modern period, which here provides the setting for characters in search of happiness.

Josep M. Fonalleras has published another novel, *August & Gustau* (Empúries, 2001), awarded the Octavi Pellisa prize for 2000. This is a novel with a fragmented structure which obliges the reader to participate in a museum porter's obsession with a painting by Wilen van Hnecht allows himself to be killed by the characters whose names appear in the title following a ritual. Love and chance are the underlying themes here. Vincent Borràs makes use of a similar structure, albeit with less success, in *L'últim tren* (Bromera, 2001), which was awarded the Joanot Martorell prize for 2000.

The plot is confusing at the beginning but as you read on it becomes more fluid. The novel revolves around three temporal axes that combine together to narrate the transformations during the construction of the railway network in the central county regions of Valencia. It is a view of the past that once again illustrates the growing wealth of Valencian narrative.

Tot un caràcter (La Magrana, 2001), is the third novel by Imma Monsó. This book is a milestone in the ascendant career of this author and an illustration of how much she has developed as a writer. Monsó focuses her story on the relationship between a mother and her daughter from psychological perspective.

The writer from Alcoy, Isabel-Clara Simó, presents a most exotic theme in her novel *Hum... Rita! L'home que ensumava dones* (314, 2001), a well-deserved winner of the Premi Octubre for 2000. On this occasion the author delves into the world of the senses. Using the literary recourse of having discovered a manuscript, Simó reveals to the reader the suggestive story of Fael, a man endowed with an extraordinarily developed sense of smell. This becomes his preferred method for communication as he overcomes those difficulties encountered through spoken communication and this novel reveals a most interesting and special love affair.

Another Valencian writer, Jesús Moncho, narrates the life of a well-known highwayman in the Marina Alta in his latest literary contribution, *La pols i el desig* (Bromera, 2001), winner of the Constantí Llombart prize for 2000. The world of highwaymen has always been represented as a kind of myth, but this novel is based on well documented historical foundations and conscientiously researched linguistic studies.

Pascual Mas has also contributed to the revival of the historical novel in *La cara oculta de la lluna* (Bromera, 2001), Enric Valor prizewinner for 2000. Through this novel you can sense the repression and hardship of the post Spanish Civil War period as experienced by two Valencian families. The narrator's voice attempts to recover the historical recollections of the author's parents and grandparents, the story that they were unable to write. Even today this book is essential reading. This same period is the world experienced by the protagonist in the novel by Jordi Coca, *Sota la pols* (2001), awarded the Sant Jordi prize for literature. Here the author offers a portrait of Barcelona during the 1940s and 1950s, a portrait of misery and suffering as experienced by a young boy in that desperate world. In the words of the author himself, it is a profoundly autobiographical work.

The most recent novel by Toni Cucarella, *El camps dels vençuts* (Columna, 2001), is somewhat different from his previous book and illustrates this solid Valencian author's capabilities and skill to adopt different language registers. This work also looks to the past, it is an exercise of applying a moral code attempting to recover the memory of those who were defeated during the Spanish Civil War. The anecdote is the lie a family maintains concerning the identity of one of the family members who was killed during the war. Once again this is a novel that deals with the topic of a collective memory, rigorously and beautifully told.

La taverna del Cau de la lluna (Tàndem, 2001), is the most recent novel by Vicent Usó. Using the literary device of a collection of short accounts, the author offers ten individual accounts (monologues) that offer the reader a

novel of many narrative voices held together by an underlying structural unity. The structure of this book requires the active participation of the reader who has to try and follow the development of characters whose lives are marked by tragedy. A veritable challenge to the reader.

Somewhere along the line between the novel and the essay, fruit of the author's own experiences, is *Davalú o el dolor* (Quaderns Crema, 2001) by Rafael Argullol. Here the author describes the experience of physical pain, a hernia which he names Davalú, and how he struggles with it. This is a reflection which begins at the level of the body to then be elevated to an artistic experience. This is a suggestive theme and unusual in literature.

Another work that is difficult to classify is the latest book by Maria Mercè Roca, *El món era a fora* (Planeta, 2001). Somewhere between essay and narrative, this is a transcription of the testimonies of two women from different social classes and origins. Roca makes the reader reflect on various aspects of the Franco regime: education, sexuality, marriage, and hardships. These testimonies are ordered, recut, and filtered through the literary skills of the author offering a sequence of experiences that, as they unfold, provide a very faithful view of this dark period in our recent history.

In contrast, father Miquel de Batllori has published his *Galeria de personatges* (314, 2001), a panorama of protagonists from the recent past of Catalan culture: portraits, likenesses, homages, opinions on historians, poets and theologians, etc. Here he outlines a cultural universe which helps us to understand the present day.

Josep Ferrer and Joan Pujades have brought to light an historic document on the very personal relationship between J. Coromines and J. Pla in *L'epistolari* (Fundació Pere Coromines – Destino, 2001). This very recent publication offers another dimension to how these two individuals have been represented. Coromines and Pla were very important figures for Catalan culture and this series of letters reveals their deep-rooted friendship and mutual admiration.

