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CULTURAL INFORMATION  
FROM CATALAN SPEAKING LANDS

1995



During the semester between the end of 1995 and the beginning of 1996, the publication of books of interest concerning medieval history and modern Catalan history has not been abundant. A noticeable decrease in books published has been produced. This fact does not take into account the decrease in the levels obtained by research and historiography which have had renewed success, if not in number, in quality. Perhaps the constant increase of periodicals—those from study centers from the local or county area—causes the historian to publish in a way that is monographic and disperse, and the results of this research and study are not published within a single publication—a book—with a more ample content and with a more extensive circulation outside the local and county areas. Having said this, we do not want to discredit the work of this type of publication. With the disperse nature of its geography, the scarce circulation outside the county limits many times makes it difficult to obtain knowledge of the contributions made to Catalan historiography.

Catalan medieval historiography has been enriched by the source of the number of published documents, with essential importance concerning the research from the high-medieval period. The publication by Àngel Fàbrega Dei, *Diplomatari de la Catedral de Barcelona* (Barcelona, 1995), allows us to access 350 documents (844-1000) stored at the city of Comptal's Cathedral Archive. This work uncovers the richness of this archive, often forgotten in the research of the history of Catalonia because of the prestige obtained a century ago by the archives of the cathedrals of Girona, Seu d'Urgell, and Vic.

With the motive of the centenary of the birth of the historian Ferran Soldevila, his main work has been republished: *Pere El Gran, primera part: l'infant i segona part: El regnat fins l'any 1282* (Barcelona, 1995, 2 vols). This work, published between the years 1950 and 1962 and because of the special political circumstances of the moment, did not have the necessary circulation. The contribution of Ferran Soldevila is essential to be able to understand the transformation suffered by Catalonia in the change from the thirteenth century to the fourteenth, a moment marked by the beginning of the Mediterranean expansion which meant a total change in the reality of Catalanian Society. The study and appreciation of the work concerning the government of the count-king Pere El Gran is fundamental to obtain a better understanding of the national Catalanian reality.

Two parallel works, in part of historiographic origin, have been published in this period. The first is a study by Jordi de Bolòs: *El mas, el pagès i el senyor: Paisatge i societat en una parròquia de la Garrotxa a l'Edat Mitjana*. (Barcelona, 1995). This work has its setting in the village of Sallent (Santa Pau, La Garrotxa) during the medieval period, before and after the plague of 1348. In this study the type of scattered population (farm) and the relationship between the peasant, cultivator of the farmland, and the jurisdictional lord of the village stand out. In this case the village is the monastery of Banyoles. The

second work is a study done by Josep Fernández i Trabal: *Una família catalana medieval. El bell-lloc de Girona, 1267-1533* (Barcelona, 1995), which contributes a study of the formation and development of the lineage that made a long social and economic run, from the occupation of skinner to merchant and later to landlord-renter during a time in which they secured an important rural patrimony which allowed them to situate themselves within a higher social status. Catalan history is lacking in these types of studies: land/habitat and social structures that must allow for a better understanding of a reality that in great part escapes political history and even macro-economic and social history.

Historiography of the Modern Era is headed up by the work of Antoni Simon i Torrès: *Aproximació al pensament demogràfic a Catalunya* (Barcelona, 1995). This book, thematically, is not exclusive of this historic period; however, an important part is centered in the years after 1640 and especially during the eighteenth century which was a time period in which studies were begun that started to value the importance of the population as an economic fact. For years the studies of Catalan history have outlined the consequences of the plague of 1348 and the decadence and rectification that took place during the middle of the seventeenth century. The historiographic contribution of Antoni Simon is essential in order to re-think this problematic situation –population and wealth– which needs to be evaluated and studied in full detail in order to be able to correctly interpret the end of the Middle Ages as well as the beginning of the Modern Era.

After years of a certain oversight, the seventeenth century has again sparked the interest of historians. We must therefore point out the publication of the following works realized by Xavier Torres and Eva Serra: *Escrips polítics del segle XVII. Tom I. Notícia universal de Catalunya, de Francesc Martí Viladamor* and *Escrips polítics del segle XVII. Tom II. Secrets públics, de Gaspar Sala, i altres textos* (Barcelona, 1995). The publication of these texts, unknown to Catalan historians, is not crucial to Catalan historiography; however, they provide us with information that completes the vision of this particular century. Rafael D'Amat i de Cortada, Baron of Maldà continues to be a central figure in the history of Barcelona from the period of the end of the Old Regime. His work is the following: *Calaix de sastre, VIII 1808-1810* (Barcelona, 1996). This publication, not complete, but rather a selection, contributes important information in order to be able to evaluate the political thought and reality of the Baron of Maldà, who was not so marginalized from the country's situation as has been believed. He was a noble-landlord who as a self-exile fled from Barcelona during the French War because of his fidelity to the thought and person of King Ferran VII, absolute king, who was very removed from the transformation taking place in the country. There was at the same time a complex situation: a war abroad and a revolution at home. The Baron of Maldà saw these problems and reflects upon them in a rather superficial way within his memoirs.

We close this summary with news of the publication of a book: *La casa de convalescència (1629-1680), seu de l'Institut d'Estudis Catalans* (Barcelona, 1995). This is the study of an artistic monument that at the same time has an outstanding social importance. Holy Cross Hospital within Barcelona during

the seventeenth century promoted an institution whose purpose was charity and which was housed in a building with high architectural and artistic value. It is with this work, which is accurately illustrated, that we close this review, underlining once again the importance of this forgotten seventeenth century of which we only remember the Uprising or the War of the Harvesters.

JOAN-F. CABESTANY I FORT

*Translated by Andre . Deiser*

## CONTEMPORARY HISTORY

Second half of 1995

Two matters which were pointed out in the summary belonging to the previous number have maintained their current importance in this second semester of 1995. On one hand, the publication of Joan-Lluís Marfany's book, *La cultura de catalanisme* (Empúries), a polemic work as few others have been in the last years within contemporary historiography, and one that has motivated several reactions in the daily press as well in specialized media. We recommend, in this sense, the broad compilation of opinions published at *Serra d'or* in January of 1996 or the reviews that appeared in *L'Avenç* in December of 1995. The other "inherited" matter is the closing of the official commemoration of the year of Sodevila which was celebrated in October in a solemn act in which the rectors of Catalan universities made known the manifesto, "The History of Catalonia in a Society in Transformation." At the same time, from the commemorative side, scholars' research on Soldevila's work has produced new fruit –the recuperation of diaries that were written after 1939 and which have been published by 3 i 4, with the title Ferran Soldevila *Dietaris de l'exili i el retorn*. In light of this reflection on the historiography of the country it is opportune to cite the compilation of articles and the interviews of another great historian, Pierre Vilar. These articles and interviews have been assembled by the same publishing house as the previous one mentioned under the title Pierre Vilar, *Pensar històricament. Reflexions i records*.

As for research projects they have had, as is habitual, very diverse centers of interest. One aspect rarely dealt with within historiography is one which Antoni Simon presents in: *Aproximació al pensament demogràfic a Catalunya* (Curial), in which he looks at the period from the end of the eighteenth century to the present day. Institutional and political history from the nineteenth century rely on the novelty of Manel Risques' dissertation, *El govern civil de Barcelona al segle XIX* (PAM). Cèlia Cañeles i Rosa Toràns' book, *El personal polític de l'Ajuntament de Barcelona (1877-1923)* (PAM), also discusses an institution. From this point forward this book will be an essential contribution for the study of the Restoration.

Other research projects upon which we should comment are those



realized by Angel Calvo, *El pas de la societat agrària a industrial al Baix Llobregat* (PAM/CEBELL); and in a more political sense Jaume Colomer's, *La temptació separatista a Catalunya. Els orígens (1895-1917)* (Columna), and Lluís Costa's *La dictadura de Primo de Rivera (1923-1930). Comunicació i propaganda a les comarques gironines* (Rafael Dalmau editor). Concerning social history, within this second volume, the first general vision of the social history of sports in Catalonia has been completed. *Història il·lustrada de l'esport a Catalunya (1931-1975)* (Columna/Diputació de Barcelona) is drafted by Xavier Pujades and Carlos Santacana and highlights the first volume published in 1994. As far as cultural history is concerned there are the following works: Marina Gustà's *Els orígens ideològics i literaris de Josep Pla* (Curial), along with Carles Fontserè's *Memòries d'un cartellista català (1931-1939)* (Pòrtic). There is also the intellectual and political correspondence of Nicolau d'Olwer with the wife of Duran i Sanpere: Lluís Nicolau d'Olwer, *Cartes a Herminia Grau i Aymà* (Curial/Pam). There is also Oriol Martorell's work: *Quasi un segle de simfonisme de Barcelona* (Beta editorial).

In the area of studies concerning the reign of Franco it is necessary to comment on the appearance of an extensive monographic publication in number 22 of the magazine *Afers* which is dedicated to the anti-Franco resistance coordinated by Josep Benet. This theme is also treated in the magazine *Recerques*, number 31, which publishes a modest section covering the situation in Catalonia during the first part of Franco's reign. Salomó Marquès' *L'exili dels mestres (1939-1975)* (Llibres del Segle) has also been published as well as an interesting contribution to civil society, a work by Josep Torrella, *Cinquanta anys de la fundació Bosch i Cardellach 1942-1992* (Fundació Bosch Cardellach). It is also worth commenting on the collection of texts which have meant the apparition of the Joan Fuster volume, *Papers d'exili. Assaigs, polèmiques i recensions (1950-1967)* which has been published by Curial. Finally, among the different conferences that have taken place we will comment on two meetings that have been becoming stronger in the past years. On one hand there is the III International Congress of Catalonia's Local History that was organized by the magazine *L'Avenç* during the month of November. It was on this occasion that the subject of local financial problems was the topic of discussion. Many communiqués and reports were debated at this time. The other congress was the IV Congress of the History of Barcelona which was organized by the Municipal Institute of History of said city during the month of December. The topic "Barcelona and the Catalanian Area. The City and Its Articulation of Territory" was discussed during this meeting.

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## LITERATURE

## Second half of 1995

## NARRATIVE

From among this season's new outstanding works it is necessary to discuss Antoni Mari and the novel *El Camí a Vicennes* (Ed. 62, 1995). This essayist from Ibiza, also poet and narrator, presents us with one of his most ambitious literary projects. It deals with the fictitious story of the meeting between two emblematic figures from the eighteenth century: Diderot and Rousseau. A meeting which displays what are two different visions of reality, and two ways of understanding humankind and knowledge which give way to two opposed intellectual views. The novel is a splendid review of eighteenth century ideology and not so much of its everyday life.

Rafael Vallbona, with *Els dies rojos* (Columna, 1995), offers us a very interesting story with the chronicle of the sentimental relationship of a couple from Barcelona as the foreground, and the former Soviet society as the background. The transformations that the couple witness in an rapid way and the way in which the author builds suspense is done very well. This is a work that successfully speaks to us –possibly with a tendency to focus in on the more difficult aspects –of today's world.

The Morjorcan narrator, M. Antònia Oliver, presents us with *Amor de cans* (Ed. 62, 1995), a fiction concerning the decadence of a family from the island. It deals with a penetrating look into the network of family relationships marked by jealousy and every kind of meanness among its members. It is a novel that recounts the world of Villalonga and deservedly won the prize with its name in the 1994 edition. Mercè Ibarz is the author of *La palmera de blat* (Quaderns Crema, 1995) which is a look into the area of fiction where she visits the origins of its world, as she had done previously with her essay *La terra retirada*. It is a very interesting novel although it has been received poorly by critics. Another writer, Maria A. Anglada, with *Sandàlies d'escuma* (Destino, 1995) presents us with an interesting historical fiction that takes place in Greece during the third century BC. The protagonist, Glauca de Quois, is a poet and musician who lives intense passions in the midst of a setting of incomparable beauty. Like all good historical narratives it not only conjures up a previous time period, but also a series of aspects of a real present.

