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CULTURAL INFORMATION
FROM CATALAN SPEAKING LANDS

(July-December 1987)

HISTORY

We can point out, at this second semester of 1987, the contribution made in the medieval and modern historiography of Catalonia through the work of Victor Ferro *El Dret Public Català. Les Institucions a Catalunya fins el Decret de Nova Planta* (Eumo Editorial. Vic 1987). A work written by a lawyer and not by an historian or by a law historian, this means a contribution with his own professional methodology of an specialist of public law, that in this case makes a careful investigation of the sources of legal types poorly valued by the majority of those scholars of history for lack of knowledge of the Catalan law. The study is organized around the institutions of the sovereign government: The Crown of Aragon and Catalonia; the ecclesiastical body, and the baronial and bourgeoisie classes; the General Court and the «Diputacio del General». All these are basic Catalan institutions of the x and xviii centuries. This publication can be considered a model one, and though there are very concrete aspects which are very debatable, its quality surpasses any type of criticism.

Atlas Històric de Catalunya. Anys 759-992. Blanes. Mapa econòmic i toponímic. Full 20-1 (Mirador Edicions. Barcelona, 1987). It has published its fifth part which will be completed with political and ecclesiastical maps. The task of investigation of Jordi Bolòs and Victor Hurtado in the removal of the previous documents in the year 1000 and those from the cartographer and designer Josep Nuet surpasses the limits of a personal task and requests the institutional help in order to be able to bring about to the fullest this gigantic undertaking of a study of the beginnings of Catalonia. Completing the theme of the historiographical source is the publication of the *Col·lecció diplomàtica del Monestir de Santa Maria de Solsona: el Penedès i altres llocs del comtat de Barcelona (segles X-XV)* by Antoni Bach (Generalitat de Catalunya. Servei d'Arxius. Col·lecció Fonts i Estudis. Sèrie Fonts, 1). It deals with the edition containing 137 documents (965 to 1437) preserved in the Archives of the Solsona Church and important not only for the study of this ecclesiastical institution but also for the and economical history of Penedès and other regions of the old County of Barcelona.

There has been translated into Catalan the principal work by the North American Jesuit Robert I. Burns with the title *Colonialisme medieval. Explotació postroada de la València islàmica* (Tres i Quatre. Biblioteca d'Estudis i Investigacions, 9, València, 1987), edited in 1975 by Princeton University Press. This translation brings forth the new developments collected by the author over a period of ten years research concerning certain concrete aspects and for this can be considered an updated version. This work is made complete with the collection of the works of R.I. Burns published by the same publishing house with the title of *Jaume I i els valencians del segle XIII* (Valencia, 1981). These two books permit a modern and renewed vision of the Catalan history of the xiii Century, of its principal representative King Jaume the Conqueror and of his most important heroic

deed the conquest of the Kingdom of Valencia from Islam and its incorporation into the Catalan speaking territories.

A theme underrated in the investigations is the history of art: For this we must point out the publication of *La España Gótica. Cataluña/1. Tarragona y Lérida* (Ediciones Encuentro. Madrid, 1987) a work of collective writing, of such authors as Xavier Barral, Emma Liaño and Joan Sureda. It doesn't deal with an exhaustive research of gothic art; according to the habits of this publishing house, only emphasizing the most important monuments of the regions of Tarragona and Lleida, with a predominance of illustration over text.

The last work that we must review will be the second volume of the *Calaix de Sastre* (1792-1794) of Rafel d'Amat i de Cortada, Baron of Maldá. In this volume it is necessary to point out, as a principal motive of the preoccupation of this memorialist, the «Guerra Gran», the war against the French Revolution, received with great enthusiasm by the majority of the Catalan people and that ended in 1795 with the most extraordinary failure of the Spanish army and the disillusionment of the Catalans, who after 1714 had returned to act as a political and military force within the monarchy and the Spanish state.

Altogether, it is necessary to assess these last months of 1987 as being positive for the investigation of the Catalan history as much medieval as modern. As is usually seen, there are more books on the subject of medievalism, than about modern history which can serve to reflect the vast number of investigations in the area of medieval history.