Still within the sphere of the essay I would like to highlight *Espill d'insolències* (Bromera, 2001), by the Valencian writer Toni Mollà, winner of the Mancomunitat de la Ribera Alta prize for 2000. This work has caused a series of contrasting reactions that have qualified this book to degrees varying from a great essay to a mere collection of quotations. It takes on the form of a diary then becoming a homage to masterly writers such as Montaigne, Pla and Fuster. By paraphrasing these great literary figures, Mollà explains, drop by drop, those themes that concern him ranging from nationalism to literature. This is a critical view that does not leave the reader indifferent.

My choice of research essay is from the pen of Neus Campillo, professor of philosophy at the Universitat de València. In her book, *El descrèdit de la modernitat* (Universitat de València, 2001), the author carefully analyzes the concepts of modernity and post-modernity from the principles, ambiguity and polysemous nature of these notions. The result is a most serious study in the form of a debate on the present.

Before ending this review of publications in the area of literature, I would like to draw the reader's attention to one of the most important translations that has been published during the period covered by this review. This is *Alcorà* (Proa, 2001), awarded the Crítica Serra d'Or prize, by Mikel d'Epalsa

in collaboration with Joan Perujo and Josep Forcadell (all three from the Universitat d'Alacant). It follows the Egyptian vulgate edition and provides the reader with a contrastive translation aimed at a general reading public. The introduction and studies that accompany the text (including those by others) help the reader to understand one of the leading works from the Islamic world.

Finally, I would like to mention some re-editions of important books during 2001. In particular I would like to draw your attention to: *Gent del meu exili: inoblidables* (Empúries, 2001), by Teresa Pàmies; *La via valenciana* (Afers, 20001), by Ernest Lluch; *Sant Francesc* (Eumo - Societat Verdaguer, 2001), by Jacint Verdaguer and edited by Isidor Cònsul; and *K. L. Reich* (Edicions 62, 2001), by J. Amat-Piniella. This last book is a complete edition restored by David Serrano, from the text that was first published in 1963 in Spanish when some sections were removed by the censor.

ANNA ESTEVE

UNIVERSITAT DE BARCELONA

(Translated by Roland Pearson)

THEATER AND DANCE: 2001 (I)

Among the rattle and hum for this season the most discordant note is once again controversy. The redefinition of the pieces in play on the theater power chessboard have brought about a succession of squabbles, controversial moves, and resignations. If before it was the Teatre Nacional de Catalunya (TNC) that was the main focus of polemic, now it is the turn of that other great theater infrastructure, the Ciutat del Teatre (Theater City), and in particular the incorporation of the Teatre Lliure within this framework. These two institutional projects have taken up most of the efforts made within the public theater. Orbiting around public theater are other interested parties from the private sphere who are laying claim to their own space: some stage production macro-companies that have increased their sphere of influence and pressure; a collective of alternative venues that, grouped in a coordinating axis, are trying to define their own originality; and some long-standing companies that have become true agencies for creativity and exporters of stage shows.

The resulting situation has blurred the frontiers between the public theater and private initiatives. The growing monopolies by entrepreneurial interests, favored by a system of direct or indirect grants falling into the hands of private management, could leave Catalan theater heading towards policies based on strictly commercial criteria. The relentless market forces limit the freedom of creativity, the promotion of diverse aesthetics, and the continuity of the most innovative artistic initiatives. But above all, they are beginning to determine the choice of repertoires and Catalan theater discourse itself. At a time when there is stagnation in the figures for theater attendance, the imperative of immediate profitability can be felt in the

advertising campaigns. There is a proliferation of extremely aggressive media advertising campaigns as well as the offering of imported marketable shows, such as the great musicals. Meanwhile the more defenseless arts or the most radical tendencies in Catalan theater are finding it difficult to develop their enormous potential.

TEATRE NACIONAL DE CATALUNYA (TNC)

The recent seasons of the Teatre Nacional de Catalunya, under the direction of Domènec Reixach, have continued with programs of reviving classic and contemporary plays and the offer of multidisciplinary shows and dance. The productions presented during this period attempted to highlight a contemporary theme and to link traditional and modern stage, text drama, and the most avant-garde undertakings. The three TNC venues embraced a very varied program which favored the consolidation of the TNC's current artistic project. However, some of their offerings have remained below the expectations they generated. They have failed to attract a sufficient number of the theater-going public and have acknowledged the need to please a wider public at the cost of taking less risks and to be simply satisfied with pre-packed stage productions.

From the universal drama legacy one of the lesser-known plays by Frank Wedekind was selected, *Lulu*, directed by Mario Gas. Two other plays by playwrights committed to compromise were: the iconoclastic *Les variations de Goldberg*, by George Tabori; and the thoughtful *Estiu*, by Edward Bond, directed by Alex Rigola and Manel Dueso, respectively. Catalan playwrighting was represented by *Pluja seca*, the first dramatic incursion into the work by the renowned novelist Jaume Cabré, directed by Joan Castells. Among the more avant-garde productions those that stood out were: the minimalist radicalism of *Que algú em tapi la boca*, the final part of *Trilogia 70*, by General Elctrica, captained by Roger Bernat; and the interdisciplinary *Shazam!*, by the French company DCA, directed by Philippe Decouflé. As regards dance, the program allowed for the presence of the following companies: IT Dansa (with choreographies from their repertoire), and Mal Pelo (*L'animal a l'esquena*).