Other narrative works that must be reviewed are the following: *Els déus de Califòrnia* by Silvia Aymerich (3 i 4, 1995); *Viatge al país del maies*, a work by Josep Maria Romero which is a mixture of a tourist guidebook and novel (3 i 4, 1995); Néstor Luján's *El pont estret dels anys 50. Memòria personal* (La Campana, 1995), a decisive work for recalling or discovering what that decade was about. Within the chapter of re-publications it is necessary to record the appearance of *Míster evasió* by Blai Bonet now in the collection MOLC (Ed. 62 and "La Caixa").

Manuel Vicent, a known journalist and writer in Spanish, has published *Borja Borgia* (Destino, 1995), a play about the papal family in Valencia. Full of



sarcasm and creativity, Vicent makes a journey between the past and the present: Alexander VI psychoanalyzes himself while walking down Fifth Avenue. New York and the North American world become the reality of Borja's sinful and lascivious Rome.

## POETRY

Ramon Ramon strengthens his work with *Primavera inacabada* (3 i 4, 1995), a new book of poems from the Valencian author. In relation to previous collections of poems, it is necessary to point out this work's tendency toward the utmost sensation of cruelty and anguish. Love becomes one of the battlefields or, better yet, the battle for a love which is absent and unsalvageable. Joan Margarit, with *Aiguaforts* (Columna, 1995), offers us fifty poems in which we encounter a deep meditation on the present with imagery that leaves behind the exterior landscapes of the city and country in order to look for an interior landscape more suitable for the poet's intellectual capacity. Lluís Urpinell offers us a continuation of poetic work noted for its experimental zeal with language and the heterodoxy of a vibrant attitude with his work, *Tractat d'ofiologia*, (Proa, 1995). This is an incursion that approaches "la poesia maleïda" and draws forth a series of unsettling signs of everyday life.

With *Passat festes* (Empúries, 1995) Joan Brossa presents us with a collection of poems written between 1993 and 1995. Brossa's singularity in the Catalan cultural and literary context is more than well-known. The poet takes his verses from the most ordinary reality with captivating direct language and a high-spirited reality from which he takes a moral stand. This poet has also produced, *Poesia i prosa* (3 i 4, 1995), a very interesting anthology realized by Glòria Bordons, a specialist in Brossa's work.

In closing this brief inventory it is necessary to mention Miquel Desclo't's book, *Per tot coixí les herbes. De la lírica japonesa* (Proa, 1995). It presents a wonderful anthology of Japanese lyric poetry, primarily that of the Haiku and Tanka harvesters throughout the centuries. It is necessary to add this work to the collective margin of translations and versions of oriental poetry carried out within our literature. Even though they are limited, they count as priceless contributions of Marià Manet.

## ESSAYS AND LITERARY STUDIES

In this section it is necessary to mention works such as Josep Piera's *El paradís de les paraules* (Ed. 62, 1995), an essay that won the "Josep Vallerdú" prize. This essay is a reconstruction of the Valencian-Arab world, above all, through the voice of the poets. It is a creative look into the space in which the author sees a mysterious metaphor of present Catalan culture within the region of Valencia.

Josep Benet takes us to a very different terrain with *L'intent franquista de genocidi cultural Catalunya* (P. A. M., 1995). This work, in a certain sense, is a continuation of the mythic *Catalunya sota el règim franquista* from 1973. It deals with a painstaking, documented, and extensive work covering the politics of Franco in Catalonia. It also comments on the painful past, through

documents and testimonies, of the attempt to eliminate the uniqueness of Catalan culture through the politics of Franco.

In the chapter on biographies it is necessary to mention Albert Manent's biography on his father in *Marià Manent. Biografia íntima i literària*. (Planeta 1995). As the title indicates, it deals with a journey through the life of the poet who wrote diaries and translations in an orderly and deliberate way. If the work has an advantage regarding its intimate setting, it also has its disadvantages. The work is missing certain important elements and among them is passion. The figure of Marià Manent, on the other hand, has come out strengthened by the publication of an anthology of his diaries with the title of *Dietari dispers (1918-1984)* in MOLC num. 108.

Another biography is that of Jaume Pomar concerning Llorenç Villalonga: *La raó i el meu dret. Biografia de Llorenç Villalonga* (Moll, 1995). It deals with an extensive and documented look into the life and work of the author of *Bearn* in a Majorcan context. The biography takes part in cases of free essay more so than the methodical and contrasting studies of its sources. That is why its appearance has been accompanied by a certain controversy. In all, it is a brilliant look into the life and work of one of the best Catalan novelists of the twentieth century.

It is also necessary to mention the publication of a book by Eugeni d'Ors, *La lliçó de tedi en el parc*, a Catalan work of E.D'ors realized by Josep Murgades in collaboration with the publishing house Quaderns Crema. Likewise, we mention *Papers anteriors al glossari* realized by the same author and within the edition of Jordi Castellanos.

Other approaches to the essay and literary studies are Enric Balaguer's *Poesia, alquímia i follia. Aproximació a l'obra poètica de Josep Palau i Fabre*, (P. A. M., 1995) which deals with this author from Barcelona who was a specialist in Picasso; and Antoni Riera's *Rellegir Fuster* (Bromera, 1995), which is a new look into the studies of the work of Diderot de Sueca.

#### TRANSLATIONS

In the chapter on translations it is necessary to review works such as *Arbre Talat. Trenta poemes* by Thomas Hardy with a prologue by Sam Abrams (Ed. 62, 1995); *Les temptacions de Sant Antoni* and G. Flaubert's *Salambó* translated by Jordi Llovet (Proa, 1995); *El lloro de Flaubert* by Julian Barnes (Ed. 62, MOLU, 1995); *Contes per a nens i per a nenes políticament correctes* by James Finn Garner (Quaderns Crema); *Afirma Pereira* by Antoni Tabuchi (Ed. 62, 1995); and *El subratllat és meu* by Nina Berberova (MOLU, Ed. 62, 1995).

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## MUSIC

## Second half of 1995

The Gran Teatre del Liceu 1994-1995 season closed in the Teatre Victòria with some of the most popular works of Verdi, *Rigoletto*, performed by Joan Pons and directed by Giuliano Carella, its debut being the 19th of June and continuing through the end of the month. The musical activity of the regular seasons did not let up thanks to summer festivals which are celebrated more and more by towns with the intention of capitalizing on the interest of the potential seasonal public.

One of the most prestigious summer performances of musicals among those that are celebrated within our country is, without a doubt, the *Castell de Peralada* festival. From the extensive program of this festival, it is necessary to point out the opera *Il Matrimonio Segreto* by Cimadosa, with Carlos Chauson, Ainhoa Arteta and Isabel Monar in the leading roles, and with the orchestra of Cadaqués, conducted by Ernest Martínez-Izquierdo and performed the 5th of August. Another outstanding opera was *The Fairy Queen* de Purcell interpreted on the 17th of August by The English Bach Festival Baroque Orchestra & Dancers, with original instruments.

Montserrat Caballé and Monserrat Martí, along with the Orquestra del Gran Teatre del Liceu Theater headlined the concerts of the Peralada festival on the 15th of July in order to benefit the reconstruction of the Barcelona theater. We should also point out the performance of Mahler's *Tercera Simfonia* performed on the 29th of July by Susana Poretski, The Symphonic Orchestra of the RTVE, the *Donostiarra* Choral Society and the Vila-Seca Conservatory Chorus, all of whom were directed by Xavier Güell. Likewise, the recital of Jaume Aragall and Inmaculada Egidio, along with the Philharmonic Orchestra of Bucharest, was performed on the 17th of July. We cannot overlook two ballet performances that were part of the festival's program: *Spartacus* by Khatchaturian and *El Llac dels cignes* by Tchaikovsky, celebrated on the 15th and 16th of August.

The 15th International Pau Casals' Music Festival, celebrated in Sant Salvador, El Vendrell, was also made up of an interesting program. We should mention the performance of Jean-Pierre Rampal and Claudi Arimany with the Hungarian Virtuosi on the 24th of August as well as the concert in homage of Eduard Toldrà, with Joan Rubinat, Eva Graubin, violin, and Virginia Parramón, soprano.

It is also important to mention other summer festivals such as the Cadaqués Music Festival and that of Torroella de Montgrí.

Also during the month of September in Vilabertran, Alt Empordà, the traditional homage to Schubert took place at the Church of Santa Maria. During the days of the festival various performers alternated interpreting works of Schubert and other authors. Among these concerts we should mention the recital that the baritone Matthias Gorne, with Wolfgang Rieger on the piano, offered while interpreting Schubert's *El cant del cigne*.

Summer music activity in Valencia stood apart as it does every year with

the Valencia City's International Competition of Musical Bands which was realized between the 7th and the 16th of July. Nor must we forget that between the 23rd and the 30th of September the eleventh edition of the International Contemporary Music Festival took place in Alacant. This festival opened with Eduardo Polonio's opera *Uno es el cubo*. Furthermore, it is necessary to mention the debut of *El Album de Colien*, Cecillia Colien Honegger's production of 38 works from Catalan, Spanish, and Portuguese composers. It was interpreted by Anada Sukarlan on the piano, and works from Ginjoan, Sardà, Roger, Charles, Cervelló, Casablanças, Mestres Quadreny, and Brotons, among other authors, were included.

It is worth stating that as the result of an unstable economy and the vagueness of the political institutions in which the festival has been promoted in the past years, the director and conductor Tomás Marco, relinquished his position once this year's festival was over.

Once the normal seasonal series began, Ibercamera initiated the year the 9th of October with the BBC National Orchestra of Wales, with Margaret Pierce as soprano, directed by Tadaaki Otaka, and with works from Strauss and Walton. Within this series it is also necessary to mention the concert that the New York Philharmonia Virtuosi offered with Claudi Arimany on flute and Mela Tenebaum on viola d'amore. The concert took place on the 28th of November and was conducted by Richard Dapp while interpreting works from Fasch, Barber, Vivaldi, Mozart, and Hayden.

In regards to the Palaucuent series it is necessary to comment on the participation of the Philharmonic Orchestra and Andras Schiff on piano, both of whom were directed by George Cleve. They presented Beethoven's concerts for piano in their entirety on the 13th and the 14th of October at the Palau de la Música Catalana.

We must not forget the Israel Philharmonic Orchestra's concert conducted by Zubin Mehta while interpreting Mahler's *Simfonia número 2, Trágica* on the 26th of October at the Palau. Likewise we must not forget the session that The Academy of Saint Martin-in-the Fields offered with Pepe Romero on guitar. The session was directed by Keneth Sillito with works from Mozart, Rodrigo, Bartók, and Mendelssohn on the 4th of November.

The year closed with various auditions of Christmas musical themes (The Saint Steven Christmas Concert, the New Year's Christmas Concert...). Among the standouts was the audition organized by "La Caixa" Foundation. The audition presented the Orquestra Simfònica de Barcelona i Nacional de Catalunya along with the Cantiga choir, the Càrmina choir, the Orfeó Català and Puigreig's Polyphonic. Under the direction of Edmon Colomer they presented Haendel's *Mesies* on the 20th of December at the Palau de la Música Catalana.