The Catalan contribution in contemporary history during the second half of 1987 has been particularly interesting. Standing out among others are the manuals — element always revealing of the level of understanding of a determined discipline, — the collective works, the institutional enterprises, the individual monographic investigations, and the state of affairs. There is also the tendency to continue publishing collections of texts, which are very operative tools facing the educational projection of historical research and also being another means for the partial publication of the investigations that are being made.

The first issue to discuss is the appearance of the last manual of contemporary history of Catalonia, the work of Josep Termes, *De la revolució de setembre a la fi de la guerra civil* (1868-1939); the work is included in the collection of «Història de Catalunya» directed by P. Vilar and published by the Edicions 62 of Barcelona. Entered in the category of general works, of this new contribution of J. Termes, we want to point out the revaluation that he makes of the «Canovista» Restoration period so frequently forgotten; at the same time we can emphasize the effort that the author carries out in order to incorporate cultural and institutional elements into the Catalan dynamics, which is clearly viewed from the double perspective of being a region-nation that critically incorporates itself within the general dynamics of the contemporary Spanish state.

Finally we note the usefulness of the broad bibliography that Termes inc-

ludes at the end of his book, organized by subjects. It is an accurate indication of the intellectual itinerary of the author who has reflected a great deal on these matters.

The second element to point out is the appearance of volume 1 of number 19 of *Recerques. Història. Economia. Cultura*, dedicated monographically to serve as «Homenatge a Pierre Vilar»; we point out that with this number, the magazine seems to return to the interdisciplinary range in interest that had characterized it in previous stages and that appeared to have lost out in favor of a certain specialization in themes of economical history. This edition is filled with the works of Alfons Barceló, J. Fontana, Ramon Garrabou and J. Pujol, Joan Ll. Marfany, Jordi Nadal, Núria Sales, Jaume Torras, and R. Zangheri.

In the field of institutional history, progressively important in Catalonia, the Diputació of Barcelona and the Diputació of Valencia have still been the predominant ones to favor this type of research. The second one, above all through the «Institució Alfons el Magnànim». Referring to the Diputació of Barcelona, the two volumes of the *Història de la Diputació de Barcelona* have appeared, coordinated by Professor Borja de Riquer and that in a finalized set will signify an important tool in the understanding of the Catalan life of the period. This institutional work can be completed with the publication also by the Diputació of Barcelona of the two volume of *La Joventut a Catalunya el segle XX*; a monographic work coordinated by Professor Enric Ucelay Da Cal which contributes materials of interest and points of views unpublished for the study of Catalonia of the period.

The study of the movements, parties, institutions, and popular culture seems that it returns to recuperate the preeminent place of the previous years. We point out here the excellent study of the anarchist Catalan trend of the thirties and of the working-class movement from the crisis of the dictatorship of Primo de Rivera to the outbreak of the Civil War, carried out by Eulàlia Vega, *Anarquistas y sindicalistas (1931-1936)* published by the «Institució Alfons el Magnànim. Institució valenciana d'estudis i investigacions». The study of the Republican trend is one that has received a privileged attention during the period that we are concerned with, until the point that we can think that very soon we could completely incorporate it into the more general outline. We point out here the work of Angel Duarte, *El republicanisme català a la fi del segle XIX* (Eumo Edition of Vic) and the 2 volumes of Alfred Pérez Bastardas, *Els republicans nacionalistes i el catalisme polític: Albert Bastardas i Sampere (1871-1944)*, doctoral thesis of the author that Edicions 62 now publishes.

Finally we would like to comment on the always useful chapter of the collection of texts. In this period there has appeared a new collection, «Ariel, Textos de Historia» coordinated by Professor Bernat Muniesa. The first volume, compiled by the author, entitled *El discurso jacobino en la revolucion francesa*; the second volume, coordinated by Isabel de Cabo, entitled *Los socialistas utópicos*. In the alrea-

dy old collection «Biblioteca dels Clàssics del Nacionalisme Català» (Ed. de la Magrana. Diputació de Barcelona. Volume 18) the work *La Qüestió Regional* by Miquel dels Sants Oliver has appeared, edited by Gregori Mir.

J. CABESTANY AND J. CASASSES

LINGUISTICS

This period has been particularly productive concerning the editions about the diverse aspects of Catalan linguistics. The most recent needs that have emerged from the process of the deep understanding of the reality of our language stimulates the specialists to plunge themselves into the different environments that affect it so that they can carry out, more often and reliably, the theoretical analysis and the descriptions in general.