The TNC toasted its new season 2001-2002 with a worthy handful of homegrown productions that shared the common desire to reflect on contemporary reality. The season began with *Món Brossa*, a stage play inspired by the work of Joan Brossa, created and directed by Franco di Francescantonio. This was a fantastic approach to the Brossian universe that settled the TNC's debt with this poet, albeit not with one of his own original works. The other inaugural production was *Translations*, by Brian Fiel, performed by the prestigious theater company Abbey Theater from Dublin, on tour in Europe. From the sphere of text drama, outstanding productions were one contemporary text and two classics: *Gantvets a les gallines*, by the Scot David Harrover, directed by Antonio Simón, that has been performed on the international circuit; *La mare coratge*, by Bertolt Brecht, directed by Mario Gas; and *La dama enamorada*, by Joan Puig i Ferrer, directed by Rafel Duran. Finally, in the sphere of circus the TNC offered *Fa Mi Re*, by Circ Crac.

The difficulties faced by the TNC to encourage theater attendance, further add to its problems of projecting itself within the orbit of Catalan stage as well as the international sphere. Nevertheless, one can begin to detect some timid movements towards an opening up. Thus, for example, the TNC took on the responsibility of putting on three productions by young playwrights to present at the Sitges Teatre Internacional: *La dona i el detectiu*, by M. Sarrias; *Numbert*, by G. Vázquez; and *Cavallitus*, by A. Morcillo. In contrast, by way of an isolated initiative, the TNC opened its doors to the Teatre del Sol de Sabadell, one of the most accredited amateur theater groups, who performed *La bona persona de Sezuán*, by Bertolt Brecht. As regards the TNC's overseas projection, it is taking part in the European Theater Convention, a collection of stage productions from the international circuit, and is searching for a European point of reference which has begun with exchanges with the Abbey Theater from Dublin.

CIUTAT DEL TEATRE - CDT (THEATER CITY)

The other pole of institutionally driven stage activities, the Ciutat del Teatre, took on a more defined profile and unleashed a new battlefield in the war of controversies. Its genesis, just like the TNC, reveals the deficiencies of a theatrical policy that has given priority to party interests over the needs of the Catalan stage. The three bodies that make up the CDT (the Mercat de les Flors, Institut del Teatre, and Teatre Lliure) showed little interest in reconciling their differences and agreeing on the role this macro-structure has to play in the future of the Catalan theater ecosystem. Strictly speaking, the CDT as a cohesive structure is still non-existent and shows no signs of functioning in a coordinated manner. The peculiar statutes of the Teatre Lliure (public theater with an independent program) generated a series of controversies among the institutions and creators and opened up a series of debates and negotiations concerning the project.

The Mercat de les Flors, under the management of Joan Maria Gual, was unable to overcome its demise of lack of definition and continually improvising during recent seasons. This stage space programmed and eclectic program of theater and dance, and within this space premiered two productions that received critical acclaim: *Restes humanes sense identificar*, by the Canadian Brad Fraser, directed by Manel Dueso; and a single performance of *Abans d'esmorzar* and *Hughie*, by Eugene O'Neill, directed by Ernie Martin. In addition, although not so well received, it put on the stage machinery of *La transhumance des riens*, created by Denis Chabrouillet, by the Théâtre de la Mezzanine. As regards dance, the CDT included in its program, with varying degrees of success, the most recent productions by Senza Tempo (*Zahories*), Vicente Sáez (*Fénix*), and Nats Nus (*Ful*).

In the new theater season the Mercat de les Flors opted for abandoning eclecticism in favor of risk and multidisciplinary productions in an attempt to offer a distinct framework. The two venues of the Mercat de les Flors opened their doors to a more clearly expressed program. In the Maria Aurèlia Capmany, the season opened up with *Vamos a llevarnos bien*, by La Carnicería Teatro, a trilogy of the last three transgressive productions by

Rodrigo García seen earlier at the Sitges Teatre Internacional. In mid November the same venue presented *Bi (Dos mons, dues mirades)*, by the company Comediants, a stage performance first shown in Peking, a fusion of diverse languages and aesthetics. In the other venue, Teatre Ovidi Montllor, there was the premiere of *El equipaje del viajero*, by José Saramago, directed and interpreted by Oscar Molina. In addition this venue presented the most recent productions by Carles Alberola, *Paraules en penombra*, based on scripts by Gonzalo Suárez, and premiered in the Espai Moma in Valencia and presented at the Sitges theater festival. In addition it offered, from Pallassos sense fronteres, *No es pot passar*, a reflection on the Spanish Civil War, making use of the popular Spanish Civil War republican expression "They shall not pass", a production aimed at the general public.

