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**Cultural Information from Catalan Speaking Lands 1994:**  
*History (Joan F. Cabestany and Carles .Santacana I Torres),*  
*Linguistics (Mercé Lorente Casafort),*  
*Literature (Enric Balaguer),*  
*Music (Jaume Carbonell I Guberna),*  
*Theater (c. Batlle),*  
*Visual Arts (Anna Butí),*

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CULTURAL INFORMATION  
FROM CATALAN SPEAKING LANDS

1994



In the time that has elapsed since the latter half of 1993 and the beginning part of 1994, the publication of studies that allow us to improve our knowledge of the Medieval and Modern history of the Països Catalans has been ongoing at its normal rate. Once again, we must draw your attention to the increase in research on Modern history and a decrease in studies on Medieval history. Assessing the 16th, 17th and 18th centuries allows us to affirm that investigation and studies of history have attained here a high degree of maturity, balance, and a considerable scientific value. In fact, Modern history has the same assets and the same defects as Medieval history.

Let us begin our report by providing bibliographical information on three works dealing with documentary source materials. The first, *Inventari de l'Arxiu del Monestir de Santa Maria de Vallbona* (Barcelona, 1992), edited by Isabel Navascués, Carme Bello, and Gonzalvo Gener, was inadvertently omitted from the previous report. A crazy little rascal had some fun at my expense by stealing a 3x5 card and its existence slipped my mind. The women's Cistercian monastery at Vallbona de les Monges has had a historical continuity from the 12th century to our time. Its archives preserve documentation which allows us to become familiar with a religious center important in medieval and modern centuries due to the category and personality of its nuns. The Noguera Foundation published the other two works, *Cartoral, dit de Carlemany, del bisbe de Girona (segles IX-XIV)* edited by Josep Maria Marquès (2 vols. Barcelona 1993) and the *Diplomatari del monestir de santa Maria de la Real de Mallorca II. 1361-1386*, edited by Pau Mora and Lorenzo Andrial (2 vols. Barcelona, 1993). These collections of diplomas increase the richness of the Catalan documentary information that is available in print.

The contribution of Catalan medieval historiography is manifested in two translations. The first is the work of American professor Paul H. Freedman: *Els orígens de la servitud pagesa a la Catalunya medieval* (Eumo ed. Vic, 1993) which rounds out his research project of which two works had been previously published and translated: *Tradició i regeneració a la Catalunya medieval* (1985) and *Assaig d'història de la pagesia catalana (segles XI-XV)* (1988). Paul H. Freedman's monographs have attained high prestige and have allowed us to broaden our knowledge of a portion of economic and social history of Old Catalonia based on valuable documentation, such as that preserved in the Vic city archives. The second translation is by Christian Guilleré: *Girona al segle XIV* [«Girona in the 14th Century»] (Publications of Montserrat Abbey, 2 vols. Barcelona 1993 and 1994). Guilleré's research on the city of Girona, third in importance in medieval Catalonia, enables us to elaborate on the historical contribution of Mario del Treppo: *Els mercaders catalans i l'expansió de la corona catalano-aragonesa al segle XV* (1976) [«Catalan Merchants and the Expansion of the Catalan-Aragonese Crown in the 15th Century»] and by Claude Carrère, *Barcelona 1380-1462. Un centre econòmic en època de crisi* (1977-1978) [«Barcelona 1380-1462. An Economic Center during a Time of Crisis»], that brought forth new possibilities for research and knowledge of the Catalan crisis in the late Middle Ages.

Our understanding of Baroque Catalonia has been broadened and renewed with the work by Joan Busquets Dalmau: *La Catalunya del Barroc vista des de Girona. La Crònica de Jeroní de Real (1626-1683)* [«Baroque Catalonia as Seen from Girona. The Chronicle of Jeroní de Real (1626-1683)»] (Publications of Montserrat Abbey. 2 vols. Barcelona, 1994). Jeroní de Real did not write a personal diary, but rather collected a series of notes of political interest that allow us to evaluate the importance that the War of the Reapers (1640-1652) had for 17th century Catalonia. This problem ties together with the War of Succession (1700-1714), a topic dealt with by Joaquim Albareda: *Els catalans i Felip V. De la conspiració a la revolta (1700-1705)* [«The Catalans and Philip V. From Conspiracy to Revolt (1700-1705)»] (Vicencs Vives. Barcelona, 1994), even though the work brings us up only to the beginnings of the conflict which had such serious repercussions for Catalonia.

Research into 18th century history is centered on an extended reference to the memorialist Baró de Malda, Rafael d'Amat i de Cortada. Ramon Boixareu has edited three volumes of his *Calaix de Sastre* [«Odds and Ends»]: vols. V (1800-1801), VI (1802-1803), and VII (1804-1807) (Curial. Barcelona, 1994). The edition is completed by the beginning of a series named «Biblioteca Baró de Malda» which includes the publication of a work by this author entitled *Viles i ciutats de Catalunya* [«Towns and Cities of Catalonia»], edited by Margarida Arizeta (Barcelona, 1994). Completing this information is a work of more general characteristics and research: *Aiguardent i mercat a la Catalunya del segle XVIII* [«Liquor and its Market in 18th Century Catalonia»] by Agustí Segarra i Blanco (Eumo ed. Vic, 1994) which furnishes us with a broad picture of Catalan economic activities based on the commercialization of vine growing.

Finally, we note the publication of the *Actes de les primeres jornades sobre les ordes religioso-militars als països catalans (segles XII-XIX)* [«Proceedings of the First Meetings on Religious-Military Orders in the Països Catalans (12th-19th Centuries)»] (Tarragona 1994). Here, we note two groups uniting the most studies, researching the Orders of the Templars and Saint John of Jerusalem, and a third group dealing with the remaining military orders.

In conclusion, we will say that historiography written in Catalan and referring to the Països Catalans owes a high debt to Catalanophiles, whether American, such as Paul H. Freedman, or French, such as Christian Guilleré, who continue a long tradition including names of great prestige. Listing them all would be difficult and offers the danger of leaving some out.

JOAN-F. CABESTANY I FORT

*Translated by Albert M. Muth*

Studies on the Contemporary history of Catalonia have seen the consolidation of a number of areas of study, most remarkably the Franco period. This will be reflected here in the report.

Numerous conferences were held and we will mention a few that were general in scope, such as the Meetings on the Origins and Formation of Nationalism in Spain (Reus, May 1993), the First Congress of Church History in Catalonia (Solsona, September 1993), the Third Congress of the History of Barcelona (Barcelona, October 1993), the Second International Congress of Catalonia Local History (Barcelona, November 1993), the Third International Congress of Local History (Valencia, November 1993), or the Third Seminar on Culture, Literature, and Carlism (Solsona, March 1994).

A debate came about in various media regarding the vitality and the ideological implications of the work of Catalan contemporaryists. A collection of opinions has been made by Albert Balcells, one of the polemicizers, in *La història de Catalunya a debat. Els textos d'una polèmica* [«The History of Catalonia in Debate. Texts of a Polemic»].