Andorra La Vella opened the second half of its Music and Dance Season, a series of concerts and spectacles with the firm desire to establish a music series in the Andorran capital, with the Andorran Chamber National Orchestra on the 13th of October.

The music season of the Palau de la Música i Congressos de València stood out during the first half of the season with the presence of the Israel Philharmonic Orchestra conducted by Zubin Mehta. The orchestra interpreted



Mahler's *Sisena Simfonia* on the 28th of October. Within Valencia's music season it is also necessary to comment on the concert offered by José Van Dam with the Valencian Orchestra interpreting works by Mira, Mahler, and Schubert under the direction of Oleg Gaetani. Anne-Sophie Mutter along with the London Symphony Orchestra, under the direction of André Previn, as well presented a concert in which they interpreted Bethoven's *Concert for Violin and Orchestra en Re Major Opus 61*.

As for the Liceu's spread out opera season, it did not begin until January of 1996. The *Teatre de La Faràndula de Sabadell* opened with a well-known and esteemed piece by opera lovers: *Il Barbiere de Sivilgia* by Rossolini. Eduard Giménez, Àngel Odena, Raquel Pierotti, and Enric Serra played the principal parts along with the *Orquestra Simfònica del Vallès* under the direction of Albert Argudo. Its debut was the 8th of November and three representations were given.

One item that must be kept in mind and speaks well for the organization of the opera series in Sabadell is the interest shown for Catalan productions. This year Sabadell's 24th Opera Festival prepared the children's opera *La flor* by the Catalan composer Ricard Lamote de Grignon along with Olga Sala and Sergi Moreno, Sant Cugat's Children's and Youth Chorus and Sant Cugat's Young Chorus. After the harsh criticism that Enric Morera's 1993 production of *La Fada* received, it was without a doubt a sign of courage to be able to try another Catalan composition.

The other opera headline that closed the opera year in Sabadell was interesting because of its until then scarce presence on stage. *Alceste* by Gluck was shown on the 1st and 3rd of December in concert form. It was interpreted by Dalmau González, Pilar Torreblanca, Juan P. García Marqués, Josep Pires, Carles Ortiz, and Olga Sala along with the *Orquestra de Cambra de Sant Cugat*, the *Cor dels amics de l'Òpera de Sabadell*, and the *Agrupació Polifònica de Vilafranca*, all under the direction of Josep Ferré. This was the final opera headline of the year, but not of the season.

Of course, the opera season and different concert series were also realized beyond 1995.

JAUME CARBONELL I GUBERNA

*Translated by Andrew J. Deiser*

## VISUAL ARTS

Finally, and after a period of uncertainty, the inauguration of Barcelona's Contemporary Art Museum (MACBA) and the opening of the Romanesque art galleries of Catalonia's National Museum of Art (MNAC) have taken place.

Barcelona's first true contemporary art museum, the MACBA, is situated in the heart of the Raval neighborhood. The building's white silhouette, the work of Richard Meier, stands out in the midst of a depressed area. One of the museum's objectives is to convert itself into a source of dynamism within this

area where the Contemporary Culture Center is also located. In order to initiate its course of development it has chosen the following four exhibits: *Fons per a una col·lecció*; *L'escultura. Creacions paral·les*; *Giah Armajani. Espais de lectura*; and *Laura Kurgan. Us trobeu aquí*. From among all of them we give special attention to *Fons per a una col·lecció* which partially showed the museum's permanent collection. The title chosen for this inaugural exhibit allows us to determine that the works shown do not make up the permanent collection, but rather are only a beginning which will continue to develop.

As we stated before The MNAC has also made news thanks to the opening of its Romanesque art galleries. This was an anticipated milestone for all lovers of art after the Romanesque Museum of Art closed some years ago. With the art works resituated, some of them cleaned and restored, they again show their former splendor. Included within the opening was the center's current policy concerning the anticipation of the opening of other galleries. Along with this opening a study has been done on the influence that Romanesque art has, and has had, on artists from the twentieth century. The study, entitled *Agnus Dei*, discusses works from Klee, Miró, and Tàpies while analyzing the link between medieval and contemporary art.

Also of great expectation, we must assess the reopening of *Metronom's* Vanguard Gallery, the program of which is centered in photography and audiovisual arts.

The showings of primitive art are not very habitual, but during the fall of 1995 they have been one of the points of attraction within the panorama of exhibitions. The, as of recent, little known art from the lands of the Pacific has been the object of two exhibitions. *Els Moai de l'illa de Pasqua. Art i Cultura als Mars del Sud* ("La Caixa" Foundation) analyzed various artistic realizations in order to bring us closer to these cultures. Art from Australian aboriginals and those from the archipelagos and Melarèsia islands, and art from Micronesia and Polynesia were well represented. And from among these peoples the art of the inhabitants of Easter Island (The Rapa Nui) stood out for its singularity. The isolation of the land of the Rapa Nui within Central Polynesia, without a doubt, has been an influence in its surprising creations. A good example of this originality is found in one of the pieces on display, an authentic (anthropomorphic sculpture) 3 meters high and weighing over 3 tons.

The second exhibition to which we alluded, *Art de Papua Nova Guinea. Col·lecció Folch* (Fundació Caixa de Catalunya), was a magnificent opportunity to know part of the works of the Barcelona collector Albert Folch. Brought together with over a hundred pieces, many of them of a magical or ritualistic character, the exhibition also contained some works of monumental aspect such as a collection of five poles measuring 5 meters.

Throughout this season there have also been some important exhibitions of art from our century. *Picasso i els Quatre Gats* (Picasso Museum, Barcelona) has been one of the most revealing. The modernist pub "Els quatre gats" allowed Pablo Picasso to mingle with the Catalan artistic avant-guards. The lower end of Montsió street, the architecture of which is from Puig i Cadafalch, breathed with the innovative air favoring the latest currents coming from the north of Europe and Paris. The frequenters of the bar,

Ramon Casas, Santiago Rusiñol, Miquel Urtrillo, and Pere Romeu, the latter being the manager of the bar, were among the reasons that facilitated Picasso's break with Academism.

For its part, *Francis Picabia. Màquines i espanyoles* (Fundació Tàpies, Barcelona), showing from Valencia's IVAM, investigates the relationship between Picabia with Spain. This is a relationship that goes beyond emotional and personal ties—his father being an immigrant of Galicia—and pervades the greater part of his work. Nor must we forget that Picabia was very close emotionally to Barcelona, a place in which he stayed during World War I, and where he published the magazine 391.

The artist, Antonio Miralda of Tarragona, has been the focal point of two parallel exhibitions. Miralda, an artist of great creative potential, is characterized by the conceptualization of his work and by the evasiveness of many of his creations. The *Virreina* Palace of Barcelona has been the hidden sight for the showing of the drawings and the creative process followed by the artist within certain projects. At the same time the "La Caixa" Foundation presented a look in retrospect of the most frequent resources from which Miralda drew for his work: symbols, irony, and the reduction to absurdity. The look back included from among his first works, the "soldats soldés" (soldats de saldo) up to his final monument projects. Among the latter, one of the most well-known is the marriage of the statue of Columbus in Barcelona with the Statue of Liberty in New York.

And while still within this look at contemporary art we must add the exhibit, *A la Pintura. Pintors espanyols dels 80 i 90 a la col·lecció Argentaria* (Virreina Palace, Barcelona). It is a review of Spanish painting from the Madrid representation to the 70's with Gordillo, Pérez Villalta and so on, to artists such as Broto and Eva Lootz.

Both present day architecture as well as cinema, with the occasion of its centenary, have had their place among the exhibitions.

The Miró Foundation has dedicated a retrospective look at the Japanese architect Arata Isozaki, author of several public buildings, auditoriums, museums and libraries. Through models, blueprints and drawings of 23 different projects, one could see the evolution of his work. Among these projects there was the Sant Jordi Sports Palace, one of his chief works.

During the same time as the international celebration of the centenary of cinema The Center for Contemporary Culture of Barcelona has put together, *El segle del cinema*. This exhibition is a suggestive journey through the use of photographs, fragments of movies, sound documents, instalations, ornaments, and so forth, all of which evoke the history of cinema.

Another must visit was the exhibit *200 any de premsa diària a Catalunya (1792-1992)* (Fundació Caixa de Catalunya, Barcelona) which showed the evolution of Catalan journalism. The elaborate collection and study of Catalan journalism began with the appearance of *El diari de Barcelona* (1792) and continued by showing 500 other newspapers published in Catalan. Information about journalists, photographers, and illustrators that made these publications possible was also provided. Information about machinery and technological advances was also included.

We would also like to point out the exhibit *Record de Joan Prats*

(Fundació Miró, Barcelona) because of its ability to bring us closer to Prat's world. Upon completing the 25th anniversary of the death of this promotor of art, a necessary homage has been paid to him. Prat was one of the originator's of the Foundation and held close ties with Miró with whom he maintained a strong friendship after their time together in Llotja. The exhibit includes works from Miró, Calder, Dalí, Cuxart, Tàpies, Picasso, Kandinski, etc., and two works of Joan Prat himself, along with photographs, documents, and books, all of which were dedicated to him.

If we go on to the area of photography we must point out the exhibit entitled, *Joaquim Pla Janini* ("La Caixa" Foundation, Barcelona). Pla Janini (Tarragona, 1879-Barcelona, 1970) is one of the most representative photographers of pictorial photography. His is a curious story as he forbade the selling of any of his originals. He developed an important method of teaching and never stopped researching new possibilities of expression out of the desire to locate photography among the plastic arts.

Another interesting photography exhibition was *De la rebel·lió a la utopia. Fotografia dels anys 60-79*, which was organized by the same foundation and presented snapshots of the great masters from the end of the 50's to the 70's.

Before going on to the presentations of the rest of the area of Catalonia, we would like to mention the exhibit *Tutankhamon* (Tinell gallery, Barcelona), in which the photography of Harry Burton was very decisive. Burton was a member of the Howard Carter team that discovered the tomb of Tutankhamon in 1922. Through the exact reproduction of this Egyptian pharaoh's tomb, several archeological pieces and retouched photographs of Burton, the spectator penetrated the story of this discovery by making the same route as the archeologists.

Outside of the area of Catalonia we will only briefly list IVAM's activities. Following the same line of exhibitions, this organization has dedicated an important exhibition to Lawrence Weiner and another to the photographer Bernd in Hella Becher.

ANNA BUTÍ

*Translated by Andrew J. Deiser*

## LINGUISTICS

Within the panorama of Catalan publications appearing during 1995 and dedicated to integral topics within the area of linguistics, and more specifically Catalan linguistics, two fundamental aspects that stand out are the following: the variety of topics and the amount of publications. In the first case we are delighted that, from among the books we have chosen, there is a range from one dealing with orthography to a republishing of a grammar book. The latter includes monographs dealing with discourse analysis, the history of language, syntax and semantics, problems with normative language, and the description of grammars and dictionaries.



As far as the amount of publishing is concerned, it is necessary to point out the little diversity within the private sector's initiative in the field of linguistics, if we do not take into account monograph textbooks dedicated exclusively to teaching language within the existing various levels. The great majority of this year's publications come from public bodies that include administrative ones as well as university publication services. All of these publications come from a small number of publishing houses.

On the other hand, the publication of dictionaries in which Catalan comes into play as the principal language continues at a good pace, with long awaited additions such as the dictionary of the *Institut d'Estudis Catalans* with innovative novelties from a lexicographical point of view.