The Teatre Lliure, protagonist in the most recent institutional crisis and burning controversies, maintained another transition program exclusively comprised of foreign productions. It revived a work that had had significant reverberations in an alternative venue and opened its doors to another originating from the Balearic Isles: *La noche de Molly Bloom*, by José Sanchis Sinisterra, directed by Lurdes Barba; and *Revés*, by Antonio Tabucchi, directed by Xicu Masó. It also included in its program two dance productions: *Peces mentideres*, by Àngels Margarit (Mudances); and *Pecado pescado*, by Ramon Oller (Metros). Within the Grec program the Teatre Lliure company premiered *Unes polaroids explícites*, by Mark Ravenhill, directed by Josep Maria Mestres, a play by the young British playwright which had a significant impact.

The inauguration of the Palau de l'Agricultura at the foot of Montjuïc hill in Barcelona meant an end to an historic era of the Teatre Lliure and, after a period of 25 years, the beginning of a new adventure now under the guidance of Josep Montanyès. It multiplies the possibilities of promoting theater art with a public service vocation and programming great works ranging from classic to contemporary theater. The new Teatre Lliure maintains stable relations with some companies (like the Comediants or Gelabert-Azzopardi) and has opened up dialogue with other public and private initiatives. In addition to the venue in the Gràcia neighborhood of Barcelona (which is still open), the Teatre Lliure has at its disposal two new venues in its Montjuïc location: the Teatre Fabià Puigserver, and the Espai Lliure, with their own programs. The former was officially opened November 22 with the opera, *L'adéu de Lucrècia Borja*, by Joan Francesc Mira, directed by Carles Santos. The other premiere at the beginning of the 2001-2002 season was *Suzuki I i II*, by the Russian Alexej Xipenko, a contemporary work directed by Àlex Rigola. The Lliure is destined, from the beginning of 2002, to offer an alternative program of diverse activities coordinated by Joan Ollé.

THE PRIVATE SPHERE

The private sphere embraces from theaters belonging to very influential macro-companies managing stage productions, to alternative venues with more modest resources and impact. These programs of each are a response

to differing, and often antagonistic, interests. The companies are constantly searching for guaranteed successes aimed at the general public and minimizing to the maximum the risk of losses, even though this may have allowed for some attempts to cover up the commercial criteria. In contrast, the alternative venues are accustomed to favoring new playwrights and a compromise between quality and risk in their productions, even though there have been some conjuring tricks in their programming.

Two of the privately managed theaters that have programmed productions, which have had the greatest impact for this period, were the Poliorama and the Romea theaters. The first chose the production *Novecento, el pianista de l'oceà*, by Alessandro Baricco, directed by Fernando Bernués and, among others, the updated trilogy by Els Joglars which celebrated the forty years devoted to this theater: *Daaalí*, the last production by this company that triumphed in the Barbican Theater in London; *La increíble història del Dr. Floit & Mr. Pla*; and *Ubú president o els últims dies de Pompeia*. The Romea went from a deliberately commercial production, *Excuses!*, by Joel Joan and Jordi Sànchez, to other more daring works: *Woyzeck*, by Alex Rigola; and *Bodas de sangre*, by Ferran Madico (revived after their premiere at the Grec); and *Amèrika*, based on the work by Franz Kafka, directed by the Italian Maurizio Scaparro.

As regards the alternative venues they persisted in their determination to promote artistic creativity and the training of professionals and public alike. They constituted one of the most dynamic nuclei of creativity and diffusion on the Catalan stage scene with their contributions to cultural diversity. The alternative venues programmed heterogeneous shows ranging from *Ay, Carmela!*, by José Sanchis Sinisterra, or *Okupes al museu del Prado*, by Alberto Miralles, to experiments which have Brossian roots such as *El criptograma vermell o els rituals de Moc-Te-Zuma*, by Hermann Bonnin, or more in keeping with the cabaret genre such as *Adén a Berlín*, by Josep Costa, or performance arts *K.O.S. (fer-se el mort)*, by Marta Galan. They also opened up their doors to contemporary Catalan writers with the premiere of plays by authors such as Josep Palau i Fabre (*La confessió*), Jordi Teixidor (*La ceba*), Joan Casas (*La ratlla dels cinquanta*), Lluïsa Cunillé (*El gat negre*), Enric Nolla (*Tractat de blanques*), Carles Batlle (*Suite*), David Plana (*La dona incompleta*), Mercè Sarrias (*La dona i el detectiu*), and Jordi Prat (*Melodama*).

FRANCESC FOGUET I BOREU
UNIVERSITAT OBERTA DE CATALUNYA
(Translated by Roland Pearson)

VISUAL ARTS: 2000 (II) AND 2001 (I)

Before beginning the review itself I would first like to take this opportunity to applaud the opening of the new Egyptian Museum in Barcelona which is now located on Carrer de València número 284. The person behind this museum, the businessman Jordi Clos, had already made his dreams come true when he put part of his private collection of Egyptology on public exhibition in 1994 (the first museum was located on the Rambla de Catalunya). He has now given renewed protagonism to the 600 pieces that make up his collection which has taken him thirty-five years to put together. It is unique and certainly the most important private collection on Egyptology anywhere in the Spanish state. The new museum covers a total surface area of 2,500 m² and includes a library with more than 9,000 books on Egyptology, a reading room, and an exhibition room for specific theme exhibitions. Visitors will discover an array of objects ranging from the world of the pharaohs (a sculpture of Rameses II, sculptures of high-ranking figures from the Egyptian civilization, and jewelry, etc.), to all those elements related to the world beyond (a bust of Osiris, mummies, sarcophagi, amulets, etc.). This is an exceptional initiative for everyone to enjoy.