The continuity is shown in the publication of the most important, specialized journals. Of *L'Espill* number 25 has been published (Eliseu Climent, Editor. València, October 1987). Of *Randa* number 22 (Curial Edicions Catalanes. Barcelona 1987). From *Límits. Revista d'Assaig i d'informació sobre Ciències del Llenguatge* number 3 (Empúries, Barcelona, November 1987). The *Arxíu de Textos Catalans Antics (ATCA). Anuari per a l'edició i estudi de textos catalans anteriors al segle XIX* has arrived to number 6 (Fundació Jaume Bofill. Barcelona, December 1987). Number 2 of *Llengua i Literatura. Revista Anual de la Societat Catalana de Llengua i Literatura* (Subsidiary of the Institut d'Estudis Catalans) (Institut d'Estudis Catalans and Curial Edicions Catalanes. Barcelona 1987). *Estudis i Documents*. I of the Institut d'Estudis Penedessencs contains a work of toponymy by Ramon Puigcorbè i Tíó «Toponímia penedessenca. Assaig etimològic», Vol. I. of *Alt Penedès* (Institut d'Estudis Penedessencs. Barcelona 1987). In volume 1 of *Collegats. Anuari del Centre d'Estudis del Pallars* 1987 the article of Aureli Barrull i Altarriba and Ramon Sistac i Vicén «Fronteres polítiques i dialectals a La Terreta (Ribagorça)» (pages 87-98) has been included. *Anàlisi. Quaderns de Comunicació i Cultura*. 10/11 of the Journalism Departament of the School of Communications of the Universitat Autònoma of Barcelona (December 1987) concerns itself with the general problems of the modes of social communication, the area particularly important for the linguistic normalization of Catalan. *Els Marges. Revista de Llengua i Cultura* (Curial Edicions Catalanes. Barcelona, May 1987) has just published number 37. *Com ensenyar el català als adults. Butlletí del Gabinet de Didàctica del Departament de Cultura de la Generalitat de Catalunya* (Barcelona. Dec. 1987) celebrates with the edition of the number 15 the first five years dedicated from the number 0 to the raising of questions about the didactics of the language. The «Societat d'Onomàstica» has published number 19 of its *Butlletí Interior*

(Barcelona, September 1987) dedicated to the Twelfth Conference in Sabadell (April, 10-11, 1987) and number 20 *Butlletí Interior. Antroponímia, Toponímia i Bibliografia* (Barcelona, Dec. 1987). *Caplletra. Revista de Filologia*. 2 has appeared directed by Antoni Ferrando (Consorci d'Editors Valencians, S. A. Gregal Llibres. València 1987). Number 14 of the *Quaderns d'Alliberament* is dedicated to the Valencian Country: «País Valencià, País desconegut» and the contributions which deal with the sociolinguistic situation predominate (Edicions de la Magrana. Barcelona, Dec. 1987).

Concerning miscellaneous items, we point out *Homenatge a Josep Vallverdú. Vida i obra: Treballs dedicats* (Edicions de l' Institut d' Estudis Ilerdencs. Lleida, 1987); *Estudis de Llengua i Literatura Catalanes. xiv. Miscel·lània Antoni M. Badia i Margarit*. 6 (Publicacions de l'Abadia de Montserrat. Montserrat, July, 1987) and *Estudis de Llengua i Literatura Catalanes. XV. Miscel·lània Antoni M. Badia i Margarit*. 7 (Publicacions de l' Abadia de Montserrat. Montserrat, Nov. 1987).

In the section of the minutes of the scientific meetings the Facultat de Filologia «of the Universitat de Barcelona has edited *Lenguajes naturales y lenguajes formales. Actes del II Congrés de Llenguatges naturals i Llenguatges formals*, directed by Carlos Martín Vide (Barcelona, 1987) with contributions which make a reference to Catalan linguistics». «Publicacions de l'Abadia de Montserrat» has published *Actes de les Segones Jornades d'Estudi de la llengua normativa* directed by Maria Teresa Cabré, Joan Martí, Lidia Pons and Joan Solà (Montserrat, Oct. 1987). It is worth to mention the appearance of the collection «Documents de Filologia Catalana», directed by Joan Solà that tries to bring to light our linguistic and philological past. At the moment it includes the two published titles: *Escrips lingüístics* by Antoni de Bofarull, supervised by Jordi Ginebra (Alta Fulla. Barcelona, Oct. 1987) and *Gramàtica i apologia de la llengua catalana* by Josep Pau Ballot, supervised by Mila Segarra (Alta Fulla. Barcelona, Oct. 1987).