## BOOKS

Dedicated precisely to all authors and all professionals of printed language, Josep M. Pujol and Joan Solà have published the treatise *Ortotipografia. Manual de l'autor, l'autoeditor i el dissenyador gràfic* (Barcelona: Columna Edicions, 1995). This is a very complete work that by its subject matter as well as its documentation greatly broadens another work of the above two authors, *Tractat de puntuació*, published by the same publishing house as above. Readers can find within it thoughts and recommendations on, among other aspects of the publication, punctuation, typography, citations, bibliographic references, abbreviations, and matters of revision and correction of originals. In another direction, Joan Solà is responsible for *Llibre d'estil de l'Ajuntament de Barcelona* (Barcelona: Ajuntament de Barcelona, 1995). This book was produced in Barcelona's City Government Center for Linguistic Normalization with the participation as editors from Alba Fressar, Anna Gudiol, and F. Xavier Fargas. This book has as its objective to respond to concrete problems which personnel face when editing Catalan texts. These problems can range from the most general grammar aspects such as punctuation to the layout of written texts. At the end of the book there is a glossary of terms viewed as questionable which are arranged in alphabetical order.

In the section dealing with the history of language, we have chosen two complementary works as far as their timing is concerned. The first is a brief study published by Modest Prats, *Política lingüística de l'Església catalana. Segles XVI-XVII. Concilis de la Tarraconense anys 1591, 1636, 1637* (Vic-Girona: EUMO-Universitat de Girona, 1995, Biblioteca Universitaria, Història de la llengua 4). This book reviews the role of the Catalan church in that period as a center of production and linguistic control. The second work is a monograph published from the papers given at the colloquium "*La llengua catalana al segle XVIII* (en el 250è aniversari de la *Gramàtica catalana* de Josep Ullastre)," celebrated in Banyoles on the 11th and 12th of December, 1994. *La llengua catalana al segle XVIII* (Barcelona: Quaderns Crema, 1995 Assaig 16), edited by Pep Balsalobre and Joan Gratacós, has been complemented with new additions that have covered the panorama of the Catalan language period previously mentioned. This publication includes papers of an introductory nature from Modest Prats; a section on grammaticians and grammars with

texts from Montserrat Anguera, Jordi Ginebra, and Albert Rossich; a section on areas of language use with additions from Xavier Moral, Joaquim M. Puigvert, and August Rafanell; and a final section on the analysis of the linguistic situation in all Catalan speaking areas which is formatted with texts by Joan Armangué (l'Alguer), Rosa M. Calafat (Mallorca), Emili Casanova (València), Francesc Ferrer i Gironés (el Principat), Antoni Joan Pons, (Menorca) and Pep Vila (el Rosselló). The publication closes with a general bibliography over the history of the language from the eighteenth century, compiled by August Rafanell and Albert Rossich.

Within the area of sociolinguistic studies, Amadeu Viana has taken charge of a collection of texts from European authors that have reflected on the social focus of language. The publication *Aspectes del pensament sociolinguístic europeu* (Barcelona, Barcanova, 1995) is organized around six subject matters, each of which includes a general commentary from the publisher and translator, and a reference over the author of each compiled text. Within the book *L'Europa de les llengües* (Barcelona. Edicions 62, 1995, Llibres a l'abast), Miguel Siguán examines the historical origins of European linguistic plurality, the links that have been established among different languages and the political treatment they have received in an effort to contribute to the protection of a linguistic policy within the European Community.

With more of an anthropological focus than sociolinguistic one, Richard Morant and Miquel Peñarroya have published *Llenguatge i cultura. Per a una ecologia lingüística* (València: Universitat de València, 1995, Biblioteca Lingüística Catalana, 17) in which they discuss the notion of linguistic ecology as integral in the relationships among human beings, space and language. They also review the evolution of popular culture in relation to colloquial language.

In the area of textual linguistics, three publications with pedagogical aims have appeared; however, they address different levels. Dominique Maingueneau and Vicent Salvadors' *Elements de lingüística per al discurs literari* (València: Tandem Edicions, 1995, Base de dades 4) is a specialized work that presents fundamental concepts of current linguistic theory for literary discourse analysis. With the nature of a university textbook, the authors maintain a didactic tone and make practical applications of concepts that they convey through the description of fragments from Catalan literary texts from all periods and genres. On the other hand, *El significat textual* (Barcelona: Generalitat de Catalunya, Departament de Cultura, 1995, Col·lecció COM/Materials didàctics 1) enlists itself in the project of the *Gabinet de Didàctica de la Direcció General de Política Lingüística* and offers teaching resources from Catalan faculty for adults. This monograph includes the production and realizations of texts from the area of significant production in real communication. Under the coordination of Rosa Artigas, the monograph is made up of a collection of articles in charge of outstanding specialists within the subject matter such as: Albert Bastardas, Enrique Bernárdez, Margarida Bassols, Luís Núñez, M. Teresa Cabré, M. Josep Cuenca, and Jesús Tusón. This monograph is also completed with thirteen teaching proposals worked out by Rosa Artigas and Margarida Bassols. With a university textbook orientation, but apt for individuals interested in the topic, Amparo Tusón presents *Anàlisi de la conversa* (Barcelona: Empúries, 1995), an

introduction to the most diverse lines of textual linguistics, all having repercussions in linguistic sociocultural and cognitive mechanisms that are employed when we speak.

With the intent of synthesizing all the basic orientations that have to do with linguistics, a student of translation or any person interested in the professional use of language, Ricardo Martín has created the following textbook: *Lingüística per a la traducció* (Vic: Eumo Editorial/Facultat de Traducció i Interpretació de la Universitat Pompeu Fabra/Departament de Traducció i d'Interpretació de la Universitat Autònoma de Barcelona/Facultat de Traducció i Interpretació d'Osona dels Estudis Universitaris de Vic, 1995, Biblioteca de Traducció i Interpretació 1). Originally edited in Spanish, the work has been translated by M. Rosa Bayà and Jordina Coromina. It is organized in three parts: the first part deals with models of language, with geographic, social and contextual variation and with the processes of fixation and standardization; the second part relates four major branches of linguistics (structuralism, generative grammar, and textual and cognitive linguistics) with special attention to translation; the third part describes phenomena related to semantic and pragmatic lexic. In each section of the book, exercises and a complementary bibliography are incorporated for each item.

Pelegrí Sancho Cremades' book *La categoria preposicional* (València: Universitat de València, 1995, Biblioteca Lingüística Catalana, 18) is a revision of a section from the author's dissertation, defended at the end of 1993. The publication has as its principal objective the presentation of the analysis of prepositions, according to the theoretic model of the semantic prototype originated in the area of cognitive linguistics. At the same time, the author reviews the treatment that prepositions have received in various linguistic theories and deals with some prepositional aspects related to the Catalan language normative.

As we have arrived at normative questions, we have another book dealing with aspects of language standardization and lexical fixation, in this case from a Valencian viewpoint: Jordi Colomina i Castanyer, *Els valencians i la llengua normativa* (Alacant: Generalitat Valenciana, Departament d'Educació i Cultura, Institut de Cultura "Joan Gil-Albert" de la Diputació d'Alacant, 1995). The work brings together the author's most recent papers within the last four years dedicated to problems of normative language. The publication is structured into three sections according to subject matter, and with three articles for each section. In the first, the readings deal with conflictive matters of the oral standard, above all in relation to phonetic and orthographic aspects. In the second section studies over Valencian lexicography from the nineteenth to the twentieth century are grouped together. In the last section there are evaluations of the influence that Valencian authors, as significant as Enric Valor and Joan Fuster, have had on the Catalan language.

As for the descriptions of Valencian verbal forms and as for consultations over the correction of verbal forms used, one of the first publications of the Institut Interuniversitari de Filologia Valenciana, formatted by all Catalan filology departments of the region of València, has appeared. It is the following: *Els verbs valencians* (València: Generalitat Valenciana i Edicions Bromera, 1995). It is presented in the format of a book including two

informational diskettes, and is recognized as the successor of Enric Valor's *Flexió verbal* (1983). After an introduction it includes models of regular conjugations and one hundred models of irregular conjugations, followed by an alphabetical index and a glossary of grammatical terms used in the description of verbal morphology. It is also necessary to point out that for every verbal model there are footnotes referring to the correction of colloquial terms used followed by an alphabetical index and glossary of grammatical terms used, designated as acceptable, tolerable or incorrect.

In the section on grammars it is necessary to point out the initiative of the *Institut d'Estudis Catalans* to re-edit in the form of a facsimili the seventh edition of the *Gramàtica de Fabra de 1918*: Pompeu Fabra, *Gramàtica catalana* (Barcelona: Institut d'Estudis Catalans, 1995, Biblioteca Filològica XII).

Within the section of books we have left for last a work that relates the interest of grammars and dictionaries with the consideration that they constitute a collection of basic sources for the study of language, normative history, and the evaluation of linguistics and Catalan lexicography. These works are the following: Albert Rico i Joan Solà, *Gramàtica i lexicografia catalanes: Síntesi històrica* (València: Universitat de València, 1995, Biblioteca Lingüística Catalana 16). This is an edition originally made up of two studies published originally in Spanish in the volume V.2 of *Lexikon der Romanistischen Linguistik* (Tübingen: Max Niemeyer, 1991). The first study by Joan Solà refers to Catalan grammatography and reviews the panorama of grammars, some of which are described in detail, from the first Catalan grammar by Josep Ullastre to Antoni M. Badia i Margarit's grammar published in 1994. The second work, signed by two authors, is a brief history of Catalan lexicography from the beginning of 1993 and which chronologically contributes to Colon i Soberanas' *Panorama de la lexicografia catalana*. It is not an exhaustive catalogue of all Catalan lexicographical publications; however, it comments on the selection of nomenclature of some general dictionaries from the twentieth century. This work ends up being an interesting evaluation of historic tendencies in lexical fixation.

Of course, after this bridge from grammars to dictionaries, we will introduce the section dedicated to lexicographic and terminographic novelties.

#### DICTIONARIES AND GLOSSARIES

Without a doubt, the appearance of the *Diccionari de llengua catalana* from the *Institut d'Estudis Catalans* (Barcelona, Palma de Mallorca/València: Edicions 3 i 4, Edicions 62, Editorial Moll, Enciclopèdia Catalana Publicacions de l'Abadia de Montserrat) has gone much further than an appearance on the market of a work of fundamental reference with more 67,000 entries. In fact, it has come to be considered an historic event in Catalan society, in general, and within the Catalan linguistic panorama in particular. Without presenting any more of the content of the new normative dictionary, we would like to point out the interest for lexicographs that the two introductory texts included within the work itself: the prologue of Emili Giralt i Raventos on the development of the new dictionary in the area of current projects of the IEC



and Antoni M. Badia i Margarit's introduction entitled "Gestació, historia, contingut i formes d'aquest diccionari."

Just as 1994 has shown, the area of school dictionaries has grown quickly with the publications of works that, outside of following outdated lexicographic models in which school dictionaries were distinguished from those in general because of the reduction of the nomenclature, present innovative lexicographic aspects originated by their pedagogical focus. The *Diccionari VOX escolar* (Barcelona: Bibliograf, 1995), directed by Joan Torruella, is geared especially for highschool and undergraduate students. It offers a nomenclature of some 40,000 entries, with definitions with encyclopedic type information and also includes laminations, illustrations and diagrams. At the end of the text, there is a 90 page grammar appendix of the Catalan language. The *Diccionari Júnior* (Barcelona: Editorial Onda, 1995, Col·lecció el Xip) has been directed by Lluís López del Castillo and Josep M. Cormand, with the intention of covering the consulting expectations and the systematic work concerning the vocabulary of school children from the age of 9 to the beginning grades of highschool. With the number of entries at 15,000, logically inferior to the former dictionary and catering to the type of user addressed, the *Júnior* is characterized by the proliferation of semantic references: synonyms, antonyms, analogies, figurative meanings, etc. It also has many illustrations and an important section with tables and diagrams.