Another private productive initiative is the Fundació Francisco Godia, set up in 1998 with the objective of making publicly available an important artistic legacy that Godia has been putting together for some time. In the foundation's permanent location in the Carrer de València, Barcelona, one can peruse the exhibition *Romànic i Gòtic de la col·lecció Francisco Godia*, which offers a review of art from the medieval era from the beginnings of Romanesque to the late Gothic period. It contains works of undoubted value: three capitals from Santa Maria de Besalú that were incorporated into the collections of the Museu Nacional d'Art de Catalunya (MNAC) in 1994 as a payment for the inheritance rights, as well as outstanding artists of Gothic painting such as Jaume Huguet and Juan de Sevilla. There is no shortage of examples of the seated virgin Mary from the Romanesque period, panel painting on the theme of the Virgin Mary, crucifixions, descent from the cross, including one of the collector's favorite pieces *La Verge de la Llet*, attributed to the painter Llorenç Saragossa.

Turning to public institution initiatives, I would like to make particular mention of the Museu d'Art de Catalunya (MNAC), that has allowed a representative sample of its Romanesque art and avant-garde sculptures to travel to Madrid. The Catalan autonomous government, the Generalitat, in an initiative that hopes to bring something of Catalan reality to the rest of the Spanish state, has organized an itinerant exhibition under the general title of *Cataluña, tierra de acogida*. The first of these initiatives is now on show in Madrid at the Centro Cultural Conde Duque. The title of this particular exhibition is *Arte románico y escultura de vanguardia. Colecciones del Museu Nacional d'Art de Catalunya*, and has allowed the public in Madrid to contemplate some of the most emblematic pieces in the collections that begin and conclude MNAC's museum discourse. One example is the *Majestat Batlló*, a polychrome wood cut from the mid 12th century which is exceptional both for the craftsmanship involved and because of its perfect state of

preservation. It should go on record that this is in fact the first time that this piece has been shown outside the permanent exhibition at the MNAC. Also on show from the sphere of Romanesque art are examples of wall murals and panel paintings, as well as liturgical silver/goldsmith craftsmanship and stone sculptures. Avant-garde sculpture is represented by three exceptional craftsmen: Pau Gargallo, Juli González, and Leandre Cristòfol (from Lleida). The pieces that were selected are those which best illustrate the most innovative facets in the terrain of sculptural expression, and with which these artists attained most recognition. *Gran bacant*, by Gargallo, *Cap de Montserrat cridant*, by González, and *Nit de lluna*, by Cristòfol, are some of those which earned them a well-deserved place in the history of 20th century sculpture.

Moving on to another area, this has been a period replete with single theme exhibitions dedicated to artists from the Catalan speaking realms. For example, the Fundació Joan Miró in Barcelona has opened its doors to an overdue posthumous homage to Joan Brossa (Barcelona, 1919-1998), with the participation of a wide range of institutions such as Catalonia's autonomous government, the Generalitat de Catalunya, the KRTU center, the Societat General d'Autors i Editors, the Fundació Autor, the Institució de les Lletres Catalanes, and the Fundació Joan Brossa. The exhibition, *Joan Brossa o la revolta poètica*, has attempted to put on display all the facades of this multifaceted artist. Close to 400 pieces of a diverse nature offer a review of a life dedicated to creativity, punctuated with some exceptional moments such as the period of the Surrealist artists organization, the Dau al Set (Seven-sided Die) and very personal works such as his visual poems or object-poems. The exhibition has not passed over his abundant poetic production, incursions into the world of cinema and theater, his posters, or his street poetry. Above all it emphasized that magic universe (magic, as he himself liked to call it) of Fregoli who he greatly admired and who he claimed accompanied him throughout his natural and artistic life.

In contrast, the MNAC has put on the exhibition *Ramon Casas. El pintor del modernisme*, that brings together 96 works by this emblematic artist of Catalan modernism. The greater part of this exhibition comes from private collections, some of which have not been on public display since they were finished. Those pieces that dominate this exhibition are his paintings over drawings, including original posters that best exemplify this particular area of his artistic production. The exhibition offers a wide range of works from the periods when Casas was most innovative only hinting at those later periods when he lost his leading role in art. One can here contemplate works ranging from his bullfighting themes and famous portraits (of women, especially those done in Paris and also when he returned to Barcelona) to his emblematic posters that date back to the period of the Quatre Gats and the magazine *Pèl & Ploma*.