With regard to Catalan historiography we recall the celebration in 1994 of the centennial of historian Ferran Soldevila. This brought about various initiatives, among which stand out the inventory by Rosa Monturiol in *Ferran Soldevila 1894-1971. Una aproximació bio-bibliogràfica* [«Ferran Soldevila 1894-1971. A Biobibliographical Approximation»] and a collection of texts, edited by Josep Fontana and Lluís Duran. Without a doubt, we will be mentioning additional publications regarding Soldevila in the latter half of this year as well.

Moving on to what was published in this period, we have a variety of different works to mention. For example, Lluís Roura's book, *Guerra Gran a la ratlla de França* [«Great War on the Border with France»], which brings the impact caused by the French revolution up close to us; the work by Josep M. Ollé, *Les bullanges de Barcelona durant la primera guerra carlina (1835-1837)* [«The Barcelona Disturbances During the First Carlist War (1835-1837)»], or a new volume in the ongoing series by Francesc Cabana on *Fàbriques i empresaris* [«Factories and Entrepreneurs»], where the Catalan industrial revolution is analyzed. Still with regard to the 19th century, we note the book by Antoni Segura, *Burguesia i propietat de la terra a Catalunya en el segle XIX. Les comarques barcelonines* [«Bourgeoisie and Land Ownership in Catalonia in the 19th Century. The Barcelona Townships»], which raises an issue to which we may link, in a broader context, the monographic issue No. 16 of the journal *Afers*, entitled «La burgesia als Països Catalans al segle XIX» [«The Bourgeoisie in the Països Catalans in the 19th Century»]. With regard to the political sphere in the 19th century, the work by Miquel S. Salarich is also useful, with his anthology on *La Veu del Montserrat (1878-1902)* [«The Voice of Montserrat (1878-1902)»]. Straddling the 19th and 20th centuries is the contribution by Xavier Pujadas and Carles Santacana, *Història il·lustrada de l'esport de Catalunya (1870-1931)* [«An Illustrated History of Sports in Catalonia (1870-1931)»], where an attempt has been made for the first time at writing a global history of the phenomenon of sports in Catalonia.



In the 20th Century, we can mention the bibliography assembled by Jordi Planas, *Catalanisme i agrarisme. Jaume Maspons i Camarasa (1872-1934)* [«Catalanism and Agrarianism. Jaume Maspons i Camarasa (1872-1934)»]; the testimony starting out in the Republican period and coming up to the democratic transition by Lleida's Víctor Torres, *Memòries polítiques i familiars* [«Political and Family Memoires»]; the reconstruction of the experiences of a segment of worker activists, such as that assembled by Ignació Iglesias and Víctor Alba in *L'aventura del militant* [«The Adventure of the Activist»]; and an important work for our cultural history, that by Joan Manuel Tresserras, *D'Ací D'Allà. Aparador de la modernitat (1918-1936)* [«D'Ací D'Allà (=From Here to There). A Showcase of Modernity (1918-1936)»]. It analyzes the extraordinary importance that this magazine had for spreading Noucentisme culture. The events in October 1934, the relations between the military and the Republic, and other questions, have come to life again with the publication of Hilari Raguer's biography of *El general Batet*, a work which had a significant social impact. Another important work of Josep M. Roig Rossich, *Història de l'Orfeo Català* [«A History of the Orfeo Català»], which demonstrates the need to put an end to the scarcity of monographs on organizations that are so fundamental to understand this century's Catalan cultural life.

With regard to the 1936-1939 Civil War, the slow but persistent dribbling of studies continues. Here, we wish to mention the study by Estanislau Torres, *La desfeta del Terç de Requetès de Nostra Senyora de Montserrat* [«The Dèfeat of the Regiment from Requetès de Nostra Senyora de Montserrat»], regarding this column of Catalan volunteers on the so-called National side. Next, we call attention to a study on the revolutionary actions in the Catalan rearguard, namely Antoni Castells's *Les col·lectivitzacions a Barcelona 1936-1939* [«Collectivizations in Barcelona 1936-1939»], which studies the heretofore untouched topic of industrial groups.

The Franco era continues to attract a progressively growing interest, in part thanks to contributions by noted historians. However, it still cannot be said that there are any studies describing the evolution of the régime itself in Catalonia. On repression, specialists Josep M. Solé Sabaté and Joan Villarroja offer us a new work, *Cronologia de la repressió de la llengua i cultura catalanes 1936-1975* [«A Chronology of the Repression of Catalan Language and Culture 1936-1975»]. Following the same methodology which these authors promoted a few years ago in other research, Vicent Gabarda has now published *Els afusellaments al País Valencià (1938-1956)* [«Executions in the País Valencià (1938-1956)»]. It will be quite useful for contrasting the well-known data from Catalonia.

On exile, we note two works: one by Daniel Díez Esculies, *Entre filferades. Un aspecte de la immigració republicana dels Països Catalans (1939-1945)* [«Between the Barbed Wire. One Aspect of the Republican Immigration of the Països Catalans (1939-1945)»], and the other by Santi Cortés, *El republicanisme valencià a l'exili* [«Valencian Republicanism in Exile»]. Two other works on the same subject are those by Vicenç Riera Llorca, *Els exiliats catalans a Mèxic* [«Catalan Expatriots in Mexico»], and Artur Bladé's *De l'exili a Mèxic* [«On Exile in Mexico»], both written by people who were direct participants in the experience.

With regard to what was going on here at home, there have been several interesting autobiographical reflections. First, Néstor Luján, in *El túnel dels anys 40. Memòria personal* [«The Tunnel of the Forties. A Personal Memoire»], centers on cultural life and theater and on portraying the main players in these environments. Josep Espar Ticó describes in *Amb C de Catalunya* [«With a C for Catalonia»] his personal experience of being converted to Catalanism. Manuel Ortínez explains *Una vida entre burgesos* [«Life among the Bourgeoisie»], which is also important for understanding the period of transition and the figure of Josep Tarradellas. The memoirs of Francesc Carreras, *Gosar no mentir. Memòries* [«Daring not to Lie. Memoires»] are rather interesting in being the testimony of a person who, originally Falangist, came to be disillusioned by the régime and ended up finally being its opponent.

Still in the context of franquisme, we can bring up for mention three other works which deal with quite different subject matter. Daniel Arasa deals with the subject of the *maquis* (a guerrilla movement against Franco's regime) in *La guerra secreta del Pirineu, 1939-1944* [«The Secret War of the Pyrenees, 1939-1944»]. Next Jaume Barallat handles the decisive issue of the role of the Church in *L'Església sota el franquisme. Una mostra local: Lleida (1938-1968)* [«The Church Under Franquisme. A Local Example: Lleida (1938-1968)»]. Finally, Agustí Pons has written a biography offering many hints on how a Catholic-Catalanist resistance came about in *Joan Triadú, l'impuls obstinat* [«Joan Triadú, the Obstinate Drive»].

To this perforce rather brief summary-naturally due to space limitations-one ought to include a section on the extremely important publication of local monographs which in a significant number of cases transcend only a local interest.

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## LINGUISTICS

The latter half of 1993 continues to reflect the crisis situation from which the publishing world has been suffering ever since the beginning of the year. Unfortunately, there are not many new items in the range of monographs but it is reassuring to know that the publication of periodical journals has come to life again after a dull and motionless first half of the year.