In the section of dictionaries and vocabularies there has been interesting works of specialized lexicon edited, such as the one by Pep Vila *Bocavulvari Eròtic de la Llengua Catalana* (El llamp. Barcelona, Nov. 1987), the one of Miquel Angel Estévez and Joan Rubiralta *Vocabulari de perruqueria i bellesa* (Generalitat de Catalunya, Departament de Cultura. Barcelona, Dec. 1987), the one by Joan Abadal *Diccionari de filatèlia* (Edicions Fausí. L'Hospitalet del Llobregat, 1987). Víctor Mainat Jou has published the *Diccionari de sinònims i contraris de la llengua catalana* (Edicions Cap Roig. Barcelona, 1987). The important work of Joan Coromines *Diccionari Etimològic i Complementari de la Llengua Catalana* (Curial Edicions Catalanes Barcelona, July 1987) is already in Volume VII (R-SOF).

In the linguistic analysis of the old texts to relevant to our language it is necessary to mention the outstanding work of Maria Dolors Farreny i Sistac *Procés de Crims del Segle XV a Lleida: Transcripció i estudi lingüístic* (Institut d'Estudis Ilerdencs. Diputació de Lleida. Lleida, 1987).

The interest for bringing to light the linguistic reality of Catalan in its totality (formation, history, description, etc.) is the object of the work of A. Ferrando, M. Nicolàs, M. Pérez Saldanza and V. Salvador *Invitació a la llengua catalana* (Gregal Llibres. València 1987). Pere Marcet i Salom has published a *Història de la llengua catalana. I. Dels orígens al segle XVIII* (Teide. Barcelona, 1987), that compiles other manuals of large circulation about the same theme.

Within the polemic that still persists about which Catalan is necessarily to be used in the means of communication Xavier Pericay has directed the preparation of the work *Un model de llengua pels mitjans de comunicació. Llibre d'estil del «Diari de Barcelona»* (Empúries. Barcelona, Dec. 1987) and also Xavier Pericay, on the same topic, has written a prologue and has concerned himself with the edition of *L'altra cara de la llengua* (Empúries. Barcelona, Oct. 1987). Still around the conflicts that generate from the rules and regulations along the same lanes of scientific research, Joan Solà has published *Qüestions controvertides de sintaxi catalana* (Edicions 62. Barcelona, Oct. 1987).

As experimental works we underline the one of Maria Conca *Paremiologia* (Biblioteca Lingüística Catalana. Universitat de València. València 1987) where she penetrates into the complex world of the stereotypes of the language (expressions, idioms, savings), That of A. Briz and M. Prunyonosa *Sintaxi i semàntica de l'article* (Biblioteca Lingüística Catalana. Universitat de València. València 1987). We discover more aspects of the linguistic, grammatical task of Fabra in the book by Joan Solà *L'obra de Pompeu Fabra* (Teide. Barcelona, 1987). Daniel Casany in *Descriure escriure. Com s'aprèn a escriure* (Empúries. Barcelona, Dec. 1987) intends to inquire into the complex mechanisms of the technique of linguistic production. Antoni M. Badia i Margarit in *Coherència i arbitrarietat de la substitució lingüística dins la «Crònica» de Jaume I*, discussion read in the inaugural session of the 1987-1988 course of the Institut d'Estudis Catalans (Institut d'Estudis Catalans. Barcelona, 1987), analyses the motivations and the character of the changes of rules in the above-mentioned work. Xavier Lamuela in *Català occità, friülà: llengües subordinades i planificació lingüística* (Quaderns Crema. Barcelona, Dec. 1987) deals with the contrastive analysis of the languages that have in common difficulties of existing with normality. The attempts of Xavier Tudela *Catalans de fora. 2* (El llamp. Barcelona, 1987) centers itself around aspects of Catalan sociolinguistics. The work of Joaquim Arena *Escola catalana, el nom no fa la cosa* (La Llar del Llibre. Barcelona, Dec. 1987) deals with the difficulties of the linguistic normalization within the scholastic atmosphere. We cite still the collective work *Tele/Estel, Arreu, Orifloma, Canigó i Presència. Cinc revistes catalanes entre la dictadura i la transició* by Josep Faulí, Ignasi Riera, Josep M. Huertas, Xavier Dalfó, Isabel Clara Simó, P. Lanao, C. Vinyoles (Diputació de Barcelona. Barcelona 1987).