The MNAC has also devoted a single theme exhibition with an anthological approach to the Majorcan photographer Toni Catany (Llucmajor, 1942) entitled *Toni Catany, l'artista en el seu paradís*. This exhibit brings together 160 photographs which includes, among others, from his first calotypes in black and white (1979-1982) up to his last portable polaroid shots (1994-2000). Different genres (still life, portraits, male nudes, and views of

locations with vestiges of Mediterranean archeological remains) are the subjects used by this photographer to explore an Eden that he himself created and which at no time abandon photographic technique.

The Museu d'Art Contemporani de Barcelona (MACBA) has also paid homage to Catalan creativity, in this case also with a wide range of artists such as Albert Ràfols-Casamada, and Pere Portabella. *Albert Ràfols-Casamada, 1953-2001* is the title of the first of these exhibitions where you can see some 80 canvases in differing formats by this artist, representative of his most fruitful periods of artistic production. It includes drawings, collages, pictorial objects, sculptures, visual poems, literary works, and documentary and graphic material, that illustrate how active he was in the cultural life of Barcelona. It also includes his works from the 1950s where there is a clear influence of Constructivism and abstract poetry, as well as experimental brilliant colors typical of Fauvism, including his large panoramic formats from the 1990s when he incorporated elemental pictograms that transformed his work into musical poems. Ràfols-Casamada offers a wide range of expressive possibilities in his art, always within the context of an unceasing spirit of research.

Històries sense argument. El cinema de Pere Portabella, is the title of the other exhibition devoted to one of the cinematographers most difficult to define on the Catalan cinema scene. Director, producer, active opponent to the Franco regime, and politician, the many-sided personality of Portabella (Barcelona, 1929) demanded a no less individualistic exhibition. The exhibition area combines documents relating to his cinematographic works which can be freely consulted *a la carte* (these include almost all of this films and productions, as well as others in which he participated to one degree or another). There is a reading area with a wide bibliographic selection (Malraux, Resnais, Godard, Bergman, Rosellini, Antonioni, Saura, among others), and a projection area with a regular program (film projections that include short presentations film makers and film specialists).

The IVAM has opened its doors to a new exhibition of its collections of works by the sculptor Julio González entitled *Julio González. Metàfores del cos*. The objective here is to offer a different focus on his work, an initiative that was placed in the hands of a recognized and prestigious specialist from the academic world who opens a series of exhibitions that are put on at this museum every two years. This exhibition, in addition to works from IVAM's own collections, includes 40 drawings, some of them not put on show before from the MNAC collection. The motif for this exhibition is, as the title suggests, the human figure and all related "metaphors": the monumental woman, masks, the dual heads, and the head of hair.

The sculptor Miquel Blay, one the main exponents of Catalan sculpture at the end of the 19th century and beginning of the 20th century, has been the subject of a very successful anthological exhibition at the Museu Comarcal in la Garrotxa, the city where he was born. The exhibition, *Miquel Blay. L'escultura del sentiment*, brings together 125 works (81 sculptures and 44 drawing), where you can survey the trajectory of this internationally renowned artist, running from his apprenticeship period in Olot up to his stays in Paris, Rome, and the years he lived in Madrid where he worked at a professor at the Escuela de Belles Arts. The exhibition has also been on show

in Gerona and Segovia, whilst the Palau de la Música in Barcelona put on an exhibition of 30 of his pieces in the lobby.

In the city of Lleida, the cultural center run by the Fundació "la Caixa" put on the exhibition, *El segle de Cristòfol*, offering a range of art from Lleida from the 20th century and a well-deserved homage to the sculptor Leandre Cristòfol. This exhibition has brought together masterpieces from each selected artist and is organized along chronological lines. It covers from before the explosion of the avant-garde movement illustrated with works by, Jaume Morera, Xavier Gosé, Apel·les Fenosa, and Miquel Viladrich. It then moves on to the 1930s with works by Cristòfol, Enric Crous, Antoni Garcia Lamolla and Josep Viola, finally ending with works from the 1970s and 1980s from artists such as Josep Guinovart, Rosa Siré, Antoni Abad, and Perico Pastor.

I would not like to let this opportunity slip by to underline the chance the public has had, in the exhibition rooms of the MNAC, to admire a selection of the most important works from the Meadows collection, without a doubt one of the most important collections of Spanish art outside the Spanish speaking territories. José de Ribera, Velázquez, Claudio Coello, Murillo, Goya, Picasso, Juan Gris, and Miró are some of the artists whose work is on display under the title, *Pintura espanyola de la Col·lecció Meadows*, with 27 works that demonstrate the good and the best of Spanish painting from the 15th to the 20th century.

As one might expect, art from outside Catalan frontiers has also played a major role within the range of programmed exhibitions during this period, and I would like to make particular note of exhibitions devoted to individual artists. But first I would like to mention an important anthological exhibition on the Fauvist group organized by the Fundació Caixa Catalunya, in their office in the Pedrera building. The exhibition in question, *Els anys fauves. 1904-1908*, has brought together 65 oil paintings and engravings from members of the Fauvist group with the clear objective of illustrating the stylistic coherence of the group and underlining influence on later movements and artists. *Art a Centreuropa. 1949-1999*, by the Fundació Miró in Barcelona, is an historical vision of art produced in countries such as Austria, Czechoslovakia, Poland, Hungary and the former Yugoslavia during the second half of the 20th century. This has doubtless offered a unique opportunity to discover the names of first rate artists and works unknown to most people.

