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*Medieval and Modern History (Joan F. Cabestany i Fort),
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Linguistics (Mercé Lorente Casafont / Cristina. Gelpí),
Literature (Enric Balaguer),
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Visual Arts (Anna Butí),
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CULTURAL INFORMATION
FROM CATALAN-SPEAKING LANDS
1998 (II) AND 1999 (I)

The twelve month period embracing the second semester of 1998 and the first semester of 1999 witnessed the continuation of publications on Catalan history along similar lines as in previous years. This applies to both medieval and modern periods with the usual predominance of research into Catalan medieval history. This practice is something I have to relate to historical circumstances (political, economic, and social) in medieval Catalonia and the slow development of these three areas as Catalonia moved into the modern period. The problems behind the advance of Catalonia into the modern period are features of Catalan history, which still need to be researched and appear to be reflected in a lack of interest in researching the modern period. Historians claim that the reason lies in the Italian Renaissance that hardly featured in Catalonia and how this fact led to a period of decadence. Such beliefs have influenced the work of historians who have preferred to avoid researching these less "brilliant" or decadent moments in Catalan history. These prejudices need to be acknowledged, meanwhile medieval history still remains the preferred area to the detriment of modern Catalan history.

I would like to begin this review with an exhibition catalogue, *L'Islam i Catalunya* (Barcelona, 1998-1999). This publication brings together some forty complementary works by different authors that offer detailed descriptions of museum pieces, in particular medieval, that comprised the exhibition. Sources reflecting the presence of Islam in Catalonia are still scarce and have generally been overlooked, a fact which continues to the present day. In addition to this synthesis there is the book by Mercè Aventin and Josep Maria Salrach, *Història medieval de Catalunya* (Barcelona, 1998). Another book that should not be overlooked in this section is the translation into Catalan of Thomas Bisson's *L'impuls de Catalunya. El primers comptes reis (1140-1225)* (Vic, 1998). In contrast to these general histories from a political perspective, I would like to mention a third book dealing with a key moment in the history of Majorca, *La reintegració de la Corona de Mallorca a la Corona d'Aragó (1343-1349)* (Ciutat de Mallorca, 1998), researched and written by Gabriel Ensenyat.

Publications on medieval economic history have been enriched with the excellent book by the historian Manuel Sánchez Martínez, *El naixement de la fiscalitat d'estat a Catalunya (s. XII-XIV)* (Girona, 1998). By way of complementary studies there is the book by Josep Maria Salrach, *El procés de feudalització (segles III-XIII)* (Barcelona, 1998). Official documents from the salt mining town of Cardona are the focus of the book by Andreu Galera i Pedrosa, *Diplomatari de la vila de Cardona (anys 966-1276)* (Lleida, 1998), to which I would like to add, *Les salines del delta de l'Ebre a l'edat mitjana* (Barcelona, 1998) by Josep Pitarch López. Both publications contribute important research into the topic of salt production and commerce, an area which has been neglected until now. The problem of demography, fundamental to the study of economic history, has been taken up by M. Camps i Clemente and M. Camps i Surroca in *La pesta del segle XV a Catalunya* (Lleida, 1998).

The area of social and cultural history has been enriched with three books: Joan Anton Rabella i Ribas, *Un matrimoni desavíngut i un gat metzinat*.

Procés criminal barceloní del segle XIV (Barcelona, 1998); the study by Anna Castellano i Tresserra, *Pedralbes a l'Edat Mitjana. Història d'un monestir femení* (Barcelona, 1998); and finally, the editing of 166 documents dating between 1278-1413 by Agustín Rubio i Vela, *Epistolari de la València medieval* (València-Barcelona, 1998).

There are two books that embrace both the medieval and modern periods: Vicent J. Escartí, *Memòria privada. Literatura memorialística valenciana dels segles XV al XVIII* (València, 1998); and Lluís Cortada i Colomer, *Estructures territorials, urbanisme i arquitectura poliorcètica a la Catalunya preindustrial. I De l'antiguitat al segle XVII. II Segles XVIII i XIX* (Barcelona, 1998). The latter is a remarkable study of the evolution of urban and military style buildings in Catalonia. The second volume is of great interest and contains the majority of hitherto unpublished material by the author.