Finally we speak of the already new bibliographical developments and it is necessary to cite the second revised edition, corrected and amplified, of the *Bi-*

bibliografia bàsica per a biblioteques públiques (Generalitat de Catalunya. Departament de Culture. Barcelona, 1987).

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LITERATURE

The first semester of this year ends with the celebration in Valencia, of the International Congress of Intellectuals and Artists, organized by the Minister of Culture of the Valencian Generalitat with the motive of a fiftieth anniversary of that mythical «Congress of writers for the defense of the culture» celebrated in the year 1937 in Valencia and Barcelona. Marked since the beginning with controversy, the writers in the Catalan language were hardly represented with no more than just a few reports, in spite of being presented collectively. It analyzes and points out the marginalization in which the Catalan culture of the Valencian country had been subjected to in the last fifty years. In spite of all the institutional paraphernalia and of the presence of the writers and intellectuals of diverse countries, the contribution possibly the most positive of the congress has been the publication of the acts and reports of the two previous Congresses, the one in 1937 and the other of Paris in 1935. The celebration, also in Valencia, was of major interest to the writers, coinciding with the Octubre de Tres i Quatre awards, of the Fourth Meeting of Gallegos, Basques, and Catalans, in which the topics about the problems and the relationships between these three literatures were discussed.

Concerning directly with the Catalan publications of this semester, it is worth mentioning the contribution, as is common, of the prized books of this meeting: *I Encara* by Felícia Fuster in poetry, and *Vol Nocturn*, by Gemma Lienas in the area of novels. The experimental award was not given out and therefore collected for the next meeting. In the field of narration, it is necessary also to point out the contribution of *Espurnes de Sang*, by Antoni Serra and the first novel, also of the black genre, of a young Valencian writer, *In Articulo Mortis* by Victor Mansanet, just as *Quan traslladeu el meu fèretre*, by Jaume Fuster. They point out in other fictions the publication of *Questió d'amor propi*, by Carme Riera, *Amnèsia* by Màrius Serra, *El Mossèn*, by Isabel C. Simó, biography of Verdaguer in novel form, *Diari de campanya*, by Manuel Joan Arinyó or *Sauna*, second incursion in the novel of Maria Jaén. And *Els anys i els dies. II. Els intocables* by Jaume Vidal Alcover. We mention also the contribution of the second volume of *Obres Completes, Narracions*, by Joan Peruchó; *Línia* by Màrius Serra; *Paisatges de sorra*, by Miquel López Crespi; *Infecció*, by Sergi Pàmies; or *Alcoi Nova York*, by Isabel Clara Simó, the section of short narratives. Josep Piera, as a result of a long stay in

Naples, has given us a magnificent book of prose with *Un bellíssim cadàver barroc*. We mention among the numerous collections of poetry *La pell de violí* by Miquel Martí i Pol, *Teoria* by David Jou, *Llum de pluja* by Joan Margarit, in a bilingual edition; *Urc del cos*, by Guillem Viladot; *Palau d'hivern*, by Àlex Susanna; *Teoria del desamor* by Josep Manuel Blasco; *Auques i espantalls*, by Miquel DescLOT; *Aquelles cordes del vent*, by Felícia Fuster; *En aquest dau del foc*, by J. M. Sala Valldaura; *Equipatge de set*, by Pep Ballester; *Tercer matí* by Victor Batallé; *Signe i desig* by Agustí Pons; *La Medusa*, by Joan Perucho; *El Jove*, of Blai Bonet; i *Elegies* by Jaume Pomar.