The first two books we have selected are collections of articles by two authors who are basic in the bibliography of diachronic Catalan linguistics. Joseph Gulsoy, *Estudis de gramàtica històrica* (Valencia-Barcelona, 1993, University Institute of Valencian Philology and Publications of Montserrat Abbey, Biblioteca Sanchis Guarner, 26) is a volume rendering homage to the author. In it are gathered together his most important studies on Catalan his-



torical grammar. In all, there are fourteen articles, of which the twelve that were published between 1965 and 1991 have been revised, expanded, and updated. Also included are two previously unpublished articles on aspects of diachronic phonetics and morphology which, as Gulsoy comments in his introduction, suppose a fundamental complement to the historical grammars of A.M. Badia and of F.B. Moll. The second compilation of articles, some of them out of print, is a kind of history of words by Joan Veny, *Dialectologia filològica. Transfusió lèxica. Llengua escrita i dialectalismes* (Barcelona, 1993, Curial Edicions Catalanes and Publications of Montserrat Abbey, Textos i Estudis de Cultura Catalana, 33). The work's subtitles show to us the subject matter of the two parts in which the book has been divided: the influence of lexicographical sources in elaborating other dictionaries and the presence of dialect forms in various medieval and modern texts. As its author indicates, it is «a collection of studies which illustrates the close ties between philology, dialectology, and history of the language and how their interrelationship enriches each of these disciplines».

In the section on grammar, we note the new edition of Manuel Sanchis Guarner's work, *Gramàtica valenciana* (Barcelona, 1993, Editorial Alta Fulla, Documents de Filologia Catalana, 9), which is a facsimile reproduction of the original 1950 publication, now accompanied by a foreword by Antoni Ferrando. Furthermore, the new edition contains a documentary appendix with the errata and addenda in handwritten annotations which Sanchis Guarner had made on one of his copies. Also included are other documents which have to do with the publication of the first edition of the grammar. With some delay, José Ignacio Huald's descriptive grammar of Catalan written in English entitled *Catalan* (London-New York, 1992, Routledge, Descriptive Grammars Series) has come onto the Catalan bookselling market. Thirdly, we mention the publication of another collection of articles which, in this case, were published over a period of ten years in the press, dedicated above all to aspects of syntax and prescriptive grammar: Joan Solà, *La llengua, una convenció dialèctica* (Barcelona, 1993, Columna).

Next, two works have appeared that deal with Catalan phonology, but from quite different perspectives. First, Daniel Recasens studies the descriptive phonetics and phonology of the Central Catalan dialect in *Fonètica i fonologia* (Barcelona, 1993, Enciclopèdia Catalana, Biblioteca Universitària, 18), which complements, with its more linguistic orientation, part of another of his works, *Fonètica descriptiva del català* (1991), which is more general in scope. Second, the study by Maria Dolors de Ribot i Mundet, *Problemàtica de l'adquisició del sistema fonemàtic de la llengua catalana a les comarques de Girona. Adquisició del sistema consonàntic* (Barcelona, 1992, Publications of Montserrat Abbey) [«Problems in the Acquisition of the Phonemic System of the Catalan Language in the Girona Townships. Acquisition of the Consonant System»] can be situated at the crossroads where dialect phonology and developmental psycholinguistics meet. It presents the wide array of difficulties that children have in learning language and its variants.

The lexicographical sector, always quite busy, has published dictionaries of diverse content and for various kinds of users. We will mention a few of

them here. H. Arnau *et al.*, *EOS. Diccionari terminològic* (Barcelona, 1993, Vicens Vives) is a secondary education dictionary which brings together the terminology characteristic of this level. Jordi Romaguera and Jordi Fortuny, *Diccionari plurilingüe de verbs: català-anglès-espanyol-francès* (Barcelona, 1993, Editorial Paral·lel) is a dictionary of equivalences with morphosyntactic information and definitions of nearly 8.000 verbs. With regard to terminological dictionaries, we highlight two newcomers in the collection «Diccionaris Terminològics de la Fundació Barcelona»: *Diccionari d'antropologia* and *Diccionari d'anatomia* (Barcelona, 1993, Barcelona Foundation - Termcat). And also related to the activities of Termcat (Center of Terminology), the following specialized vocabularies have been published: *Terminologia: Transport por cable* (Barcelona, 1993, Generalitat de Catalunya, Department of Territory Policy and Public Works), Jordi Besora *et al.*, *Diccionari d'escalada esportiva* (Barcelona, 1993, Generalitat de Catalunya, Department of Culture), and Roser Milà, *Terminologia ferroviària: material rodant* (Barcelona, 1993, Generalitat de Catalunya, Department of Culture). Other specialized dictionaries which came out during this period are one by Glòria Callicó, *Vocabulari de la psicoanàlisi* (Barcelona, 1993, PPU) and one by Joaquim Alvarez *et al.*, *Diccionari dels aliments* (Barcelona, 1993, Generalitat de Catalunya and Catalan Institute of Consuming).

With regard to miscellanies, three volumes have appeared of the *Actes del Novè Col·loqui Internacional de Llengua i Literatura Catalanes. Alacant-Elx, 9-14 de setembre de 1991* (Barcelona, 1993, Publications of Montserrat Abbey, Col·lecció Abat Oliva, 124-125-126). With volumes five and six, the *Miscel·lània Jordi Carbonell* (Barcelona, 1993, Publications of Montserrat Abbey, Estudis de Llengua i Literatura Catalanes, XXVI-XXVII) has come to an end. Meanwhile, the *Miscel·lània Joan Fuster* (Barcelona, 1993, Publications of Montserrat Abbey) is ongoing and volumes VI and VII have just made their appearance.

We begin our section on periodical journals with *Els Marges. Revista de llengua i literatura* (Barcelona, Curial Edicions Catalanes). During 1993 only one issue was assembled, number 48, in which there appears an article by Maria Conca and Josep Guàrdia: «L'ús dels termes paremiològics en la història de la literatura catalana». *Llengua & Literatura. Revista anual de la Societat Catalana de Llengua i Literatura* (Barcelona, Institute of Catalan Studies and Curial Edicions Catalanes) has published its fifth volume, corresponding to articles accepted during 1992 and 1993. It contains two articles on the history of the language, one by Sílvia Rovira and Pep Vila and the other by Josep Moran, an article on descriptive grammar by Maria Josep Cuencia, and five separate articles on phonetics and phonology by Montserrat Badia, Teresa Cabré i Monné, Blanca Palmada, Josep Quer, and Pep Serra. In *Sintagma. Revista de lingüística* (Lleida, Department of Philology I at the University of Lleida) several articles are presented on various topics in either English or Catalan. The double issue L-LI, corresponding to June and December 1993 of the *Butlletí Interior de la Societat d'Onomàstica*, has been given over almost in its entirety to render homage to the figure of its prime mover, the late Enric Moreu-Rey. The *Revista de Llengua i Dret* (Barcelona, Generalitat de Catalun-

ya, School of Public Administration of Catalonia) has published issues 19 and 20, with articles on administrative language, language planning, and language policy. In the sphere of university annuals there have appeared number 2 (1992) of the *Catalan Working Papers in Linguistics* by the Group of Theoretical Grammar of the Autonomous University of Barcelona and volume XVI (1993) of the *Anuari de Filologia. Llengua i Literatura Catalanes* (Barcelona, University of Barcelona, School of Philology).