Moving on to the modern period, the first book I would like to mention is Ernest Belenguier's *Ferran el Catòlic* (Barcelona, 1999). More information on the 17th century, a critical moment in Catalan history, has been forthcoming with Antoni Simon's *Els orígens ideològics de la revolució catalana de 1640* (Barcelona, 1999). The question of cultural transformation is the focus of the study by Henry Kamen, *Canvi cultural a la societat del Segle d'Or. Catalunya i Castella, segles XVI i XVII* (Lleida, 1998).

The eternally intricate and complex question of demography is the focus of the study by Jaume Codina, *El gir de 1750. Origen i creixement modern de la població* (Lleida, 1998). In addition, there is the monographic contribution by Enric Olivé Serret, *Els Moragas. Història íntima d'una família de notables (1750-1868). Privacitat i família en la crisi de l'antic règim a Catalunya* (Tarragona, 1998). Intellectual activity for this period is perfectly sketched out in the book by Santiago Riera i Trèbols, *Ciència i tècnica a la Il·lustració: Francesc Salvà i Campillo (1751-1828)* (Barcelona, 1998).

This review of historical publications only comprises published books and does not include publications in journals, magazines, or miscellaneous collections. However, it does allow one to glimpse at the kind of work being carried out by historians during this twelve month period and to be able to appreciate the wide panorama of topics dealt with in the medieval and modern period providing a panorama of research areas under study by Catalan historians from Catalonia, Valencia, and Majorca.

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

CONTEMPORARY HISTORY

In the last issue's review of publications on contemporary history I mentioned publications for the first semester of 1998 commemorating the 1898 centenary, so I would like to note new items for the last semester of 1998. First, there is the more general orientation, *La resposta catalana a la crisi i la pèrdua colonial de 1898* (Generalitat de Catalunya, 1998), the result of studies by various authors; and the monograph in the Valencian journal, *Afers*, which dedicated its issue number 31 to the single theme of "1898: una revisió crítica." In addition, various other monographs were published on the theme of the relations between Catalonia and the Spanish colonies that, at that time, were divorcing themselves from the metropolis. In particular I would like to note the following: Oriol Junqueras, *Els catalans i Cuba* (Proa, 1998); Joan Garrabou, *Presència catalana a les Filipines* (Publicacions de l'Abadia de Montserrat, 1998); and Santiago Izquierdo, *Les engrunes de 1898. El Pacífic colonial espanyol: les illes Carolines, Mariannes i Palau* (La Magrana, 1998).

The debate on the origins of Catalan politics in the 19th century is illustrated by a significant number of new publications that, one way or another, have a bearing on this question. Among the key books in this area I would like to make particular mention of the following: the edition of texts by Pere Anguera (ed.), *Escrits polítics del segle XIX* (Eumo, 1998); the contribution by the philologist Carola Duran, *Índexs de "la Renaixença"* (Barcelona 1871-1880) (Barcino, 1998), that provides us with complete indices of a decisive publication for this period; and the edition of texts written by Enric Prat de la Riba, important from the point of view of defining ideology and Catalan institutions edited by Albert Balcells and J. M. Ainaud in, *Enric Prat de la Riba. Obra completa* (Institut d'Estudis Catalans / Proa, 1998, 3 vols.).

Turning to published dissertations, there is the question of the link between definitions of Catalan identity and contributions by intellectuals. Bearing this in mind this topic, I would like to note the book by Pere Anguera, *Literatura, pàtria i societat. Els intel·lectuals i la nació* (Eumo, 1999), and three monographs that study the evolution of Catalan identity based on biographical studies of various persons: Ramon Alberch and Josep Quer, *Joaquim Botet i Sisó. Del catalanisme al nacionalisme* (Columna, 1998); Pilar Martínez-Carner, *Els inicis del catalanisme polític i Leonci Soler i March (1858-1932)* (Publicacions de l'Abadia de Montserrat, 1998); and finally the book by Joaquim Coll, *Narcís Verdaguer i Callís (1862-1918) i el catalanisme possibilista* (Publicacions de l'Abadia de Montserrat, 1998), a basic reader that accurately defines the evolution of conservative Catalan politics.