Moving to the topic of exhibitions devoted to individuals, the work of the North American Mark Rothko was the subject of an important anthological exhibition at the Fundació Miró de Barcelona. Meanwhile the IVAM in Valencia has devoted its efforts to presenting an artistic trajectory of the German artist Georg Baselitz, illustrated via 17 paintings and 13 sculptures dating from between 1979 and 1997. The IVAM also offered drawings by the sculptor Alberto Giacometti who copied masterpieces from the history of art, which also allows one to reconstruct his diverse periods of artistic production. The IVAM also put on the exhibition *Frank Lloyd Wright. La ciutat vivent*, the first retrospective presented in Europe of this father of modern architecture, which displayed numerous materials such as plans, drawings, photographs, models, books, furniture and decorative objects. The Museu Picasso in Barcelona put on an anthological exhibition of more than

200 works by the couple Robert and Sonia Delaunay, placing special attention to their years of forced exile when they lived in Spain and Portugal (1914-1921). They were enthusiasts of color, shapes and vibrant rhythms of modern life and pioneers of abstract art, but they were also interested in textile design, fashion, and theater. The Museu Tèxtil offers an exhibition of carpets and tapestries made by this couple.

Finally, I would like to end up by mentioning an exhibition that most certainly has surprised or even disturbed a number of people. This is the *La Col·lecció Prinzhorn: traces sobre el bloc màgic*, that has been on show at the Museu d'Art Contemporani in Barcelona. This is a selection of some 200 drawings by patients from psychiatric centers between 1890 and 1920 that form part of the collection by the Hans Prinzhorn, psychiatrist and historian of German art who put this together in the 1920s convinced that practicing art was an avenue of therapy as valid as any other. Precursor to *art brut*, some of these works form part of the exhibition of degenerate art organized by the nationalist-socialist regime of the 1930s.

ELENA LLORENS I PUJOL
(Translated by Roland Pearson)

MUSIC: 2001 (I)

At the beginning of January René Jacobs, the celebrated counter-tenor and one of the best specialized conductors of baroque music, took to the podium at the Palau de la Música, Valencia, to conduct the concerto version of *Orfeo ed Euridice* by Gluck, with the Argentinean trio of soloists Bernarda Fink, Verónica Cangemi, and María Cristina Kiehr. Also in January, as part of the Palau 2000 cycle, the pianist Alicia de Larrocha appeared in Barcelona and performed music by Enrique Granados with the *Goyescas* cycle as the center piece. Finally, for this month, the French contralto Nathalie Stutzmann came to the Palau de la Música in Barcelona, to perform a program comprising works by Franz Schubert, Richard Strauss, Maurice Ravel, and Francis Poulenc, accompanied on piano by Inger Södergren.

February was a month replete with musical performances and early February provided five noteworthy musical events. Handel's *Orlando* came to the Palau de la Música in Valencia performed by the chamber choir and the Gabrieli Consort & Players ensemble, under the direction of the British conductor Paul McCreesh. The British tenor, Ian Bostridge, appeared at the Auditori in Barcelona with an interesting lieder repertoire. Then there was another performance of Wagner's *Rienzi* or *Last of the Roman Tribunes*, this time a concerto version conducted by Sebastián Weigle with a cast that included names such as Nancy Gustafson, Idiko Komlosi, and Jean-Philippe Lafont, with the Canadian Alan Woodrow in the title role. Also at the beginning of February, the conductor Christoph Eschenbach paid homage to Giuseppe Verdi with a performance of his *Requiem Mass* in collaboration

with the Orfeó Càtala at the Palau de la Música in Barcelona. Shortly afterwards there was the performance of Mahler's 5th *Symphony* at the Palau de la Música in Valencia.

Also in February, in his last season leading the Cincinnati Symphony, Jesús López Cobos presented a program at the Palau de la Música in Barcelona that included, among others, Tchaikovsky's *Sixth Symphony "Pathétique"* and *Fifth Symphony*, Shostakovich's *Concerto for cello n° 1*, the *Concerto in C* by Haydn, and the suites from *El sombrero de tres picos* by Manuel de Falla. At the end of February, the Orquestre Nationale of France arrived in Valencia to perform Rachmaninov's *Second Concerto for Piano*, conducted by the Estonian Neeme Järvi, with the virtuoso pianist Ivo Pogorelich. Also in Valencia around the same time, the Alban Berg Viennese Quartet performed such masterpieces as the *Lytic Suite* by Berg and the *op. 132* by Beethoven, whilst in Barcelona the Basque soprano Ainoa Arteta appeared in the Barcelona Palau 100 cycle with her habitual pianist, Alejandro Zabala, performing songs by Schumann, Liszt, Fauré, and Falla. During the very same dates the Barcelona Symphony Orchestra included a homage to Verdi, under the baton of Lawrence Foster, among its performances at the Auditori in Barcelona. The performance of the *Four Sacred Pieces* resulted in inviting the Orfeón Donostiarra, the children's choir of the Escuelas Pías de Balmes and La Guineu, and the bass Stefano Palatchi, all of whom also appeared in the Prologue of the opera *Mefistofele*, with the excellent collaboration of the maestro Arrigo Boito. Finally for February the soprano Edita Gruberova led the cast of *I Puritani* by Bellini at the Teatro del Liceo in Barcelona.