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## LITERATURE

Literary activity in the period we are covering has been intense. Hommage has been rendered to figures such as Joan Coromines, Joan Triadú and Jordi Sarsanedas, the latter a «Catalan Letters Prize of Honor» recipient. The Institute of Catalan Letters, with its «Writer of the Month», has enabled authors like Feliu Formosa, Francesc Parcerisas, or Carme Riera, among others, to participate in debates and discussions all over the Països Catalans. Initiatives such as that by the Institute of North American Studies in Barcelona, which has published the bilingual anthology *Five Faces* (edited by Sam Abrams), have contributed to spread the work of Josep Palau i Fabre around the world.

In the field of narrative we focus on two women authors who have recreated well-known myths: the myth of the beauty and the beast and the myth of Pygmalion. We are talking about Maria de la Pau Janer with *Màrmara* and Isabel-Clara Simó with *La salvatge*. The first author, one of the most promising pens in our literature, in *Màrmara* (Ed. 62), makes a recreation of the topic of the beauty and the beast that takes place in the city of Palma. Both the interesting treatment of the topic, as well as the style—with lyrical derivations open to all kinds of subtleties—make the work a quite interesting product. The second author, Isabel-Clara Simó presents in *La salvatge* the story of an adolescent who arrives from America and finds herself wound up in an affair with her tutor, a relationship marked by the desire to mold it to her liking.

The novel *Garfomàquia* (Ed. Proa) by Miquel de Palol, a storyteller trained in the joy of history, demonstrated by him earlier in the work *El jardí dels set crepuscles*, is yet another example of the mastery of his creative universe. The first impression one takes away from this novel is of its being a depository of techniques, procedures, and strategies in search of a few ideas. But literature, the taste for literature, in its ludic, constructive, and elaborative facet is quite suggestive. The writer Ramon Solsona, in *Les hores detingudes* (Quaderns Crema), offers us a very interesting novel. Faced with the disapp-



arance of a loved one, the protagonist sets off on a series of reflections and analysis of his memories which will allow him to understand what previously had been unfathomable to him. The novel thus becomes a canto of posthumous love, with a strong lyric charge and a deep psychological penetration.

Josep Palomero recreates the 18th century in *Els secrets de Messen* (Ed. Bromera) through a series of characters. His point of departure is the life of a porcelain manufacturer who has just set up shop in Meissen, a town in Saxony. The novel offers a precise recreation of the second half of the century of Enlightenment in Valencia, as well as in Spain and in Europe.

Other new appearances in the field of narrative have been *Lola i els peixos morts* (Ed. Proa) by Baltasar Porcel and *Ulleres de sol* (Ed. La Magrana) by Maria Barbal. And a first novel by writer Rafael Escobar, *L'últim muetzi* (1993 «October Prize»), which recreates the moments of the Christian occupation of the former kingdom of Valencia. The Arab world continues to be quite important in Valencian, Mallorcan, and, to a somewhat lesser extent, the Principality's imagination, making it a metaphor of the present: a present full of threats and uncertainties.

In the field of memoirs we must rejoice in the Catalan publication of *La vida secreta de Salvador Dalí* (Ed. 62), an outstanding autobiography in the genre. It is outstanding not only for the data that we receive regarding the quite peculiar world of its artist, but also for the whims, obsessions, and frenzies that nourished his life and passed on into his work. Dalí's prose, sometimes unjustly forgotten, is a vigorous and suggestive one (with quite surprising confessional bombshells). Not only does it offer information about his world but also about the numerous ups and downs of the fascinating Surrealist adventure.

Still under the heading of memoirs we must consign the second edition, in Catalan, of Antoni Tàpies's *Memòria personal* (Ed. Empúries). This was an autobiographical volume published for the first time in 1977, of considerable value in penetrating the profile of one of the most noteworthy painters in Catalan culture at the moment. These two works by the two painters Dalí and Tàpies thus become two of the best samples of Catalan autobiographical literature and we must situate them alongside that by writers such as J.M. de Sagarra or Gaziol.

In the field of essay prose we welcome the appearance of the volume *Valències* by Pere Gimferrer (Ed. 3 i 4), where the author gathers some twenty texts on quite diverse topics and authors on the world of literature, painting, or cinema. Gimferrer's gaze is as analytic as it is sensitive and as diverse, as in its essence, of a unitary point of view. The October Prizes, in their essay category, granted the prize to the work *La mirada de Narcís* by Anna Papiol. It is an excellent essay analyzing the grand axes of modern-day artistic thought, framed in postmodernity, where the most decisive elements are self-contemplation and self-reference. This «glance by Narcís» permits a profound review of various fields, from literature to thought via audiovisual media, in order to resituate the central nuclei of modern artistic thought and to plan outlets for it.

In the realm of poetry we mention the appearance of the anthology *Home que espera. Selecció de textos* (L'Aixernador, Argentona) by Joaquim



Horta. The collection allows us to trace the poet's evolution and above all rescue one of the examples of the best who were cultivating the genre in the 1950's. Horta is one of the first exponents of poetry open to civic preoccupations and moral restlessness, with a direct diction, a minimum amount of rhetoric, and a great expressive effectiveness.

Enric Sòria gives us a nice little collection of poetry in *Compàs d'espera* (Edicions de la Guerra). After showing his prose in a rather interesting diary *Mentre parlem. Fragments d'un dietari iniciàtic*, the author continues his writing in the genre of Ausiàs March. Even though it is not a unified collection, Sòria's book allows us a fabulous taste of his world, with some poems that are excellent and quite worthy of forming part of the best poetry of this time period. The geography of the Valencian writer is a continuous showing of itineraries where subtlety, the suggestive stream of ideas, and the revealing expression of images and words seem unending.

*Terra d'aigua* (Ed. 62), the third collection of poems by the young Valencian poet Ramon Guillem, is a showcase of shadowy impressions —between penumbra and light— having a great lyric force and an ability to elucidate how the poem mediates between reality and the mind, between the exterior and the interior. Xúlio Ricardo Trigo, in *Lectures del segle* (Ed. Columna), takes a quite suggestive look at some of the authors and topics of 20th century cultural life. The poet's vision profiles a will to situate himself in a world that is changing and unfathomable.

In the field of criticism we note the appearance of *Forma i idea en la literatura contemporània* by Àlex Broch, a person who has been one of the most incisive critics in the area of literary criticism in recent years. The collection brings together five studies: one on poetry (Jaume Pont), three on the novel (Jaume Cabré, Jordi Coca, and Ferran Torrent), and one on theater (Jordi Teixidor). It is thus a review of the work of five quite emblematic authors of the generation of the 1970's, such as how the critic portrays it in his earlier works.

As for translations we present works such as: Josep Roth *Novel·la d'un home senzill i la llegenda del sant Bevedor* (Ed. 62); André Gide *Diari anys 1914-18* (Ed. 62); Italo Calvino *El vescomte migpartit* (Ed. 62). And insofar as poetry is concerned, the translation of Derek Walcott *Omeros* (Alfons el Magnànim) —1992 Nobel Prize for Literature. Also the anthology *Poesia anglesa i nord-americana contemporània* (Ed. 62), edited by Sam Abrams, is a valuable tool for tracing the poetic production of American authors who have been little translated into Catalan and which allows one, most of all, to get an overall picture of them.