The historian from Madrid, Vicente Cacho, dedicated a major part of his professional career to analyzing the cultural and ideological foundations of Catalan nationalism. His last, and posthumously published book, *El nacionalismo catalán como factor de modernización* (Quaderns Crema, 1999), is yet another example that confirms the relevance of Cacho's scholarly contributions to the study of Catalan history.

Finally, I would like to make special mention of the new extended and updated edition of a classic study on Valencian identity. This is the work of the ex-senator and professor, Alfons Cucó, *El valencianisme polític, 1874-1939* (Afers, 1999).

The use of biographies has extended to other periods allowing us another approach to various historical issues. Along these lines the book by Salvador Domènech, *L'Institut-Escola de la Generalitat i el doctor Josep Estalella* (Publicacions de l'Abadia de Montserrat, 1998), allows one to follow the role of persons such as Estalella in the formulation of reformist initiatives, in this case education. From a wider ranging temporal perspective is the complete biography written by Manuel Llanas on the writer and journalist Agustí Calvet, known as a Gaziol, *Gaziol: vida, periodisme i literatura* (Publicacions de l'Abadia de Montserrat, 1998).

The topic of the Spanish Civil War continues to surface in a series of new publications, although the subject does not appear to awaken the interest that it did in previous years. The parallel aspects of war and social change are the main discussion points of an interesting book by Jordi Piqué, *La crisi de la reraguarda. Revolució i guerra civil a Tarragona (1936-1939)* (Publicacions de l'Abadia de Montserrat, 1998). The researcher David Ballester has finished his study on the Unió General de Treballadors which focuses particularly on the Spanish Civil War period. The book in question is David Ballester, *Els anys de la guerra. La UGT de Catalunya (1936-1939)* (Columna / Fundació Josep Comaposada, 1998). A radically new contribution is that by Judit Pujadó, *Oblits de reraguarda: els refugis antiaeris a Barcelona (1936-1939)* (Publicacions de l'Abadia de Montserrat, 1998), the first book to focus on the consequences of the bombings from the point of view of the civilian population. In contrast, the prolific Josep Massot is back with a new book where his line of research centers on Majorcan culture between the Spanish Civil War and postwar period, and has made various important contributions to contemporary Catalan history in the last decade. The book in question is Josep Massot, *Tres escriptors davant la guerra civil. Georges Bernanos, Joan Estelrich, Llorenç Villalonga* (Publicacions de l'Abadia de Montserrat, 1998).

Historical publications on the period of the Franco dictatorship continue to bring to light new research. The setting up of the dictatorship regime and the local support networks are the starting point of two new books, different in their scope and nature but united by these common themes. These are: the work by Prof. Josep Clara, from Girona, *El partit únic, La Falange i el Movimiento a Girona* (Cercle d'Estudis Històrics i Socials, 1999), that covers the entire period of the Franco dictatorship; and the monograph by the young Valencian scholar J. A. Gómez Roda, *Política i poder local. Catarroja: un municipi valencià* (Afers, 1999), based on local research and written with solid theoretical and methodological criteria. The book by Josep Benet, *La mort del president Companys* (Edicions 62, 1998), contributes new data concerning the circumstances surrounding the arrest and execution by firing squad of Companys, President of the Generalitat. Remaining publications on this period refer to the wide ranging opposition to the dictatorship. Pilar de Pedro and Queral Solé, *30 anys d'història d'europeisme català 1948-1978. El "contuberni de Munich"* (Mediterrània, 1999), offers a tremendous amount of information on a little known aspect of Catalan contemporary history, identifying the European ideal through various currents of Catalan democratic thinking. A more general approach to this theme of opposition to the dictatorship is the documented book by Antonieta Jarne, *L'oposició al*