In the experimental section and literary studies, it is worth mentioning the two contributions of Giuseppe Grilli, *El mite laic de Joan Maragall i Ferrateriana i altres estudis sobre Gabriel Ferrater*; the study by Josep Miquel Sobrer, *La doble soledat d'Ausias March*; *Psicoanàlisi i dona a l'obra de M. Rodoreda*, by Joaquim Poch; *La narrativa valenciana de preguerra*, by Assumpció Bernal; *Carles Riba. La vessant alemanya del seu pensament i de la seva obra*, by Manuel Balasch; the anthological collection *Protagonistes femenines a la «Vita Christi» d'Isabel de Villena*, by Rosanna Cantavella and Luisa Parra. An excellent monograph about the islands is *El Teatre burlesc mallorquí. 1701 i 1850*, by Antoni Serra Campins, and an uncertain approximation to the Catalan poetry of the Seventies and Eighties, the collection of articles by J. M. Sala Valldaura, *L'aguila en el fil*. It is necessary finally to point out the beautiful and intelligent commentaries of Marià Manent in her book *Rellegint* and the reprint now in Catalan, of *L'hora del lector*, followed by *Poesia, realisme, història* by Josep Maria Castellet.

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MUSIC

The summer of 1987 was host to a wide variety of concerts and festivals held throughout Catalan-speaking lands. Prada's Pau Casals Festival held a commemorative concert with the Claret Brothers, Pasquier, Lethiec and Engel, and also continued its «International Academy of Music» with its specializations in string and wood instruments. The Castle in Perelada began its first International Festival of Music with the title *Mozart and Salieri*, in which interesting works like *Mozart and Salieri* by Rimsky-Korsakov and *Falstaff* by Salieri were performed. Several summer courses were held and some, such as Girona's Course in Musical Interpretation directed by Carles Guinovart, are growing both in number of participants and in interest on the part of the public.

The 1987-88 season began with two silver anniversary celebrations, that of the Barcelona International Festival of Music and that of the Francesc Viñas

Voice Competition. The Barcelona International Festival, which has been organized at different times by «Joventuts Musicals» of Barcelona, the «Fòrum Musical» and the city government, had always organized an interesting cycle of concerts in October. We should take special note of this year's initial concert, held in the Royal Chapel and conducted by Jordi Savall, and the concert held in Santa Maria del Mar in which *Confluències*, a new work by David Padrós which takes full advantage of the Basilica's acoustics, was performed. Also outstanding was the performance of the *War Requiem* by the City of Barcelona Orchestra; in some ways this concert became the farewell to the Barcelona International Festival, as it will not be held in the future. The 25 years of the Viñas prize, now considered one of the most prestigious voice competitions, was marked by the presence of Magda Olivero, Virginia Ziani and Gino Vechi as invited artists. A new part of the competition included a special session in the Gran Teatre del Liceu on *Il trittico* with singers who had come to the attention of the public in past competitions.

The Catalan Association of Composers sponsored the Third Catalan Exposition of Contemporary Music during the first two weeks of November. Like previous editions, the program offered a wide range of contemporary music compositions. The collaboration with the Gruppo Strumentale «Musica d'Oggi» made contact with contemporary Italian music possible, and that with the group LIM did the same for contact with Spanish music. One of the sessions was devoted to electronic-acoustic music.

The work *Tèxtils* by Lluís Callejo was performed in honor of the recently deceased composer. In addition, we would like to make special mention of the composition *Colors* by Josep Manuel Berenguer, in which natural and electric sounds mix with video images to produce a most suggestive result.

November is also the month in which concert series, which are becoming more and more numerous and ambitious in nature, begin. Ibercamara began its fourth season with the Symphonic Orchestra of Montreal, and continued with appearances by Victoria dels Angels and Alicia de Larrocha, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. The Caixa de Pensions Foundation also began its concert series; this year the concerts were grouped together rather than being part of series on Early music, Romantic Music or religious music. We should make special mention of the presence of the Juillard Quartet and the Sixteen Choir and Orchestra, which performed an austere version of Haendel's *Messiah*. The City Orchestra of Barcelona under the leadership of Franz Paul Decker also began its season; this orchestra, which last year experienced both musical and organizational problems, is back on its feet and is capable of very good performances.