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## MUSIC

## OPERA SEASONS

On June 17th Mozart's *Così fan tutte* was presented at the Liceu in Barcelona, practically closing the 1992-93 season. It was a rather daring production that allowed the Barcelona public to meet again first hand a Veronica Villarroel who has become much better adapted to the stage in comparison with her debut three years ago. Eight performances were given, with critical acclaim and overall a quite positive result in spite of the daring production that stood out for its originality.

The Liceu's new season was inaugurated with the Monte-Carlo Ballet and Wagner's *Fliegende Holländer*, followed by Giordano's *Fedora*. Critics' opinions were divided regarding Willy Decker's staging of *Fliegende Holländer*, but the casting of the voices compensated for the polemic staging. The production of *Fedora* was conceived of in an entirely different way vis-à-vis the former in terms of canons of opera. Mirella Freni and Josep Carreras in the principal roles delighted those members of the Liceu public who hope to see opera in its most traditional sense, without there being any perjorative overtones. Both shows, with their rather different conceptions both of opera and the overall concept of the show, assured a season worthy of being remembered, not least of all for its contrasts.

On December 4th Donizetti's *La fille du regiment* was presented at the Liceu featuring Edith Gruberova who enthralled her audience with her excellent interpretation.

During the latter half of December the ballet performances were taken up again, with the National Ballet of Sappin and the Arteballetto Company, who presented Tchaikowsky's *Nutcracker*.

In the new year of 1994, the Liceu opened with another title that was to confer a degree of daring to the season: Hindemith's *Mathis der Maler*. We mean daringness for two reasons. First, because it is a work which, though dating from 1938, may be considered slightly «new» from the esthetic point of view by some sectors of the audience who perhaps are overaccustomed to the traditional repertory. Next, the production and staging were exceptional, of a refinement and great quality such as few others.

As we said, it was a title destined to make this season especially memorable, but unfortunately this is not the reason why 1994 will become a significant part of the history of the Liceu. Indeed, and as you will all recall, on January 31st a fire broke out which was to lead to the fateful destruction of the theater. Only two performances had been done of *Mathis der Maler*, on the 26th and the 29th, and those who were lucky enough to attend them could not have imagined that the book burning scene (using real fire on stage!) would be a fatal premonition of what would happen only days afterward. However, I must confess that at that specific moment of the opera, seeing how the flames took shape at the back of the stage, instinctively and almost against my will, my gaze wandered to the closest door away from my seat for making an exit, fearing what might happen if someone were to set fire to an old structure made of plastered wood, ropes, and drapes.

But despite having been playing with fire, the Liceu fire did not happen on a performance day, with people in the hall, which would have brought about who knows how much more misfortune, but in a routine (perhaps too routine) repair of the stage's firebreaker.

The season was momentarily cut short, but in everyone's spirits there prevailed the desire for reconstruction in order to celebrate the 150th anniversary of the theater's existence, in 1997, with a brand new, rebuilt, and even better Liceu.

We mentioned that the season was temporarily cut short; nobody wanted to resign themselves to being without their Liceu and their opera. So, on March 4th the Liceu moved over to the Palau Sant Jordi to put on Puccini's *Turandot* in a concert version. Naturally, a place like the Palau Sant Jordi is not the ideal for listening to opera, but this was not the issue. Instead, it was to muster forces, an essentially testimonial event. But to give things their due worth, the performances by Eva Marton, Verónica Villarroel, and Giuseppe Giacomini were quite good indeed.

Another event at the Palau Sant Jordi was a gala on March 17th to gather funds for rebuilding the Liceu in which there participated quite a number of the best opera voices of the day, in which there was a little bit of everything for everyone. The season closed on June 28th with another opera in a concert version: Donizetti's *Lucia di Lammermoor*.

Mallorca had its spring opera season at the Principal Theater. There were four titles: *La Traviata* by Verdi, *Les Contes d'Hoffman* by Offenbach, *Turandot* by Puccini, and finally another Verdi opera, *Nabucco*. Joan Pons gave a concert on May 10th, 1994. The spring season lasted from March to June and it should be mentioned that all the operas were staged in productions of the Principal Theater itself, with the Orchestra and Chorus of the Principal Theater.

## CONCERT SERIES

In the «Ibercàmera» series we start with the inaugural concert of the 1993-94 season at the Liceu, on July 5th, 1993, which celebrated the tenth anniversary of the series. Thus, the Orchestra of the Schleswig-Holstein Music Festival, conducted by Sir Georg Solti, presented a program made up of Stravinsky's *Petrushka* and Brahms's *Symphony No. 4*.

The «Palau Cent» series delivered another heavyweight for June 9th, 1993: The Chicago Symphony Orchestra with Daniel Barenboim performing Bruckner's *Fifth Symphony*. Another important concert in this series was given at the Palau de la Música Catalana by the Mozarteum Orchestra from Salzburg, conducted by Max Pommer, with a program entirely made up by works by Beethoven. And, on May 4th, 1994, the Dresden Philharmonic Orchestra, featuring pianist Alicia de Larrocha, and directed by Yuri Termikanov, offered a memorable concert.

Out of the «Euroconcert» series we mention the presence of the mythical group I Musici on May 2nd, 1994, performing works by Vivaldi, Albinoni, Bonporti and Paganini.



Music life in the city of Valencia was marked in this period by the commemoration of the 50th anniversary of the Valencia Orchestra. To celebrate it an exposition was held at the Palau de la Música de València showing the group's trajectory from its formation to the present, giving prominence to the conductors who have directed it, both resident and invited ones (Hans von Benda, Napoleone Annovazzi and Clemens Krauss, among others). The exhibit also reviewed the most distinguished performances, as well as the works which the orchestra premiered, of which we mention the world premieres of works by Esplà, Rodrigo and M. Salvador, among others.

Naturally, the celebration was accompanied by a series of concerts, of which we mention those given by the Schleswig-Holstein Music Festival Orchestra directed by Sir Georg Solti on July 6th, 1993, and the Chicago Symphony Orchestra directed by Daniel Barenboim on June 8th, both using the same programs as they did in Barcelona. In this commemorative series, Enrique García Asensio directed the Chorus and Orchestra of Valencia in the Dvořák *Stabat Mater*. On June 24th resident music director Manuel Galduf conducted the premiere of the *Te Deum* by Francesc Llätzer Pla. The last mentioned concerts were not as flattering as the former ones, even in spite of the premiere; neither was it the open-air concert which was to bring the celebration to a close. Certainly, it was a quite uneven commemoration.

In the regular concert season at Valencia's Palau de la Música we allude to two events. The first, on 21st October 1993 the Munich Philharmonic conducted by Sergiu Celibidache presented Bruckner's *Third Symphony*, 30 years after Celibidache's first appearance in Valencia. The other, on 8th April 1994, was Verdi's *Requiem*, performed by the Valencia Orchestra and Chorus with Maria Ribera, Nina Terentieva, Denis O'Neill, and Simon Estes, conducted by Manuel Galduf.