franquisme a Lleida (Pagès, 1998). Here she has focused her study within the geographical limits of the region of Lleida and the links between the various forms of opposition, cultural, and associative unions and those considered strictly political. Related to these by theme is the work by David Ginard, *L'oposició antifranquista i els comunistes mallorquins (1939-1977)* (Publicacions de l'Abadia de Montserrat, 1998), which is the culmination of historical research by this prolific author from Majorca. The world of trade unions is the focus of the team coordinated by Pere Ysàs (coord.), *Treball, treballadors i sindicalisme en l'administració pública a Catalunya (1939-1996)* (Columna, 1998), that is of enormous interest in that it studies a branch of the trade unions that has been overly neglected, that of workers in public institutions. As I have already mentioned in the case of the book by Antonieta Jarne, the movements vindicating cultural values had a significant influence on the anti-Franco conflict. Along similar lines there is the posthumously published book by Joan Creixell, *Català a l'escola. Les campanyes populars sota el franquisme* (La Magrana, 1998), and a new book on the Barcelona controversial topic of "gauche divine" by Esteve Rimbau and Casimiro Torreiro, *La Escuela de Barcelona: el cine de la "gauche divine"* (Anagrama, 1999).

I would also like to note the publication of papers read at the symposium commemorating 25 years of the Institut d'Estudis Baleàrics, Antoni Marimon and Sebastià Serra (coords.), *La transició a les Illes Balears* (Institut d'Estudis Baleàrics, 1998).

Finally, I would like to mention a book dealing with historiography itself, a topic that tends to be overlooked here in Catalonia, and even more so if it is published in Catalan. The book in question is Agustí Colomines and Vicent S. Olmos (eds.), *Les raons del passat. Tendències historiogràfiques actuals* (Afers, 1998), a book that will certainly become an essential point of reference in the future.

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LINGUISTICS

In this double volume of the *Catalan Review* I shall be reviewing publications of monographs, miscellaneous, dictionaries, and articles in specialist academic journals which cover various aspects of Catalan or are related to research in Catalan linguistics. These publications comprise the period from the last semester of 1998 and the first semester of 1999.

BOOKS

Publications in the area of diachronic studies have been, as usual, very prolific during this period. The fundamental orientations of these publications can be summarized as follows: critical editions of texts from the 13th, 14th, and 15th

centuries, the compilation of anthroponymical inventories, analysis of old dictionaries, the edition of a grammar dating from the end of the 18th century, and a study of Catalan covering the 16th to 19th centuries. In this section I have also included a study on lexical items related to fruit based on research into historical documents in the archives of Alguer and a study, from an historical perspective, concerning the Menorcan Catalan speakers in Florida in the US. All of these offer highly valuable data concerning the history of the Catalan language and its variants within and beyond national boundaries.

In *La llengua silenciosa* (Barcelona: Empúries, 1999, Biblioteca Universal Empúries 121), August Rafanell introduces the reader to the period comprising the 16th to 19th centuries. He analyzes the socio-linguistic and cultural situation and shatters some of the recurring myths concerning the use of Catalan during this period. These clichéd topics have acted as a barrier to understanding the true history of the Catalan language.

Among the noteworthy critical editions of texts is the study by Joan Anton Rabella i Ribas, *Un matrimoni desavíngut i un gat metzinat. Procés criminal barceloní del segle XIV* (Barcelona: Curial Edicions Catalanes / Publicacions de l'Abadia de Montserrat, 1998, Col·lecció Textos i estudis de cultura catalana 63). He has also published *Estudis i inventari de sermons de sant Vicent Ferrer* (Barcelona: Institut d'Estudis Catalans, 1999, Arxiu de Textos Catalans Antics 18). Josep Moran has published *Cronicó de Perpinyà (segle XIII). Estudi filològic i lingüístic* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998, Biblioteca Serra d'Or 198), which deals with a text that represents one of the first examples of Romance language historiography in Catalonia. Anthroponymy in 14th century Majorca and Valencia is the object of two studies: *Corpus d'antropònims mallorquins del segle XIV* supervised by Joan Miralles i Montserrat (Barcelona: UIB / Institut d'Estudis Catalans / Institut d'Estudis Balearics, 1997), and *Antroponímia valenciana del segle XIV. Nòmnes de la ciutat de València (1368-69 i 1373)* (Barcelona: Publicacions de l'Abadia de Montserrat / Institut de Filologia Valenciana de la UV, 1998, Col·lecció Sanchis Guarner 38). In both cases Agustín Rubio Vela and Mateu Rodrigo Lizondo carried out the study and edition of the texts including a compilation of indices. The book includes a prologue by Germà Colón.