The latest novelty in school dictionaries has been the *DIDAC. Diccionari de Català* (Barcelona: Enciclopèdia Catalana, 1995), directed by M. Teresa Cabré and coordinated by Martha Albaladizo. It is offered as a new dictionary as far as its conception, its proposals and the presentation of data. Certainly the results make it the most innovative current Catalan dictionary: the 15,000 entries are color-coded according to the complete inflection of the word; the definitions present a composition which includes the defined word and approximates the possible meanings of the word within different contexts; and within each item derivations, origins, compounds, and formal variants are included in the entry.

Within the lexicographic section specialized by topic, it is necessary to point out three novelties arranged by administration. Francesc Vilaró i Àngel Vilches (coord.), *Diccionari de ports i costes* (Barcelona: Generalitat de Catalunya, Departament de Política Territorial i Obres Públiques, 1995) is a glossary in Spanish, French, and English. Produced with the consultation of Termcat, it has received the institutional support from the Port of Barcelona and the Maritime Engineering Laboratory of the Polytechnical University of Catalonia. Within the Governing Department for the Body of Firefighters of the "Generalitat" of Catalonia's Plan for Linguistic Normalization, Termcat has produced the *Diccionari de Bombers* (Barcelona: Generalitat de Catalunya, Catalunya i Departament de Governació, Direcció General de Provenció i Extinció d' Incendis i de Salvaments de Catalunya, 1995). It is made up of 1,092 terms in Catalan with equivalents in Spanish, and definitions. Xavier Balfegó Vergés is the author of *Diccionari policial* (Barcelona: Consorci per a la Normalització Lingüística i Departament de Governació de la Generalitat de Catalunya, 1994), created for the linguistic normalization of vocabulary specific to the police body, in accordance with the methodology of Termcat and with the intervention of the Superior Council for the Approbation of

Neologisms. It is made up of 1,660 items systematically organized, with equivalents in Spanish and English.

The first volume of Lluís Orriol i Monset's work, *La contribució d'Osona a la llengua catalana* (Barcelona: Curial, 1994) presents, in the form of a dictionary organized by topics, the stream of words that has been incorporated in dictionaries like *Diccionari Aguiló*, Alcover and Moll's *Diccionari català-valencià-balear* and Joan Coromines' *Diccionari etimològic i complementari*, both of which in the opinion of the author, have a direct relation with, the county of Osona for having come about from the source of authors from that location and from being based on sayings, songs and plays on words from that area.

#### MISCELLANY, ACTS, TRIBUTES

In this section we will consider the third and fourth volume of the miscellany in honor of professor Germà Colon and the appearance of two first volumes of tribute to the work of professor Antoni M. Badia i Margarit's work in Romance language studies. In *Miscel·lània Germà Colon III* (Barcelona: Publicacions de l'Abadia de Montserrat, 1995, *Estudis de llengua i literatura catalanes XXX*), among articles of linguistics, the following stand out: Jaume Corbera, "L'alguerès al *Diccionari etimològic i complementari* de Joan Coromines;" Jordi Colomina, "A propòsit d'una llei fonètica catalana poc observada," and Károly Morway, "A la recerca del material fraseològic als diccionaris."

On the other hand in *Miscel·lània Germà Colon IV* (Barcelona: Publicacions de l'Abadia de Montserrat, 1995, *Estudis de llengua i literatura catalanes XXXI*), we point out among the contributions to language Lluís Gimeno's "El lèxic patrimonial castellonenc en l'obra de Bernat Artola: una aproximació," and from M. Teresa Cabré, "Terminologia i diccionaris (2)," and from Joan A. Sempere, "Apunts d'iccionímia catalana a Múrcia."

On the part of the initiative of a group of professors from the Department of Catalan philology from the University of Barcelona, direct disciples of Antoni M. Badia i Margarit, and coinciding with his 75th anniversary, romanists have wanted to pay him tribute with contributions of the following diverse topics: history of the language, comparative linguistics, lexicography, onomastics, morphology, syntax, dialectology, and sociolinguistics. Without being able to make any decision, because of the quality of the work and the outstanding personality of its authors, we will only say that the first volume has 43 items and that the second completes the collection from romanists with 33 articles, organized by a rigorous alphabetical order of authors: *Estudis de lingüística i filologia oferta a Antoni M. Badia i Margarit* (Barcelona: Department of Filologia Catalana de la Universitat de Barcelona i Publicacions de l'Abadia de Montserrat, 1995, Biblioteca Abat Oliva).

In the section on congressional acts, we have to recognize the publication of the first volume of the *Actes del desè Col·loqui internacional de llengua i literatura catalanes* (Frankfurt am Main, 18-25 de setembre de 1994), realized by Axel Schönberger and de Tilbert Stegmann (Barcelona: Publicacions de

l'Abadia de Montserrat, 1995). Since this first volume brings together reports and communications on Catalan literature, and not on linguistics, we should make reference to it in this yearly review because it also includes the Colloquium's inaugural conferences and a prologue of authors over the history of new colloquiums prior to the International Association of Catalan Language and Literature.

#### SPECIALIZED MAGAZINES

The magazine *Randa* (Barcelona: Curial Edicions Catalanes) has dedicated numbers 35 (1994) and 36 and 37 (1995) to a miscellany tribute to the writer Josep M. Llompart. Among the articles included, there are three that deal with matters of the history of Catalan language and one that deals with matters of the lexical aspects from a comparative orientation. They are the following: Josep Massot i Muntaner, "Miquel Costa i Llobera i el Congrés de la Llengua de 1906;" Antoni i Alomar, "La desinència -o a la primera persona del present d'Indicatiu a Mallorca;" Jaume Corbera, "La interferència lèxica castellana dins el català literari a Mallorca els segles XVI i XVII;" and Montserrat Villas i Chamalanch, "Concomitancies i divergències entre lexemes catalans i lexemes d'altres llengües."

In *Revista de Llengua i Dret* (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya) three numbers have appeared, one corresponding to the end of 1994 and two to 1995, and from which we have selected seven articles for their general interest. In number 22 (December 1994), we point out "La comprensibilitat de les lleis: un problema jurídic des del punt de vista lingüístic" by Dietrich Busse and "El treball parlamentari del procés de normalització lingüística durant les tres primeres legislatures del Parlament de Catalunya" by Jordi Argelaguet. In number 23 (July, 1995), we point out "La llengua de l'ensenyament (Comentari a la sentència del Tribunal Constitucional 337/1994, de 23 de desembre)" by Josep M. Puig Salellas; "Els professors universitaris, la llibertat de càtedra i l'ús de les llengües pròpies" by Enriqueta Expósito Gómez and the presentation of "El Pla general de normalització lingüística: una proposta per a tothom," in charge of Miquel Renui. From number 24 (December 1995) we have selected the article by Albert Bastardas "Política i planificació lingüístiques: perspectives i preguntes per a un camp interdisciplinari" and Ivonne Griley's "Llengua catalana i informàtica: una actualització," which includes an annexed catalogue of computer products advertized in Catalan.

In closing, we would not want to pass over two monographic publications from the magazine *Caplletra. Revista internacional de Filologia* (València/Barcelona: Institut Interuniversitari de Filologia Valenciana i Publicacions de l'Abadia de Montserrat), both of which hold a great interest for the community of specialists in Catalan linguistics. Number 17 (fall 1994) is dedicated to lexicography and lexicographic methodology, with articles by Toni Badia, Lluís Payrató, Joan J. Pujades and Dolors Comes, Ramon Cerdà, M. Paz Battaner, and Emili Pascual; and to Catalan lexicography, with contributions from M. Teresa Cabré, Jordi Colomina, Jaume Corbera,



Joaquim Rafel, and Joan Solà among others. The volume closes with a collection of three interviews (carried out by the coordinator of the issue) with Alain Rey, John Sinclair, and Danielle and Pierre Corbin. Number 18, from *Caplletra*, deals with a monographic on phraseology, coordinated by Vicent Salvador, and which contains articles from Joseph Hilfrey, Dirk Geeraerts, M. Josep Cuenca, Josep M. Castellà, Manuel Pérez Saldanya, Josefa Berenguer, Aldolf Picquer, Lluís Messenguer, Joan Garí, Lluís A. Chilton, Maria Conca, Josep Guia, Károly Morvay, Josep V. Calatayud, Xavier Luna, and from the coordinator Vicent Salvador.

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## THEATRE

### Second half of 1995

BARCELONA'S GREEK SUMMER FESTIVAL '95 (GREC '95) (FROM THE 26TH OF JUNE TO THE 30TH OF JULY)

The availability of scheduling for Grec '95 considerably increased the number of spectacles and spectators helping it stay in line with the progressive increase of past years. Besides its programming the festival became, on one hand, an energizing element, and more specifically, an energizing element for Barcelona theater. On the other hand, it became a stimulating umbrella for private action, above all because of the consolidaton and collaboration of Barcelona theaters which took advantage of their space in order to offer novelties for the beginning of the season. Their programming, like that of the previous edition, was set apart by a strong Shakespearean presence. The *Fal·lera shakespeareana* brings together wonderful productions from joint directors as well as from smaller production companies. As far as the first productions are concerned, two of the most awaited debuts were the historic play *Antoni i Cleopatra* in Eduard Mendoza's version (why not Sagarra's or Oliva's?), directed by Xavier Albertí in the Greek Theatre, and the tragedy *El rei Joan* in Josep Maria de Sagarra's version, directed by Calixte Bieito in the unpublished space of the Convent of Angels. If *El rei Joan* was well-received by the public as well as critics, and satisfied general expectations, *Antoni i Cleopatra*, the first large scale production by the most active young directors that had received success as a chamber play, was poorly received by critics and this made for a real encounter. As for small scale performances, Sagarra's *Treball d'amor perdut* under direction of Ferran Madico in the Artenbrut theater stood out as well as three play proposals relative to Sagarra's life and work: 1) *Tant x tant*



Shakespeare "megamix" teatral, concerning the most well-known scenes from Shakespearean plays, translated by Josep Maria de Sagarra and Salvador Oliva, and directed by the English woman Penny Cherns at the site of the Mercat de les Flors; 2) *Hooker, el gos de Shakespeare* by León Rooke, adaptation, acting and direction by Pere Sagristà, is the biography of the author Stratford On Avon explained in monologue form by his closest friend. It took place at the Ardenbrut theater; and 3) *Les obres completes de William Shakespeare -abreuujades-* with a more "amateur" sense of humor, originally written by Jess Winfield, Daniel Singer and Adam Long, directed by Windfield in the Catalan version of Xavier Mateu through translations by Sagarra and Terenci Moix. This last play brought together texts with irreverent and slightly forced variations from the body of work. It took place at Teatre nou. Alternatively, the poet Shakespeare appeared with *L.O.V.E.*, a dramatization of his sonnets by the Welsh company Volcano Theatre, directed by Nigel Charnock at El Mercat de les Flors. So there was Shakespeare in abundance.