In Spring 1994 Castelló celebrated the «Springtime» series. This is an initiative of the Castelló City Hall which included some 20 concerts given by local groups of various kinds. The series began with the group Supramúsica who gave a concert of medieval music at the Església de la Sang on 26th March 1994. Special mention should be made of Bach's *Passion According to Saint Matthew* given by the same group along with the Orfeó Juvenil de Castelló on April 2nd at the Església de la Sagrada Família. Another memorable date in this series was the choral concert on 17th April at the Teatre Principal in Castelló, in which the Coral Vicent Ripollès, the Orfeó de la Universitat Jaume I, the Orfeó Juvenil de Castelló, and the Cor de Cambra Castellonenc participated.

Alacant's concert season is structured around the Alacant Concert Society. It began on 14th October 1994 with the Halle Philharmonic Orchestra conducted by Heribert Beissel. In its season, we give special mention to the presence of the Berlin Philharmonic and soloists such as Kyung-Wha Chung.

## FESTIVALS

In its 7th season the Peralada Castle Festival presented a good ballet program and the splendid performance by the Cadaqués Orchestra with pianist



Silvia Marcovici, conducted by Sir Neville Marriner, with works by Tchaikowsky. We also mention the appearance by violinist Anne-Sophie Mutter who, with Lambert Orkis, performed a work by Sebastian Currier, *Clockwork*, with works by Beethoven and Mozart, closer and better digestible by the audience, which has never gotten quite accustomed to contemporary repertoires.

With regard to opera, the Castle Festival presented a good *Elisir d'Amore* by Donizetti, with Josep Bros, Leontina Vaduva, and Carlos Chaoum in the main roles, along with Joan Pons, who did not live up to what was expected of him vocally.

The tenth edition of the Torroella de Montgrí Festival rendered homage to the figure of Mompou, recreated by Antoni Besses on the piano. We cannot forget to mention the performance in this festival by the Franz Liszt Chamber Orchestra which gave two concerts including works by Haydn and Mozart. Closing the festival was flutist Jean-Pierre Rampal, who along with fellow flutist Claudi Arimany, and with Daniel Roi, harpsichord and piano, performed works by J.B. Pla, Telemann, Bach, Kuhlau, and Doppler. It made an extremely attractive ensemble of works due to the variety of artists and their virtuosity.

Llívia also had its summer festival, this time its 11th season. One notable performance was by the Zlin Symphony Orchestra (Czechia). It was the opening concert and consisted of works from the classical repertory.

The 22nd Cadaqués Festival shows the more than privileged solvency of the Cadaqués Orchestra. Among other works, they presented Debussy's *Petite Suite* and Berg's *Concerto for Violin and Orchestra*.

The 9th Festival of Contemporary Music, held at Alacant from the 19th to the 26th September 1994, combined various complementary activities such as classes, exhibits, and record presentations. The opera presented this year was Schnittke's *La Vida con un idiota*. The Festival had other components, such as chamber and symphony music, in which a few concerts were quite, if not excessively, long. As in most festivals and events having to do with contemporary music, the value of the works that were presented was variable and uneven.

At the Ordino International Music Festival, the City of Barcelona Orchestra, under the direction of Jordi Mora, presented Brahms's *Concerto op. 102* with the Claret brothers as soloists. Also participating in the Festival were the Melos Quartet and the Orchestra Nationale del Capitole de Toulouse, conducted by Michael Plasson. Special mention should be made of a concert by the Orquestra Juvenil de Joventuts Musicals de Catalunya, conducted by Francesc Llongueras, with works by Boyce, Bach and Mozart. It is an excellent springboard for promoting young musical talent.

In the Andorra la Vella Music and Dance Festival the performance by Simon Estes was an outstanding success, as was also that by Maria João Pires, who performed on October 26th at the Center for Congresses and Exhibits in a program consisting of works by Mozart, Grieg and Chopin. Each artist also gave master classes during the course of the Festival.

In view of the possible competition that it might give the Ordino Festival, both organizations have agreed to space the concerts out more and

orient them more to the people of Andorra, rather than to visitors from elsewhere.

## JAUME CARBONELL I GUBERNA

*Translated by Albert M. Muth*

### THEATER

1994 has been a year for anniversaries. The Dagoll-Dagom company has celebrated 20 years of existence, the Flotats company, with the retiring of its *factotum*, has celebrated half as many. The Malic theater has also blown out the candles: ten of them. As if this were not enough, the year's programming has been conceived mostly around events commemorating the centenary of the birth of Josep M. de Sagarra. Joining in the celebrations, audiences have filled theaters for the first time in a long time. In Valencia, mostly public theaters; in Barcelona, basically the private theaters. This has predisposed a certain optimism that has not always been well-channeled. Thus, Joan-Lluís Bozzo, head of Dagoll-Dagom, while defending the viability of private theater and the specific trajectory of his company, has come to define public theater as a theater installed in the «culture of deficit». In his opinion, this is a circumstance which is absolutely negative and castrating. Certainly, it is one of the many approaches that the question allows. But all the data must be viewed under a magnifying glass, and from many perspectives. When all is said and done, the private ventures that Bozzo extols so highly have also received the support of public funds. Besides, audiences at the Dramatic Centers have also increased considerably.

The number of spectators and amount of box-office receipts have increased. What does this mean? That theater should be self-financing? Statistics, as we all know, are manipulable. In Barcelona, for example, one must bear in mind the success attained by La Cubana with its show *Cegada de amor*, and by Paco Morán's company with its particular vision of *L'estranya parella* by Neil Simon. Furthermore, high credit must go to the clever strategy of Grec '94 in the summer, which involved nearly all the private halls in the city in its programming. However, it is a big jump to go from here to thinking, as Bozzo says, that the box-office has to be self-sufficient in every theater. It is a criterion that condemns any theater proposal to the yoke of commerciality. It is a bind which, left to act on its own, is almost never enriching and which in the long run, tends to fossilize forms, to the absence of investigation and risk, and to the overall impoverishing of theater and audiences. Let it be quite clear that I am not speaking only about Dagoll-Dagom. There has to be a little bit of everything and the balance has to be compensated for. While we have alternative proposals, things will go fine. After all, these are the experiences that allow one to take the pulse of a country's dynamics and cultural restless-

ness. For this reason, the increase of alternate halls in the city of Barcelona (Artenbrut, La Casona, Sala Beckett, Tantarantana, and Malic), in Palma de Mallorca (Cafè Teatre Sans, Teatre del Mar), or in Valencia (Sala Trapezi, L'Estrella or the soon-to-be-opened Moma Teatre) is a truly encouraging factor. Why not come out and say it? The activity of these halls is the clearest exponent of theater dynamism in 1994.