Diachronic lexicographic studies are illustrated by two publications: Lluís Gimeno Betí, *De lexicografia valenciana. Estudi del Vocabulari del Maestrat de Joaquim Garcia Girona* (Barcelona: Publicacions de l'Abadia de Montserrat / Institut de Filologia Valenciana de la UV, 1998, Col·lecció Sanchis Guarner 44); and Josep Martínez, *El diccionari valenciano de Josep Pla i Costa (1817-1890): descripció, estudi de fonts i edició* (Alacant: Instituto de Cultura Juan Gil-Albert, 1998).

Jordi Ginebra has published an edition and study of *Gramàtica catalana* by Joan Petit i Aguilar (1796) for which he was awarded the Premi Nicolau d'Olwer 1992 by the Institut d'Estudis Catalans (Barcelona: Institut d'Estudis Catalans, 1998, Biblioteca Filològica XXXV).

Examples of research interest in documents that record old examples of certain Catalan dialectal variations are illustrated by the following publications: Andreu Bosch i Rodoreda, *Els noms de la fruita a l'Alguer. Edició dels registres d'estimes de fruita de la Barracelleria* (Barcelona: Curial

Edicions Catalanes / Publicacions de l'Abadia de Montserrat, 1999, Col·lecció Textos i estudis de cultura catalana 68); and Philip Rasico, *El llibre d'or dels menorquins de La Florida* (Palma: UIB / Institut Menorquí d'Estudis, 1998). In addition to their general historical interest they also provide us with data concerning language variants.

Two monographs on dialects have been published during this period: *El parlar d'Elx a estudi. aproximació a una descripció* de Carles Segura i Llopis (Elx: Ajuntament d'Elx, 1998), and *El català d'Àneu. Reflexions a l'entorn dels dialectes contemporanis*, by Ramon Sistac (Esterri d'Àneu: Consell Cultural de les Valls d'Àneu, 1998).

A new area of research has been opened up, particularly with the book by Joaquim Viaplana, *Entre la dialectologia i la lingüística. La distància lingüística entre les varietats del català nord-occidental* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999, Col·lecció Milà i Fontanals 31). This book is the result of a project that deals with the classification of phonetics, phonology, and morphology of the north-western variants. This project began in 1986 with a team lead by Prof. Viaplana and the data was quantified to determine the dialectal distances recorded in the diverse varieties analyzed. This is an innovative work due to its interrelation between methodologies used in linguistics and statistics. The project was also carried out in collaboration with Esteve Clua, Miquel Salicrú, and M. Pilar Perea.

Continuing on the topic of descriptive studies, the book by Eulàlia Bonet and Maria-Rosa Lloret, *Fonologia catalana* (Barcelona: Ariel, 1998, Ariel Lingüística), is a university level manual that analyzes the phonological structure of central Catalan based on the classic generative phonology model including recent contributions to the area and practice exercises. Another new publication by these same two authors, along with Joan Mascaró, *Manual de Transcripció Fonètica* (Bellaterra: Servei de Publicacions de la U Autònoma de Barcelona, 1998, Manuals 20). This book provides students working in this area with a guide for learning to recognize sounds, their corresponding transcription, includes a series of exercises and the four most recent versions of the IPA.

In 1997 the Secció Filològica de l'Institut d'Estudis Catalans agreed to adopt the international phonetic alphabet for the graphic representation of spoken Catalan. Later, in 1998 they approved the, *Aplicació al català de principis de transcripció de l'Associació Fonètica Internacional* (Barcelona: Institut d'Estudis Catalans, 1999, Secció Filològica, 19 pàgines), that has now been published in the form of a brief treatise.

The historic figure in the annals of Catalan language, Pompeu Fabra, has been the subject of a homage commemorating the 50 years since his death with the institutional publication, *Homenatge a Pompeu Fabra 1868-1948. Fidelitat a la llengua nacional. Biografia. Antologia. Bibliografia* (Barcelona: Generalitat de Catalunya / Institut d'Estudis Catalans, 1998, Col·lecció Catalans Il·lustres 12). It includes a collection of texts by Fabra comprising articles he published in various journals, discussions and chapters: *El català literari; Pompeu Fabra. La llengua moderna*, supervised by Agustí Pons (a review of the life and work of Fabra); and a complete bibliography of the grammarian supervised by Joan Solà and Pere Marcet. In contrast, Mila Segarra has published *Pompeu Fabra*

(Barcelona: Empúries, 1998, Biblioteca Universal Empúries 119), which reveals Fabra's personality through his work.