The Orchestra of the Free Theater (L'Orquestra del Teatre Lliure), which under the direction of Josep Pons has quite successfully put together a contemporary repertoire, began its series with an entire concert devoted to Ravel and the

Apaches. Its subsequent concert was also dedicated to a single theme — the subject was Robert Gerhard and works such as the *Cançoners de Pedrell* and *Leo* were performed. Finally the Euroconcert series, organized by Antoni Sabat, began with a performance of Vivaldi's *Gloria* and *L'Olimpiade* by the Madrigal Choir of Budapest and the Sant Jordi Choral Singers.

The Gran Teatre del Liceu began its season, as always, with ballet. This year the Maurice Bejart Ballet Company performed *Seven Greek Dances* and *Bolero*, a very popular work by this French choreographer. The opera season then began with Puccini's *Il trittico*, starring Maria Chiara, Olivia Stapp and Rolando Panerai. It was followed by the Liceu's own production of *Tannhäuser*, under the direction of Josep Maria Espada and with a rather controversial set design by Ricard Salvat. Then the National Lyric Theater from Madrid presented its Hollywood-style production of *Mefistofele* directed by Emilio Sagi. In Sabadell, the city's Friends of the Opera Society sponsored *Nabucco* with Adelaide Negri, Santiago Incera and Juan P. Garcia Marques.

Worth special mention is the creation of the Kraus Catedra, an endowed chair at the Liceu Conservatory. We should also like to note the first prize awarded to Carles Trepàt in the Toronto Guitar Competition.

The musical life of the rest of the Catalan-speaking lands is also on the increase. This year marked the Third International Festival of Contemporary Music of Alacant, with works by A. Sardà, Claudio Prieto, Ernesto Halffter, Moreno Buendia, José Peris, Albert Llanas, Sergio Barroso, among others. Valencia has recovered much of its musical life with support from the Valencian authorities and with the addition of the Palau de la Música i Congressos. The fall season was quite varied with performances by the Municipal Orchestra directed by Manuel Galduf, the Philharmonia Orchestra with soloist Salvatore Accardo, the Pro Musica Antigua group and the Grup Sema (both from Madrid), and Claudio Abbado leading The Chamber Orchestra of Europe. To this list we must add the concert series by the Valencian City Band and that by the Valencian Philharmonic Society, which under the direction of Mario Monreal performed the *Sonates per piano* by Beethoven. Finally, we would like to mention the I Week of Organ Music, held at the end of November in honor of Joan Bta. Cabanilles' birth 275 years ago, the I Week of Valencian Music, which is devoted to presenting new works by Valencian composers, and Ensembles '88, the series of 20th century music organized by the Valencian Association for Contemporary Music.

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UNIVERSITAT DE BARCELONA

VISUAL ARTS

The artistic panorama of the last second half of 1987, pertaining to the exhibitions, has been so diverse that it has allowed a handling of the most distinct aspects in the world of art. This includes the variety of styles, movements or techniques presented as well as the raising of present day matters or the propositions facing the future of issues so fundamental such as collectionism.

In the Principality, if we separate the panorama into blocks, we can refer to the first area, the space dedicated to photography that each time seems to interest more and more our public and our critics. In this area, it is worth noting the exhibition *American Dreams* that as was indicated by its curator, Belinda Rathbone, did not pretend to include the best artists of American photography but intended to present the evolution of this art in America from 1860 until today. Such names as E.J. Bellocq, T. Barney, D. Arbus, J. Liebling, W. Klein, J. Hillers, E. Gowin, E. Weston, C.H. White were present and there were many others including a total of seventy.

The world of drawing has been magnificently represented by a sensational collection entitled a group of about fifty ink drawings, charcoal drawings, and sanguines, coming from the Royal Library of Windsor Castle, grouped together by themes and organized chronologically that offers landscapes, botanical studies, water studies, and had been previously exhibited at the Metropolitan Museum of New York and at the J. Paul Getty Museum of Malibu, California among other places.

In the block of great monographic exhibitions of a sole artist, it is necessary to make a reference above all to *Barceló, Barcelona* (Antic Teatre de la Casa de la Caritat. Ajuntament of Barcelona), a project carried out together with the «Musée d'Art Contemporain de Bordeaux», one of the centers most known in the area of the circulation of Contemporary European art. The most important part that makes up the recent work of Barceló had been brought from his stay in New York and from the time spent in Majorca. Each time it is more and more noticeable in his works the distancing of his autobiographical themes in order to arrive at a concentration on subjects sensitive to culture, time, and movement.