However, one must also qualify somewhat the euphoria surrounding small format theater. Alternative halls are spaces that survive on precarious finances and in an almost endemic temporary state. This year, precisely in order to fight against this instability, the State Coordinator of Alternative Theater Halls [«Coordinadora Estatal de Sales Alternatives de Teatre»] was created. Let us hope that it gets off the ground. All things considered, we are quite fortunate in having these small locales. They are what work in the new generations of actors, directors, and playwrights: they are a place for trials and errors, for taking first steps, a space for experimentation, for taking risks, an environment of commitment and creative freedom. A few exceptions aside, this has been the environment where the majority of the new, if not to say young, playwrights in the Catalan language have made their debut. And it is a fact that the highly touted boom of contemporary Catalan dramaturgy, even though it hurts to say it, is a minor phenomenon. It doesn't translate into the popularization of playwrights, nor into commentaries of literary criticism, nor into the publication of works, nor into its spread—except for a few exemptions—beyond our frontier. Objectively, the impetus of a text theater, understood as an innovative, experimental, and critical process, has in 1994 turned into a receding phenomenon. In any case, it has survived—fortunately, not always—in the stereotyping of a few types and in a more commercial focus of the outcomes.

Among native playwrights, the exception confirming the rule is Josep M. Benet i Jornet who, still savoring the phenomenal success of his soap opera *Poble nou* and having debuted *Fugaç* during February at the Romea Theater, announces the premiere next season of his latest work *E.R.* on the marquee of the Lliure Theater.

Let us move on to other issues. The Dramatic Center of the Generalitat de Catalunya has taken on the direction of the Poliorama Theater after Josep M. Flotats retired: a good piece of news. I say this for a quite simple reason. For many years, the Flotats company has based its programing on criteria that have been a little fuzzy. Consequently, its results have been rather undynamic (1.8 productions per year), over-personal, and without any notable coherence. A proof of this is that the number of spectators has progressively and inexorably been going down. Of course, no one can deny that over the last ten years there has been a bit of everything, and that, here and there, some shows have been of an extraordinary merit. Now that this period is behind us, we entertain the hope that the combining of the Romea Theater and the Poliorama Theater under a single management—if we just pay attention to how the 1994-95 season has been conceived—will, on the one hand, allow the line of the former to be consolidated (having to do with Catalan playwrighting: noteworthy in the first semester of this year, the two works by



Emili Vilanova directed by Belbel, *Colometa la gitana* and *Qui... compra maduixes?*), and on the other hand, have the Poliorama take on an ambitious and coherent programming of the best foreign theater, both classic and contemporary. Moreover, as Domènec Reixach says, «joining Romea and Poliorama will enable us to have a good connection with Europe's theaters». «Public theater», adds the director of the Dramatic Center, «has to make citizens a cultural offering that is not based solely on successes». Let us hope so. What is going to happen, though, with the future National Theater? Josep M. Flotats talks about «creating tradition» without turning down other, more innovative proposals. Let us hope that this is true as well.

Additional reflections. Since Fabià Puigserver's death, as the executor of his will, the entire Lliure Theater has joined all its forces together to obtain the Palau d'Agricultura on Montjuïc as its stable headquarters. This, which levelheadedly is something to be praised, has probably had repercussions on the group's activity since, for quite a while now, it seems that it has been navigating a bit jerkily. A few examples: why translate Beaumarchais into Castilian in order to perform it throughout Spain? Moreover, despite the show's worthiness, is *Arsènic i puntes de coixí* really the most appropriate work to commemorate the company's having produced 50 shows? Furthermore, how is the Lliure's courting of the Mercat de les Flors going to turn out vis-à-vis the proposal tossed out by the Mayor of Barcelona for their joint management? It seems though the matter will not go any further. Or, to put it another way, I believe that the fusion of the two enterprises would lead to losses. Surely, we would all profit by having great productions; we would «odeonticize» the «City of Theater» on Montjuïc as long as the remodeling of the Palau d'Agricultura lasted, we would be enjoying high budget shows of unsurpassable quality... Nevertheless, we would be missing something. Perhaps we would lose a few of the Lliure's most sincere proposals and also some of the most vanguard, exotic, and multidisciplinary proposals which the Mercat de les Flors, under the leadership of Elena Posa, has periodically been giving us: not necessarily with a good management criterion, but definitely with a good dose of risk. Particularly worth mentioning in these first few months of 1994 in the Mercat de les Flors's programming is *Bodas de sangre* by García Lorca directed by Ariel García Valdés.

It would be remiss of me to bring these lines to an end without mentioning the «Sagarra Year». I find it to be a well-founded policy to take anniversaries as a pretext for passing review on a few authors, the classic ones. Even so, this reassessment has to be done rigorously and with honesty. Taking Sagarra as a pretext just in order to engage in showy politics and let loose the Shakespeare we all have inside us is a dangerous path. One ought to have a minimum amount of ambition, of a maturity one might call dramaturgical, and of hard work which has not been possible in every case. Especially to be remarked is the *El barret de cascavells* by Pirandello translated by Sagarra and put on in March by the Lliure Theater and also —leaving aside a few staging problems— the wise and new reading of *El mercader de Venècia* that Sergi Belbel (1994 National Literature Prize) succeeded in putting together. Along different lines, *La corona d'espines*, served up with a commendable, stimula-



ting, and enticing staging, is probably not the best text to have honored all of Josep M. de Sagarra's dramatic genius. It is worthwhile to praise, in contrast, *Una geografia estilogràfica* directed by Xavier Albertí. I will have more to say in greater detail about the «Sagarra Year» in my commentary on the second half of the year.

Finally, the joys of the season. In the first place, the theater effervescence that seems to be consolidating in Valencia, above all with the impetus of companies like Xarxa Teatre, Bambalina, Moma Teatre, Pavana, or L'Horta Teatre, and of the programing by theaters such as Talia or Rialto. In the second place, the good trajectory of the Sitges Festival, with foreign companies such as Taganka from Moscow (in *Quartet* by Müller) and the series of Catalan drama authors (special mention going to *Biografia* by Francesc Pereira and *Kamprack* by Jordi Sánchez). Finally, the honorable mentions: *La Bernarda es calva* by Les Metadones; *Nyam-Nyam* by Harri Virtanen at the Centre Dramàtic del Vallès, and *Opus primum*, by Bosnian director Hadi Kuric, with the «Theater of Resistance» company from Castelló.

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*Translated by Albert M. Muth*

## VISUAL ARTS

If in the last chronicle we characterized the beginning of 1993 as the Miró Year, the interval of time covering the second half of 1993 and the first part of 1994 is marked by the opening of three new art centers, one interdisciplinary in nature and the other two monothematic. The creation of the Center for Contemporary Culture, the installation of the Thyssen-Bornemisza Collection, and the inauguration of the Barcelona Egyptian Museum may lead us to over-hasty conclusions since the art world has not been even half as euphoric as it might seem. For we must not forget the constant lack of decision-making, polemics, and delays surrounding the two projects that are destined to be foremost in the Catalan cultural web: the National Museum of Art of Catalonia and the Museum of Contemporary Art in Barcelona.

Reviewing briefly the new centers' openings we see that the first one to open its doors was the Thyssen-Bornemisza Collection located at the Pedralbes Monastery. The collection is made up of 80 works, 72 paintings and eight sculptures which were chosen in light of their importance and their full harmonization with their new environment: works from the 13th to 18th centuries, of a considerable religious character, ranging from Medieval to Late Italian Renaissance. The Collection has made the sensible move of gathering together works by artists who have been little shown in Catalonia such as Fra Angélico, Tiziano, Canaletto or Ceruti. Furthermore, the collection recuperates and infuses new life into the Pedralbes Monastery itself.