The stellar production from the genre of comedy was *L'hostalera* by Goldoni, under direction of Sergi Belbel at the Teatre Grec. The production was very accomodating and shared the success of this edition of the Festival with *El rei Joan* and the scarce innovative international proposals that created more expectation. In effect, in line with *L.O.V.E.*, one of the pearls of the Greek festival was the presentation of the first five parts of the production *Les sept branches de la rivière Ota* (Hiroshima), by Robert Lepage of Quebec at the Mercat de les Flors. It was offered as another part of the immense work in progress that was presented at the 94th Festival d'Edimburg –the first two "branches"–, and which made an appearance in London. On the other hand, the musical theater and cabaret presentations, with diverse formats and tastes, came from two great musicals of the Paral·lel: *De Montmartre al Paral·lel*, by Josep Maria Carandell under the direction of Josep Anton Codina and Agustí Humet, was a nostalgic chronicle in the *music hall* sense at the Teatre Arnau –in an attempt to revive this local which had been a victim of chronic crisis which the magazine has been experiencing– and *Bojos per Broadway*, under direction of Coco Comín, musical coreographer, with its debut at the Teatre Joventut, was a review of this genre with classic and modern pieces at the Teatre Condal. The show continued with the wonderful Cuban cabaret *Tropicana* at the Victòria, and the "one woman show" of the splendid Argentine actress Cecilia Rossetto with *Dame un beso...* at the Villarroel. Also worth mentioning, within the collaboration of the Greek Festival with private theatres, was the debut of Arthur Miller's *Cristales rotos* under direction of Pilar Miró with a luxury quartet at the Condal.

It is also necessary to point out other small scale performances more dedicated to creativity and the risk they took which were preferably shown in alternative stages. There were the following presentations: the paradigmatic anticomedy of the absurd *La cantatriu calba* Eugène Ionesco in Lluís-Anton Baulenas' version, and under the direction of the controversial Boris Rottenstein at the Tantarantana. The extraordinary monologue *Marshal Marshal* by José Sanchis Sinisterra, who also produced it; and *Savannah Bay* by Marguerite Duras, by the French company Théâtre du Pavé under direction of Paul Berger at the Beckett Theatre – also making a series of

exchanges between the verteran Toulouse group and the Fronterizo Theatre; *Nit i dia* by Carles Alberola and Ferran Torrent at SAT, the comedy which was successful for two years in other stages – having its debut in '93 at the Teatre Rialto de València and also presented in Tàrrrega in '94; the monologue *Estic farta*, dealing with feminine texts from Namjoshi, Massana, Kincaid, Campillo, Grifell, Wolff, Diago and under direction of Fernando Grifell at the Casa del Mig in the "parc de l'Espanya Industrial;" the spectacle of clowns *Bacil's* by Jaume Sorribas and Pep Armengol, under Francesc Rañé's direction at the Artenbrut; the young Inventari Teatral company's *Esclats* by Catherine Anne, directed and translated by Joan Riera at the SAT; the anomomous Majorcan one act plays from the eighteenth century that Iguana Theater adapted to *Sa varietat en sa locura* under Pere Fullana's direction at the Adrià Gual theater – along the same line of the revival of the popular Majorcan literature *Rondaies* from the previous season; the Mòmia theater's *Inconclasta* from Marc Jolver's texts and translated and directed by Jordi Vilà at the Tantarantana; the presentation *Si del cel vol una estrella, d'aquí l'abasto jo*, made up of different texts from Jacint Verdaguer and selected by Pep Paré and the director Teresa Vilardell at the Palau Moja; the fanfare spectacle *Mangalena* by Mariona Masgrau and Marta Serrahima with texts by Pilar Alba and Toni Rimbau and under direction of Anastasi Rinos, who had his debut at the Malic theatre during the Greek Festival; "the one person and in house show" *Lluna de mel a Oregon* by Xus Estruch and Toni Alivert and the interdisciplinary production *Els interactius* and *La era de la ensalada - Pensaments ocults* by Empar Rosselló at Artenbrut; and with a different orientation and following the experience at SAT, *Cartes d'amor* by A.R. Burney, with translation and direction by Josep Costa, and also interpreted by eight couples of actors and actresses – different ones each night from the incipient indigenous "star system" at the Teatre Borràs. And, to close we mention two alternative presentations. One: The II *Mostra de Teatre Gai i Lèsbic*, which having planned out its future in face of the lack of institutional support –nor was it included in the Festival's schedule– returned to the SAT to offer, among other productions, *Eduard II* by Christoper Marlowe in the Catalan version of Carles Reig and directed by Oscar Molina. The show, organized by Casal Lambda, was created with the desire to present creations of gay and lesbian topics with the goal of facilitating its scheduling during the season and, in this way, contributing to the normalization of the homosexual fact in the cultural area. The other show *Mostra de Teatre Universitari* that brought together seven drama groups – belonging to Catalan universities– presented with the schedule of Grec '95 its productions on the stages of the Institut del Teatre. The productions were the following: *La dansa dels boscos* by Wole Soyinka; *Nôel Noir i altres peces* by Joan Brossa; *Les troianes*, Sartre's version and translated by Manuel de Pedrolo; *Exercicis d'estil* by Raymond Queneau; *Coses aparentment intranscendents* by Pere Calders; a version of *El perquè de tot plegat* by Quim Monzó; *En la ardiente oscuridad* by Buero Vallejo, and *La pell de brau* by Salvador Espriu.

Having looked at the ample programming that Grec'95 offered, it is worth stating, first of all, that the Catalan public is interested in international theater as was shown with overflowing crowds at the latest representations by Cheek

by Jowl, Théâtre de Complicité, Théâtre des Treize Vents and the production by Lepage. Secondly, the most dynamic alternative theaters –Beckett, Tantarantana, Artenbrut– have known how to strengthen in these last seasons their own personality and style with imagination, cohesiveness and decisiveness. All of these theaters vie for small scale spectacles attracting a diverse crowd without exemption from risk. Thirdly, the companies that produce and perform in the Valencian region or in the Balearic Islands have difficulties in offering their productions in networks or circuits that come strictly out of their administrative areas which would explain the scarce presence of theater from Valencia or the Balearic Islands on Barcelona stages or in other theaters of the Catalan region (*Nit i dia* by the company L'Horta Teatre or, in another sense, that of the Iguana Theater are flagrant examples of exceptions to this trend). Despite all of this, and last but not least, in the way that the Grec would like to become a international reference point through the collaboration with other European festivals, or that productions of universal classics like Shakespeare or Goldoni could be a challenge for young Catalan directors and actors, it is clear that the presence of Catalan literary drama originals is practically, if not entirely, non-existent. This year's Grec '95, in fact, has ignored this question.

"QUINZENA FIRA DE TEATRE AL CARRER DE TÀRREGA" (FROM THE 8TH TO THE 11TH OF SEPTEMBER)

The Tàrraga Fair from 1991 forward has become, under the artistic and technical direction of Manel Montañés and Frederic Roda, a living market of spectacle in which private producers, exhibitors and local groups present their works to the programmers and public in general. The step from festival to market allows Catalan theater to approximate the European Theater circuit –or secondarily the American circuit– and, in reality, converts the Fair into an obligatory reference point while also becoming a catalyst for supply and demand, and a starting point for the programming of the theater season. Within the ambit of the Fair, complementary to its outside showings, the inside showing began with the Alcover Project that the Fair itself, Iguana Theater, La Mostra de Alcoi, and Teatre del Mar, among other entities, have planned as a primary stage for the establishment of a stable circuit of companies from the Catalan area, addressed first as municipal theaters –possibly being the first step in relieving the abismal disjointedness as far as the theater practice in the respective Catalan areas. In this way, in spite of the habitual economic and infrastructural inadequacies, the fifteenth edition offered a very positive balance as far as public, company and programmer attendance is concerned. It was also able to show the growing apex of Catalan theater. Starting off well, it celebrated its fifteen years of existence with some three hundred thirty-eight spectacles and with the presence of diverse Catalan companies that fifteen years previously had also made their first showing. Some of these spectacles were the following: *El tricicle* –which offered a selection of fragments from *Manicòmic*, the work that made the trio famous–, *Vol Ras*, *Comediants* –one of the first promoters of the first fair in 1981–, *La Fura dels Baus*, and *La Cubana* among others.

Two aspects that stood out from the Tàrraga'95 program were, on one

hand, the days dedicated to Pere Sagristà, one of the directors who became famous during the new period of the Fair in '91 with *Petits contes misògins* and that, in this edition, offered four productions: two debuts, *Les confidències de Net i Marion* from texts from Guy de Maupassant by La Gàbia de Vic and *La nit de Valognes* by Eric-Emmanuel Schmitt; and two reshowings, *Hooker, el gos de Shakespeare* and *Obsessions*. On the other hand, there was the sharing of space and creativity for the first time at the Fair, a space shared among three companies and christened with the name "Carpa del bon humor." They offered, under the direction of the tandem Toni Albà & Jordi Purí, the excellent monologue *L'ombra*—one of the successes of '94 that after having been shown at two consecutive Fairs at Tàrraga could only find space at the Teatre Regina; *Hop! Era* by the Teiatru company; and *Stand de Pocaconya* by the Pocaconya company. There were also the Fair's hardworking street groups like the Escarlata Circus (*Els turistes*), Gog i Magog (*Parasitum*), or Sarruga (*Epur si muove*) which participated in the *IIIa Mostra Europea de Teatre de Carrer*. From the section of text theater it is necessary to mention: 1) two productions of works by the Polish author Slawomir Mrozek: *La festa*, performed by the Girona company Teatre de L'estació and the excellent *Una nit qualsevol* by Teatre de Sant Cugat del Vallès company; 2) one of the successes of the Fair: a production from Eduard Escalante's "sainets costumistes," *L'aniversari de Don Eduardo* by Pep Cortés and Carles Pons, performed by the Valencian company La Dependent under the direction of Pep Cortés; 3) a Goldini work: *Un cas curios* by the Centre Dramàtic del Vallès Company and directed by Jordi Vila; 4) the eighteenth century one act plays from *La varietat en sa locura* by the Iguana Theater; 5) the work shown during the previous season at the Beckett Theater, *Quan els paisatges de Cartier Bresson* from Josep Peyró, performed by the Morel Theater. And there were yet more reshowings: *Un fill del nostre temps* by Ódon Von Horvath; *Si non e vero...* by Mercedes Abad; *Ous còsmics* by Arnau Viladobò; *Solo me pasa a mi* by Luciano Federico; *Extraña fruta* by Myriam Mézières; *Per nassos* by Stupendams; *Koncert Off* by the young company Tantarantana theater; and *Euskadi Crema* by Aleix Puiggalí, performed by the Terminal Theater. Finally, among the many varieties of productions presented at Tàrraga, it is necessary to point out the space dedicated to new authors that celebrated the works of four playwrights: *Sara i Eleonora* by Carles Batlle; *Silenci, per favor!* by Miquel Górriz; *Et cum spiritu tuo...*, by Ignasi Roda; and *El destí de les violetes* by Beth Escudé. Or on the other hand, among the considerable humoristic works, there were the numerous monologues of the best actors/comedians: *L'ombra* by Albà & Purí, *Curriculum* by Carles Alberola and Pasqual Alapont, and in another sense, *Em vec el bec* by Francesc Albiol and Joan Castells.