Another monographic exhibition which has a very distinct aspect, has been the retrospective of *Miquel Farré 1901-1978* (Bank of Bilbao and the Generalitat of Catalonia, Barcelona). The objective was to recuperate the figure of a not so well known painter, who was a prolific artist. The most outstanding part of his career was the constant dedication to mural painting that brought about the founding of the International School of Mural Painting of Sant Cugat del Vallés (1959) of an international reputation. The last work of this type was made in the dome of the chapel of Sant Jordi del Palau de la Generalitat in Barcelona (1975).

Still within this block one can add the exhibition dedicated to *Francesc Vila Rufas «Cesc»*, one of the best and most popular humoristic sketchers of Catalonia

(Sala Girona de caixa de Barcelona, Girona). The exhibition spans from the fifties to present day and reflects the most incidental socio-political and cultural events in the country, which the painter describes with a clever irony.

At the same time one can cite the montage *Escultura de Soriano Montagut* (Sala Tarragona, Caixa de Barcelona, Tarragona, in collaboration with diverse official institutions), that gather together sixty or so works completed between 1903-1979, all representational with profound classical origins.

From the most contemporary world we have *Cy Twombly. Sèries sobre paper* 1959-1987, an exhibition of the American artist who since 1957 has been living in Rome. (Foundation Caixa de Pensions, Barcelona).

From the field of plastic art we now move on to architecture. This was the base of the central theme of the exhibit entitled «Architecture of the Fifties in Barcelona» (Advanced Technical School of Architecture and the Caixa Foundation of Barcelona, Barcelona). It consisted of two different environments. On one hand there was an extensive collection of pictures of the prestigious photographer Francesc Català Roca and on the other side, it was possible to see the models of the most significant buildings. This exhibition can provide the setting for the recuperation movement of the fifties, today being generalized everywhere, and intended to be a reflection of the first authentic professional architecture of the Spanish post war.

The potentiality of the private collectionism, which has had such an important role during the last centuries in Catalonia, a country lacking the great royal collections of the illustrated European courts, was the principale motive of the exhibition (Fundació Privada Conde de Barcelona, Palau de la Virreina and Palau Robert, Barcelona). The first public activity of this foundation created by the «Vanguardia», one of the most prestigious newspapers of the country, wished to be a homage to the collectors that have done so much to increase the artistic patrimony of Catalonia and Spain. The catalogue begins with Roman paintings and sculpture, finally arriving to Miró, Duchamp, Picasso, Matisse, Delaunay, Dalí, Jasper Johns, Chillida, Tàpies, without forgetting in between El Greco, Memling, Goya, or Gargallo.

There is still another field, that of graphic and industrial design which has also celebrated its twentieth anniversary of the most avant-garde school in this ambient in all of the Spanish state: «EINA» (Palau Robert, Barcelona), depending on a magnificent catalogue with the accounting for all types of tasks that have been made in this area.

As an exceptional event, we don't want to forget here the appearance in Barcelona of the first gallery of Avant-garde jewellery, the only one in all of Spain created by the group of jewellers Positura. «L'espai Positura» wants to be a gallery where one could only find products resulting from the investigations of new shapes and of the application of new materials, in the same way over a period of 10 years that were found in similar places in Europe and the United States, with

an ample international range of artists that exhibit there.

Leaving the Principality, in order to move on to Valencia where a magnificent exhibition was taking place dedicated to *Los Ribalta y la Pintura de su Tiempo* (Llotja of Valencia, with the patronage of the Provincial Diputació).

Almost a hundred works showed how Francesc Ribalta (1565-1628) and his son Joan (1596-1628) who died prematurely, were both good representatives of the tenebrisme, with an artistic category comparable to Caravaggio. This exhibition was later installed in the Museo del Padro (Madrid).

In reference to the Balearic Islands the exhibition worth mentioning is dedicated to the Majorcan artist Juli Ramis (Palau Sollerich, City of Majorca) that offered a complete vision of his abstract period and was entitled *Palma Ciutat de Patis* (School of Architecture; City of Majorca) where through a series of pictures, an accurate typological study of the so intimate Majorcan patios was presented.

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