In the section of lexical studies one outstanding item is the publication of Neus Faura i Pujol's doctoral dissertation, *Fútbol i llenguatge* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998, Col·lecció Abat Oliva 202). Above all, this focuses on the question of forming neologisms and loan words in the area of journalistic discourse on soccer. In contrast, Montserrat Barri i Massats analyzes historical, political, cultural, and social factors that have favored the introduction of French words into Catalan and the process of adaptation that these loan words have undergone in her, *Aportació a l'estudi dels gal·licismes del català* (Barcelona: Institut d'Estudis Catalans, 1999, Biblioteca Filològica 39). This extensive work, of some 615 pages, is rounded off with a corresponding word list in the form of a dictionary.

Each year the field of Catalan socio-linguistics yields new contributions to scholarly publications. One particular case is the book by Emili Boix Fuster and Xavier Vila Moreno, *Sociolingüística de la llengua catalana* (Barcelona: Ariel, 1998), which fills an evident vacuum in the terrain of university manuals. Turning to the social aspects of the Catalan language, albeit from a sociological perspective, Guillem Calaforra has published, *Paraules, idees i accions. Reflexions "sociològiques" per a lingüistes* (Barcelona: Publicacions de l'Abadia de Montserrat / Institut de Filologia Valenciana de la UV, 1999, Col·lecció Sanchis Guarner 48). Francesc Vallverdú, in, *Velles i noves qüestions sociolingüístiques* (Barcelona: Edicions 62, 1998, Llibres a l'abast 317), reviews recurring topics in Catalan socio-linguistics and offers the reader a panorama of studies being carried out in this area. Carme Junyent has published, *Contra la planificació* (Barcelona: Empúries, 1998, Biblioteca Universal Empúries 105), in which she criticizes present models of language planning that have been unsuccessful in arresting the extinction of languages. In this book Carme Junyent proposes a new model based on non-hierarchical diversity.

Jesús Tuson is conspicuous for his frequent and quality contributions on linguistics aimed at the general reader with, *¿Com és que ens entenem? (si és que ens entenem?)* (Barcelona: Empúries, 1999, Biblioteca Universal Empúries 126). In this book he reflects on the mechanisms that make it possible to attribute meaning to linguistic signs.

DICTIONARIES AND LEXICAL AND TERMINOLOGY GLOSSARIES

In this section I would like to focus on the abundance of publications on specialized themes, vocabulary lists, and lexicon, of fundamental interest to professors of Catalan language and linguistics.

As regards the publication of the Termcat linguistic dictionary, Manuel Pérez Saldanya was originally working on the first collection of general linguistic terms following criteria endorsed by traditional approaches. However, he decided to make an about turn in his work and re-orient the project, particularly towards linguistic terms from the second half of the 20th century and present it in an encyclopedia format comprising definitions illustrated with examples. The result of all this is, *Diccionari de lingüística*

(València: Colomar Editors, 1998, *Llenguatges Específics* 4), by Manuel Pérez Saldanya, Rosanna Mestre, and Ofèlia Sanmartin. At present this is the most extensive linguistic dictionary in Catalan (3,000 entries) and, rather than adhere to a single theoretical orientation, it attempts to reflect the main currents and all disciplines pertaining to the field.

The *Taula de Formants Cultes* (Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 1997, *Sèrie Materials* 1), is a dictionary containing a total of 821 erudite formants in Catalan indicating their distributional category (prefix or suffix) and their etymology (Greek or Latin) with reference to their equivalents in all the romance languages. The printed edition also includes a "etim-llengües romàniques" index and includes a 3.5" diskette containing the complete table in HTML format. This edition is the result of the team work by the Xarxa Panllatina de Terminologia, Realiter, team project under the coordination of M. Teresa Cabré and carried out in collaboration with specialists from various universities for each language. The electronic version of the product is the responsibility of Iulaterm, the terminology group at the Universitat Pompeu Fabra.