Unquestionably, despite the numerous reshowings that sought to break into a larger market or at least pay for the productions themselves, the quality and originality of the spectacles and groups was notable. In fact, the Fair's stages are able to function precisely because the independent companies try to make a place in professional theater (this is the case for example of two companies from Girona: Teatre de L'Estació that offered two works: *El bon doctor* by Neil Simon and *La festa* by Mrozek, and the Carota Theater, with



the production *Zic, sac, zuc*) and, at the same time, make it possible for the groups to supply the circuits of small and mid-sized cities. However, the economic pressure conditions the showing of the productions in a way such that the majority are monologues and of small scale or mid-sized productions. Now: as good as the result is for a fairly high artistic quality, which makes one think of a splendid future for Catalan theater –a mobile theater with economically accessible priced seats and directed toward a diverse audience–, the production conditions can lead to, and at the same time create a lack of innovation, creativity, or risk, or cause decisions to be made because of circumstances and the urgency of marketability. The Fair, as a whole, uncovers the fabric of Catalan theater. It serves as a good measure of the quality of spectacles and of the companies of the near future; and obviously, it cannot renounce the continuation of its ascending path of improvement as for its outside projections well as its interior ones.

#### BEGINNINGS OF THE 1995-1996 SEASON

The Centre Dramàtic de la Generalitat de Catalunya (CDGC) continued with its line of specific programming with each of its two stages with Catalan authors at the Romea and foreign authors at the Poliorama and, at the same time, with its own shows with six productions altogether. From among the collection we will point out the musicals, two current works in French theater –one of its own creations and another invited from outside– and two Catalan works –one classic and one contemporary work. In this way the famous *Sweeney Todd, el barber diabòlic del carrer Fleet* by Stephen Sondheim returned to the Poliorama with the sound bite that Sondheim attended one showing and did not stop exclaiming, "It's brilliant, it's very brilliant," and thought that Mario Gas' production had just the right combination of humor and melodrama of which he had always dreamed, "A magic night, one of the best plays I've ever seen," he exclaimed. A classic Catalan work opened the Hospital's street theater and commemorated the 150th anniversary of the birth of the author Àngel Guimerà. His work *La festa del blat* was shown under the direction of Joan Castells with playwriting by Carles Batlle –with the motive of its being staged, and within the commemoration the CDGC published Àngel Guimerà 1845-1995. At the same time, dramatized readings open to the public offered the texts that came about from the fourth convocation for assistance for drama production, called together by the CDGC: *Viatge a Califòrnia* by Toni Cabré, *Sèvres, no?* by Joan Cavallé, *Cel* by Lluïsa Cunillé, and *Fum, fum, fum* by Jordi Sánchez.

The Mercat de les Flors carried out, on its part, its tenth anniversary with the hope of becoming a cultural service to the city in the way of public and professional theater. In this sense, if the Mercat was inaugurated in '85 with the intention of creating a space to receive well known international productions, the return of the direction of Joan Maria Gual hopes to 1) fill the vacancy between the alternative stages' investigative theater and the commercial stages without denying the presentation of important foreign productions; and 2) to increase Catalan spectacles and strengthen their position in the charts in order relieve the scarcity of Catalan theater and the poor distribution of previous

seasons. The program was successful with the reshowings of one of the successes from Grec '95, *El rei Joan* from Shakespeare-Bieito which opened the B area, christened with the name Ovidi Montllor Sala as a tribute to the author/singer from Alcoi. The program closed with the following shows: 1) one of the most interesting works of the young Gaelic playwright, *A l'est de qualsevol lloc* by Edward Thomas, with translation by Guillem-Jordi Graells and direction by Josep Maria Mestres, within the Festival "Gal·les a Catalunya"; 2) one of the great names of contemporary international playwrighting—the reception of which has continued on Barcelona stages—, *Dans la solitude des champs de coton* by Bernard Marie Kottès with Patrice Chéreau and Pascal Greggory. A remaking of this production could be seen at the Mercat de les Flors within the fall Festival of '89, interpreted by Chéreau himself and Laurent Malet. This play was shown at the Palau de l'Agricultura; 3) a Catalan-Gaelic production, *Work in progress* by the group "Fura dels Baus" and Brith Gof who were brought together by the same artistic affinities and aesthetic tastes, and collaborated to reflect upon the creative process in a macabre dance, a production about death, at the Palau de l'Agricultura —also with the "desembarcament gal·lès"; 4) a Marivaux work: *El triunfo del amor* directed by Carme Portacelli; and 5) a stage adaptation of *Candid*, signed by Joaquín Hinojosa in the Catalan version of Albert Rossich and taken from one of Voltaire's most popular, lucid and humorous works, under the direction of Carles Alfaro —with its previous debut at La Comedia Theater in Madrid in the Castilian version enjoying great success with the public and critics. It was also staged at Girona's Teatre-Municipal in the Catalan version —fruit of the collaboration between one of the most prestigious and strongest companies in the Valencian area, Moma Teatre—, and at El Talleret de Sal, with the objective of showing and promoting the production in the areas of Catalonia. These last two productions, along with the production of *Diderot i l'ou fosc* by Hans Magnus Henzensberger at the October Awards in Valencia, and the publication of the novel *El camí de Vincennes* by Antoni Marí, cause one to re-evaluate Illustrated Classicism from the eighteenth century. This, in the ambit of theater, is made clear with the proliferation of authors such as Marivaux or Molière: from the world premiere of *L'isola degli schiavi* by Pierre Marivaux at the Polirama during the previous season, performed by the Piccolo Teatro di Milà and by Giorgio Strehler —whom the Autonomous University of Barcelona (UAB) made an honorary doctor— and the debut of *La doble inconstància* by the same Marivaux, performed by the Centre Dramàtic del Vallès, directed by Pep Anton Gómez, to Molière-Bieito's *Amfitrió* at the theater Lliure. Also, *La Gran Repris*, with the clown Tortell Poltrona, the unicyclists Bobi & Caroli, the trapeze artists and acrobats the Galindos, the comics Los Los, and the orchestra "del Crac."

The theater Lliure presented a season characterized by a programming dedicated to creativity and imagination and with the objective of returning to its origins with the debut of four classics. It also made a budget adjustment that lowered the cost of the productions and allowed for mobility and experimentation. After obtaining the highest attendance in its history during the previous season, and with the start of the construction of its future site at the Palau de l'Agricultura, the Lliure, more and more, has planned on staging

its tours closer to Girona and Reus –practically branches of the Gràcia Theater–, uniting young directors, actors and stage designers that could possibly make up a “companyia jove.” The latter could coproduce with the Mercat as a preliminary collaboration for its future home in the Ciutat del Teatre de Montjuïc. With these plans, Lliure began its programming with a risky production, *Els bandits* by Friedrich von Schiller, translated by Feliu Formosa, performed in Guillem-Jordi Graells’ version, directed by Lluís Homar, and presented on the stage of the Palau de l’Agricultura. Molière’s *Amfitrió* completed the programming. It was translated by Miquel Desclos, directed by Calixte Bieito, and was another excellent production by Bieito and the new generation of actors that returned to the origins of the Lliure and were well-received. Furthermore, within the series *Paraula del poeta* and with the motive of the tenth anniversary of the death of Salvador Espriu, the spectacle *Quinze dies amb Salvador Espriu* was presented and included the recital *Et diré sempre la veritat* with Núria Espert and Lluís Pasqual, and the work *D’Arenys a Sineya*, with texts from the Catalan author selected by Guillem-Jordi Graells under the direction of Josep Montanyès. Despite the indifference that took place concerning the commemoration of the death of Serafi Pitarra –Frederic Soler– the discretion with which the figure Espriu is treated does not cease to be symptomatic, since –on the side of philological studies and critical editions that should be customary– only the untiring Richard Salvat reproduced his historic production *La pell de brau*, and was the craftsman of attention that dedicated number 2-3 of the magazine *Assaig Teatre* to him. In closing, within the macrofestival, “Gal·les a Catalunya,” the Lliure offered the dramatized reading of texts from Gaelic authors: *Sota el bosc lacti* by Dylan Thomas and *Cançó de la ciutat oblidada* by Edward Thomas, under direction of Guillem-Jordi Graells.

The *sales alternatives* offered, within their customary space, spectacles that were “commercially” unviable; however, they asserted themselves as a source of experimentation and as a breeding ground for creativity of top quality. They presently form the base of the alternative theater movement at the demands of marketability. With their programming, they offer space for minorities that have been left out of the official and commercial spaces, that expose themselves to all stages (STI, Grec, Tàrraga) and that, often, presuppose taking on great risk. They have been converted into a space of upheaval, experimentation, and confrontation for the most innovative and imaginative creativity. Let us take note of a few of them. *El Malic* began its season with *Humor i tango* by the Uruguayan actor Godoy, and *Cabaret per la guerra de Bòsnia* by Manel Barceló. It also celebrated the third edition of the festival *Òpera de butxaca* that seems to be getting stronger. Beckett continues its line of investigative theater: it presented the debut production at Grec ’95, *Marshal Marshal* by Sanchis Sinisterra, directed on this occasion by José Antonio Ortega; *Pluscuamperfecto*, written and directed by the German Carsten Ahrenholz; *El clásico binomio*, authors and interpreters being Rafael Bruza and Jordi Ricci, directed by Mauricio Kartun; from Argentine theater, *Sola*, created, directed and interpreted by Sian Thomas, stage direction by Simon Thorne, with texts from Fernando Pessoa; and *Dos personas diferentes dicen hace buen tiempo* inspired by Raymond Caver and by linguistic texts by



D. Ducrot and H. Winrich, playwriting and direction by Andra Garrote and Rafael Spregelbud. The *Tantarantana* opened with the small jewel by Eugène Ionesco with its debut at Grec '95, *La cantatriu calba*, directed by Boris Rottenstein—a version of this work could be seen five years ago at the Malic under the direction of the Parisian Théâtre de l'Huchette at the fall festival of 1990; *Iconoclasta*, presented at Grec '95, production by La Momia and directed by Jordi Vilà; *Esperando a Godot* by Samuel Beckett, translated by Anna Maria Moix and directed by Rodolfo Cortizo; and *Les confidències d'Anette i Marion* by Maupassant-Sagrìstà. *Artenbrut*, which celebrated its second successful year in existence, had success during the season with a spiritualist ritual, *Danza oràculo* by the author and director Tomás González, performed by the Cuban theater Cinco—a spectacle having its debut in La Habana in 1993; the reshowings of *Treball d'amor perdut* by Shakespeare-Madico, *Hooker, el gos de Shakespeare* by Rooke-Sagrìstà and *La Bernarda es calva* by Metadones; and the literary cabaret *Los domingos matan más hombres que las bombas*, playwriting and direction by Jesús Cracio from texts, among others, of Aub, Loriga, Monzó, Bukovski, Baudelaire, Cioran and Carrión. The two stages of Institut del Teatre de Barcelona offered productions that had their debut at the Tàrraga Fair in '95, and new proposals among others: at La Cuina, *Sara i Eleonora* by Carles Batlle—a text that predicts an author of many possibilities; the chamber opera *Pimpinone* by George Philip Telemann, under direction of Francisco Ortega—with its debut in Sitges '93; *Agatha* by Marguerite Duras, directed by Anna Güell and a recital about Jacint Verdaguer entitled *En defensa pròpia* by Núria Candela; and at the Adrià Gual, *Scapi* by Molière, performed by Xala Theater, with the direction of Martha Momblant; *Grecs* by Steven Berkoff, translated by Salvador Oliva and directed by Jordi Godall and Albert Bokos; and *La nit de Valogne*, Schmitt-Sagrìstà. Lastly, the cafe theater Llantíol carried out its fifteenth anniversary (1989-1995) as a stage for the paratheater arts (magic, mime, cabaret) that sponsored the debut of well-known groups such as El Tricicle with Vol Ras and Comediants.