In March, José Carreras led the cast of *Samson and Delilah* by Saint-Saëns conducted by Stefano Ranzani and with the Greek lyrical mezzo soprano Markella Hatziano and the American bass-baritone Simon Estes. The Staatskapelle de Weimar appeared at the Palau de la Música in Valencia conducted by Georg Alexander Albrecht where the scores on the music stands included the overtures to *Lohengrin*, *Tannhäuser*, and *Maestros cantores*, the *Prelude and Death of Tristan and Isolde*, and two fragments from *The Twilight of the Gods*, ending the performance with *The Ride of the Walkiries* and the delicate and lyrical piece *Siegfried Idyll*. Around the same time the mezzo soprano from Madrid, Teresa Berganza, returned to the Liceo in Barcelona, along with her daughter, the soprano Cecilia Lavilla, with a concert organized by Lirica Privanza, accompanied on piano by Juan Antonio Álvarez Parejo in a program made up of arias and duos by Monteverdi, Handel, Pasiello, Mozart, Mendelssohn, Dvorak, Rossini, Donizetti. The final section of the performance was dedicated to the Spanish light operas, zarzuelas, with scores by Fernández Caballero and Chueca, closing with the famous Habanera from *Don Gil de Alcalá* by Penella. Towards the end of March, the baroque music group, Il Giardino Armonico, as part of their long Spanish tour, arrived at the Palau de la Música in Valencia with a program including the first oratorio written by Handel, *Il trionfo del Tempo e del Disinganno*, conducted by flutist Giovanni Antonini and with an excellent cast of soloists comprising the sopranos Véronique Gens and Laura Aikin, the mezzo soprano Magdalena Kozena, and the tenor Christoph Prégardien.

At the beginning of April, the Palau de la Música in Valencia offered an interesting program comprising two religious compositions by Mozart: *Requiem in D minor* and *Grubmusik* (Funeral music), the last being a cantata which is a moving dialogue between the Soul and an Angel. These were interpreted by the Coro de la Generalitat Valenciana and the Orquestra de Valencia under the baton of Miguel Ángel Gómez Martínez and a prestigious assembly of soloists made up of Marussa Xyni, Natalie Stutzmann, Charles Workman, Paul Arnim Edelmann, and Hanno Müller-Brachmann. Towards the end of April, the Czechoslovakian mezzo soprano, Magdalena Kozena, performed at the Auditori in Barcelona along with the Amsterdam Baroque Orchestra conducted by Ton Koopman, in a program that included music by Bach and Handel.

In May, the Welsh bass-baritone, Bryn Terfel, appeared at the Teatro del Liceo in Barcelona accompanied on piano by Malcolm Martineau interpreting lieder and melodies by Schumann, Schubert, Fauré, and Duparc. This selection was complemented by the performance of some popular English songs, confirming Terfel's unequalled skill interpreting these. Then there was the arrival at the Coliseo in Barcelona of *Aida* by Verdi, conducted by the French Bertrand de Billy with a cast led by the Belgian soprano from African Isabelle Kabatu, the Armenian tenor Gegam Gregorian, the American mezzo soprano Dolora Zajick, and the Catalan Joan Pons. Around mid May, the Liceo in Barcelona offered a session of early music with the *Canti guerrieri e amorosi*, and a collection of madrigals, *in genere rappresentativo*, composed by Claudio Monteverdi. The soloists who performed were: Montserrat Figueras, Elisabetta Tiso, Gloria Banditelli, Carlos Mena, Lambert Climent, Francesc Garrigosa, Furio Zanasi, and Danielle Carnovich, along with the Capella Reial de Catalunya and Le Concert des Nations, conducted by Jordi Savall. At the end of May the same stage welcomed the British soprano Felicity Lott and the Scottish mezzo soprano Ann Murray to close the cycle of programmed recitals at the Coliseo, accompanied by the pianist Graham Johnson, interpreting works by Lachner, Schumann, Schäffer, Gounod, and Rossini.

At the beginning of June, the Palau de la Música in Valencia closed what had been an important season with a concerto version of Verdi's *Don Carlo*. This was conducted by Miguel Ángel Gómez Martínez, with soloists Ana María Sánchez, Leandra Overman, César Hernández, Renato Bruson, Roberto Scandiuzzi, and Eric Halfvarson. In mid June Handel's *Giulio Cesare* arrived at the Teatro del Liceo in Barcelona with the English conductor Harry Bicket, and Ann Murray in the role of Cesar along with Ángeles Blancas, Peria Petrova, Ewa Podles, Christopher Robson, and Itxaro Mentxaca.

LAURA GARCÍA SÁNCHEZ
(Translated by Roland Pearson)