Next came the opening of the Center for Contemporary Culture. This institution was born with the idea of it becoming a new cultural nucleus where all kinds of cultural manifestations could have their place, whether they be plastic arts, urbanism, cinema or others, but with one point in common: the urban world and the concept of city. A good example of this was the first show that they organized: *Cities: from the Balloon to the Satellite*, a collection of photographs, lithographs, audiovisuals and other images captured via satellite. They coincided in showing the rapid revolution that cities have undergone in the second half of the 20th century, experiencing a rapid evolution from small urban nuclei to metropolis.

The last museum to open was the Barcelona Egyptian Museum, the only museum of Egyptology in Spain. Resulting from an initiative by the Clos Archaeological Foundation, it houses in its headquarters a collection of more than 400 pieces that are representative of Egyptian culture: religion, the worship of the dead, education and gastronomy. The Foundation also promotes several other activities, among which the most noteworthy are the archaeological campaigns that it undertakes in Egypt.

The other defining feature of this period are the seasonal exhibits which have gone in a number of directions. Along the usual line of recovering the plastic and artistic patrimony linked to Catalonia, several manifestations stand out. Under the pretext of the centenary of the birth of the painter and above all noted Vilanova engraver *Enric C. Ricart* (Library-Museum V. Balaguer, Vilanova i la Geltrú) a show was put together that drew from both aspects and reaffirmed Ricart's importance in the Noucentista movement.

*The World of Olga Sacharoff* (Exhibit Room of the «Caixa de Catalunya» Foundation, Barcelona) was the title of a show that was dedicated to this painter, who was born in the Georgian city of Tiflis. Around the time of the 1914 war, she settled in Barcelona where she lived and worked till the time of her death in 1967. Among the works that were shown, we draw attention to those from her first period, full of a force and a desire to investigate, which contrast with the decorativism and naïve sense of her later ones.

Of the multifaceted artist Joan Josep Tharrats, erstwhile member of the «Dau al Set» group, we were fortunate to see the anthological show *J.J. Tharrats. 75 Years* (Palau Robert, Barcelona). As the title itself let on, the anthology coincided with the artist's 75th birthday and permitted one to follow the evolution which led him from Surrealism to a very personal abstraction.

The exhibit *Joan Brossa. Among Objects and Reading* (Palau de la Virreina, Barcelona) offered the latest productions by this creator who uses poetry and plastic as the organizing axis for his creations.

Among the exhibits by foreign artists, those by Turner and Folon captivated all by the degree of beauty and chromatic sensibility that they transmitted. The show *J.M.W. Turner 1775-1851. Impressions of Great Britain and the European Continent* (Cultural Center of the «La Caixa» Foundation, Barcelona) brought out from the collection of London's Tate Gallery, centered around watercolors and small format drawings. Meanwhile, the show *Jean-Michel Folon* (Exhibit Room of the «Caixa de Catalunya» Foundation, Barcelona) presented paintings, drawings, and a good number of unknown sculptures as well.

A good vision of Spanish art in the 40's was provided by the exhibit *Spanish Artists in Paris: Praga 1946* (Palau de la Virreina, Barcelona). In 1946 there took place in Prague the most important showing by Spanish artists who were exiled in Paris. Those who took part in it were artists who had lived in occupied Paris such as Francisco Bores, Antoni Clavé, Óscar Domínguez, Apel·les Fenosa, Ismael Gómez de la Serna, Julio González, Pablo Picasso... This show tried to recuperate that participation product of the euphoria of a time when some believed in the chance that a political change could come about in Spain.

The different movements that make up what is called the Russian Vanguard were represented perfectly in *The Russian Vanguard 1905-1925. Collections from the Museums of Russia* (Picasso Museum, Barcelona). At the same time the exhibit made known a patrimony that is almost entirely unknown, namely, the Russian one, with works by authors as interesting as Malevitch, Kandinski, Gontxarova or Rodtxenko.

The different works combined into *Versailles. Portraits of Society. 17th-19th Centuries* (Cultural Center of the «La Caixa» Foundation, Barcelona), which offered a global vision of French painting by means of a primordial genre in modern esthetics: portraiture. The representation of court figures, the artists, royalty, emperors or high political dignitaries allowed one to grasp the painters' precise technique and the importance exerted by symbols on this genre. The exhibit was organized by the National Museum of the Castle of Versailles jointly with the «La Caixa» Foundation and the Generalitat de Catalunya.

American Abstract Expression was well represented via two shows, *Franz Kline: Art and the Structure of Identity* (Tàpies Foundation, Barcelona) and *Willem de Kooning* (Cultural Center of the «La Caixa» Foundation, Barcelona). Both artists are leading figures in the American School. The show by de Kooning coincided with the artist's 90th birthday, who, having been born in Rotterdam immigrated to the United States in 1926. The more than 50 works, including paintings, works on paper, and sculptures made it possible to follow his trajectory from his Cubist beginnings till the abstractions of later periods. On the other hand, the Franz Kline exhibit (Wilkes-Barre, Pennsylvania 1910-New York 1962) brought together works from his stage of maturity (1947-1962) which showed clearly why Kline, along with Pollock and de Kooning himself, has been considered as an important figure in «Action Painting».

With regard to a completely different topic which had been absent for a long time from show coordinates, we were able to enjoy the exhibit *Catalan Furniture: From the Medieval World to the Present* (Palau Robert, Barcelona), organized by the Department of Culture of the Generalitat de Catalunya. After a gap of many years this exhibit has allowed us to recuperate the history of one of the objects that has always been closely tied to man: furniture. The main objective was to show the evolution and changes undergone by caskets, chests, cupboards, beds, tables, chairs, chests of drawers... till one comes to modern furniture. At the same time the show rendered homage to the main mover of the assessment of Catalan Furniture, the historian Josep Mainar.



As is now customary, The Photograph Spring was held, a biennial photography contest which has become a regular feature of the Catalan artistic area and which this year had some sixty different exhibits. The grand protagonist of this Spring was the retrospective show of the highly reputed American photographer *Robert Mapplethorpe* (Miró Foundation, Barcelona). Mapplethorpe took his first photograph in the '70's with a Polaroid camera. His first works, the collages, were present in the retrospective show, as well as the bulk of his later production, centered around three topics: still life, portraits, and snapshots with a strong component of eroticism and sexuality. The latter have become his best known and most paradigmatic work.

Another of the most awaited exhibits in this contest was *The Eve of Fellini (Hommage)* (Exhibit Room of the «Caixa de Catalunya» Foundation, Barcelona). It was a vision of the film world of the Italian cinematographer seen through photographs, posters and drawings portraying the scenes and protagonists of his films. Among the initiatives to recuperate our photographic patrimony was the show *Josep Massana 1892-1979* (Santa Mònica Art Center, Barcelona). Massana was one of the most important photographers in the '30's and was dedicated as much to photography by commission as to advertising, the facet where he revealed himself at his most innovative.

Outside of Catalonia proper, other noteworthy events were the inauguration of the Museum of Modern Art in Ceret, which after an important expansion has reopened its halls under a new concept of its exhibit. In turn, the Valencian Institute of Modern Art has taken a voyage through the history of photography with *Chosen Images*, a selection from one of the most important photography collections in Spain, the Cualladó Collection.

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*Translated by Albert M. Muth*