Private theaters opted for the reshowings of spectacles of the Grec—with the exception of *La extraña pareja* by Neil Simon, with which Morán & Pera broke all the records at the Borràs. The reshowings were the following: *L'hostalera* at the Condal; *De Montmartre al Paral·lel* at the Arnau, and *Les obres completes de Shakespeare -abreujaes-* at Teatreneu. More exceptionally, they branched out with contemporary comedies such as *Les dones d'en Jake*, also by Neil Simon, in the version of Albert Mas-Griera and directed by Simone Benmussa at Villarroel; and with productions for wide audiences: *Ubú president*—having its debut at the municipal theater of Girona, by Els Joglars, created and directed by the "theater shaker" Albert Boadella, the play being a biting satire based on *Uncle Jordi* and Catalan political-cultural groups, much like the continuing controversy of the *Operació Ubú* from the Lliure season of 80-81, and being shown at Tívoli; *El acero de Madrid* by Lope de Vega, directed by José Luis Castro at the Victoria (the third comedy of *Operació Lope* promoted by the "patrimonio nacional" that have come to Barcelona theaters—coming after *La boba para los otros y discreta para sí*, directed by Emilio Gutiérrez Caba at the Mercat, and *La discreta*



*enamorada* by Miguel Narros at the Goya); and *Blues en la nit*, a musical production, imported from the stages of London and directed by Ricard Reguant, including melodies and memorable lyrics from the world of jazz and blues from the 30's and 40's.

Fortunately, one of the most revealing aspects of this season is the inauguration of new theater spaces within the private sector as a most incipient reflection of the general well being that Barcelona theater enjoys and like any turnabout—probably provisional, *malgré tout*, the inverse tendency of the closing of theaters and show places during the previous years: 1) *Teatre de l'Eixample* (status: 320 locals) is a joint initiative by Marta Carbonell and Joan Guasch—also responsible for the group Trup 69—which seeks to offer a multidisciplinary program that takes in theater for adults and children, showings of Catalan and Spanish movies that have not yet had their debut, classical or contemporary music, and exhibitions of current artists. They presented the English comedy *L'agrupació dramàtica de l'associació de dones mestresses de casa presenta: el misteri de l'assassinat* by David O' MacGillibray and Walter Zerlin, directed by Tamzin Townsend and *Hop Era* by Alba & Purí. A mosaic of sketches of the operatic world initiated the theater section. 2) *El Barcelona City Hall* (status 325), situated in the former site of Teatre Barcelona, presented a program in line with that of the former Belle Époque: a spectacle by *music-hall* created by Gabriela Maffei—the first dancer of the Belle Époque and disciple of Dolly Van Doll—and late night sessions with jazz. The *Versus Teatre* (status. 110) is an initiative from the group of the same name, was created by Ever Martin Blanchet in 1982, and was inaugurated with *Adorado Borges*. 4) The theater *Luz de Gas*—former Belle Époque—offered the reshewing of the production *Bojos per Broadway* by the choreographer Coco Comín. With these new spaces, the competition within commercial theater is enormously increased and makes the urgent necessity of a diligent political consciousness and cultural practice when dealing with alternative theaters and the most active private theaters.

In the Valencian region, the season's theater situation has become stigmatized by the arbitrariness of the ineffable artistic director of The Theaters of the Government of Valencia, who—among other gestures—has cancelled prior commitments with *T'odio, amor meu* by Dagoll Dagon and *L'Isola degli Shiavi* by Piccolo de Milà, and instead has established programming that, aside from the reshewing of *Tres foresters de Madrid* by Eduard Escalante and the only contemporary piece in Catalan *El verí del teatre* by Rodolf Sirera under direction of Vicent S. Genovés, has practically responded to the individual monopoly of *made in Conejero*. All of this has taken place within the context of a cultural policy, and more specifically, a theater policy that is out of sync and degrading. Only *unofficially* were some interesting proposals carried out. One was the following: the fifth *Mostra de Teatre d'Alcoi* that closed its doors with great public success and with a calling for an expansion. It also oversaw the creation of the "La Plataforma de les Arts Escèniques Valencianes," of a private and self-governing nature, and was determined to fight for the initiative of the coordination of the of different aspects of theater, the bringing together of diverse collectives from the Actors' association of the Valencian Region and the viability of a theater

circuit in the Catalan region. Another was the third edition of *Reclam 95*, Mostra de Teatre Benicàssim, Castelló, Vila-real, which offered a monograph entitled *Objectes vius?* It was organized by the "Aula de teatre de la Universitat Jaume I," and programmed the following companies from the Catalan areas - Sarruga, *Eppure si muove* and *Natura est*; Edu Borja, *Soledats*; Binixiflat, *Ludus*; Jordi Bertran, *Poemes visuals*; Los Duendes, *La cueva del troll*; Lluerna Teatre, *Quieres un güinsky Joe?* -, the Basque Country - Taun Taun Kolektiboa, *REgN and Maginatu*-, the Spanish State - Etcetera, Espejo Negro, *El circo de las moscas*-, the Czech Republic - Teatre Negre de Praga, *El millor del teatre Negre de Praga* -, Brazil - Xpto, *Coquetel Clown* - and Perú - Teatro Hugo e Inés, *Les aventures de Ginoccio*-, all of which showed a variety of theater techniques as the central objective of the production. As for the Balearic Islands, the situation of stage arts is much worse than the Valencian region's, above all in regard to distribution, with the added inherent problems of isolation and the cultural fragmentation of the islands. In this way, without public production of theater, only the Company Factoria Cultural enlivened the Palma theater charts and introduced some novelties on the Majorcan stages- the majority coming from Barcelona. On the other hand, companies like Iguana Theater offered suggestive productions like *Twist & Txèkhov*, a loose adaptation of the stories of Anton Czekov, under direction of Pere Fullana, and looked to take advantage of scant opportunities that were given to them to go onto alternative stages in Barcelona. As for the area of Catalonia, one of the most interesting series of theater outside of Barcelona is Girona's *Temporada Alta* (from the 21st of September to the 21st of October), organized by the city government and the city's university from a model based on private management that, besides the collaboration of the city administration, has established a club of theater patronage in which more than twenty companies participated. As Girona's main show, it presented the debut of its fourth edition of *Ubú president* by Els Joglars, and brought together six other productions: *In concert* by Sèmolà Teatre, under direction of Joan Grau; *La Bernarda es calva* by Metadones; *Opus Primum: Un conte de guerra* by the Teatre de la Resistència; *El Funàmbul* by Jean Genet, performed by the company Teatre Invisible under direction of Moisès Maicas; *La línia de Baba II* by the company El Gusano Impasible; and the spectacle *Cinema Trencat* and *El viatjant d'imatges* by Cia. La Ventura.

In summary, with the beginning of a season in which reshowings of successful productions and theater classics predominated, it appears that the present situation of Catalan theater, in general, could be articulated around the following points. On the positive side: a diversity of presentations; the possibility of some exceptional growth; a fairly high professional level and the continual creation of new companies; a network of institutional theaters; at least a minimal cohesiveness of the policies of those in charge of public theaters; initiative from the private sector (the "Associació d'Empresaris Teatrals de Catalunya" has been, since its foundation in '92, one of the most active elements within the theater panorama when creating a company network, all of which, for better or for worse, assumes); a good number of active theaters, with a group of small alternative theaters that bring about many professionals and spectators, and offer attractive and risky programs, and

allow the development of new language for the stage— often with a multidisciplinary character— and, in the end, are the most important motivating factors in Catalan theater; new theaters or stage spaces; and a growing audience during the past few years. And, on the other hand, that is on the negative side: the embarrassing and contradictory closing of some theaters (such as the alternative theater of La Casona, which had to close once its participation in Grec '95 finished because of a serious deficit and faced with a lack of institutional support; at the same time, the formation and investigative center for theater of the same name continues its pedagogical task; and, the SAT also closed in absolute silence, "for technical reasons;" the —chronic?— difficulties that contemporary Catalan drama literature has getting on stage; and, finally, the possibility that this rising period within the evolution of Catalan theater is coming to an end because of a lack of vision for the long run and a certain snobism that is only counterproductive.

#### THE DELICATE AREA OF THEATER POLICY

The "VIII Encontre d'Escriptors" —from the '95 October Awards—, besides bringing together numerous personalities from the international world of theater in order to debate aspects of theater and their content, and celebrate a tribute to the figure Salvador Espriu, dedicated one of its round tables to *teatres nacionals*. It brought together the participation of the intellectual Hans Magnus Enzensberger and the directors Giles Croft, Volker Hesse, Elettra de Salvo, Konrad Zschiedrich, Brigitte Jirku, and Josep Maria Flotats. As a splendid first director of the National Theater of Catalonia (TNC), Flotats believed that the National Theater could be a uniting factor in the future of theater and would allow the creation of large, stable company, a repertoire and alternation, like all of the great national theaters of Europe. As for programming, he makes note that the inclusion of a certain number of Catalan works are necessary — unfortunately, according to him, Catalan theater did not have the richness of English, German, Italian, or Irish theater, principally, through the comission of young talented authors. Furthermore, Flotats granted himself the right to quote the French TNP, born out of the Popular Front in the immediate postwar Europe, in order to give "supposed political" substance to the TNC. Replies came from two sharpshooters especially sensitive to all of this upheaval: the critic, Joan de Sagarra, who argued for a public theater, at the service of everyone, which the Lliure — much like the Piccolo Teatro in Milan— or the Centre Dramàtic accomplishes. He also stated that during the years in which Flotats' Company had its problem at the Poliorama, very few Catalan authors had their debut and he complained that the TNC project did not take into account the "entire" profession's opinion. And on the part of the well received entertainer Albert Boadella, he criticized the programming of a cultural-political institution like TNC which depended on one criterion—the tastes and the fears of its director.

This was a polemic subject. Although the budget assigned to the TNC will affect the other theaters and Companies institutionally subsidized and, despite the personal fancy of *Rapport Flotats — Un projecte per al Teatre Nacional* (Barcelona: Edicions de La Revista de Catalunya, 1989) —so

suspectingly connected to the current government in Catalonia—, it is evident that the existence of institutional theaters with large budgets have slowed down the private initiatives that continue to need an —adequate— cultural policy of assistance, and at the same time curtails the principal objectives of the program —almost obtained— from El Centre Dramàtic, and also curtails the opening of a universal repetoire and international program because of the privatization of the Poliorama due to a lack of funds. This way, if indeed the construction of the TNC and that of the new headquarters for Lliure at the Ciutat del Teatre —the other large theater infrastructure still pending and which is scheduled for the '98-'99 season— will energize the Barcelona theater with spaces with modern facilities, the future of the alternative theaters or theaters that depend on public assistance is unstable. Let us take for example, the policy for support for Catalan drama literature or, better yet, the agreement of not only the institutional and the private theaters, but also the different public theater policies. In any case, the prognosis points to the fact that, at the end of '96, the TNC will be ready — initially the '91 inauguration was not foreseen nor was the programming of the two theaters during the '93-'94 season. It will make use of three different stages, a classical one, an experimental one and one that is undecided as of yet, and which additionally have stages for rehearsals and workshops. Furthermore, according to Flotats, it will be open to all Catalan directors and companies, to the best and most well-known professionals. It will also be an instrument of creation and one of the programming of the creation of European theaters. And what is more, it will be based on a repertoire, a stable company and the alternation between two permanent showings and a total of eight or nine productions per year, besides the companies that are invited from outside. This will have to be seen. For now, what is occurring are the rehearsals of its first work *Àngels a Amèrica* by Tony Kushner in Josep Costa's version, which have begun this hot August of '96.

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