The members of the Observatori de Neologia, the research group at the Universitat Pompeu Fabra, are the authors of, *Diccionari de paraules noves. Neologismes recollits a la premsa* (Barcelona: Enciclopèdia Catalana, 1998). This research group was originally set up at the Universitat de Barcelona in 1988 and financed by the l'Institut d'Estudis Catalans and the Enciclopèdia Catalana. For more than ten years they have been engaged in the task of detecting and analyzing new words in use in Catalan in the press. From among more than 20,000 neologisms detected between 1989 and 1996, 1,028 have been selected that represent the most frequently used or repeated words during this period of time. These have been transferred to a dictionary format with definitions and contexts that, where applicable, indicate those words that have now been incorporated into reference dictionaries.

Edicions 62 continues with its publications of pocket size dictionaries covering a variety of areas. Examples of these are: Joaquim Pomares Navarra, *Diccionari de català popular i d'argot* (Barcelona: Edicions 62, 1998, *El Cangur Diccionaris* 251), and Josep Moran and Josep Anton Rabella, *Diccionari etimològic manual* (Barcelona: Edicions 62, 1999, *El Cangur Diccionaris* 269). Anna Parés i Puntès, after having published a short bilingual dictionary with the same publishing house, has also published an extensive compilation of Catalan aphorisms and adages covering some 640 pages, *Tots els refranys catalans* (Barcelona: Edicions 62, 1999, *Diccionaris* 12). This dictionary contains more than 25,000 aphorisms and adages with comments and an index of key words.

Chronologically, new publications on specialist theme dictionaries begin with two publications by the Institut d'Estudis Catalans: Claudi Barberà, *Lèxic de les plagues i malalties dels conreus de Catalunya* (Barcelona: Institut d'Estudis Catalans / Institut Català d'Estudis Agraris, 1998); and Marc-Aureli Vila i Comaposada, *Aportació a la terminologia geogràfica catalana* (Barcelona: Institut d'Estudis Catalans / Societat Catalana de Geografia). It should also be noted that the IEC published the 2nd revised edition of *Vocabulari Forestal* by Eduard Parés i Español (Barcelona: Institut d'Estudis

Catalans, Monografies de la Secció de Ciències 5), that was awarded the Premi Joaquim Torres i Ibern back in 1985.

The Universitat de Barcelona is a regular contributor to this area and has published two new dictionaries related to material arising from university classes. J. M. Nogués (coord.), *Diccionari de gemologia* (Barcelona: Edicions de la U de Barcelona, 1999), contains 1,302 entries in Catalan with equivalents in Castilian, English, French, Italian, and German, including definitions and illustrations. As a result of the work carried out by the Xarxa de Dinamització Lingüística, part of the Servei de Llengua Catalana, there is, *Vocabulari de Biblioteconomia* (Barcelona: Servei de Llengua Catalana de la U de Barcelona / Comissió de Normalització Lingüística de l'Escola Universitària de Biblioteconomia i Documentació, 1999).

Other new publications of specialized dictionaries are as follows: *Diccionari de comunicació empresarial: publicitat, relacions públiques i màrqueting* (Barcelona: Termcat / Enciclopèdia Catalana, 1999, Diccionaris de l'Enciclopèdia. Sèrie diccionaris terminològics), with 2,484 entries with definitions and equivalents in Castilian and English; *Vocabulari de la neu i dels esports d'hivern*, by the Servei de Política Lingüística del Govern Andorrà and Termcat (Barcelona: Enciclopèdia Catalana, 1999, Diccionaris de l'Enciclopèdia. Sèrie diccionaris terminològics), that offers 2,264 entries with equivalents in Castilian, French, and English; *Diccionari de plantes medicinals*, by Josefa Duran (Barcelona: Edicions 62, 1999, El Cangur, Diccionaris 271); *Diccionari del ball*, by A. Cort (Barcelona: Edicions 62, 1999, El Cangur, Diccionaris 278), with 850 entries including definitions and illustrations; and, *Lèxic de l'oferta immobiliària* (Badalona: Centre de Normalització Lingüística de Badalona i Sant Adrià). The *Vocabulari marítim català-castellà = Vocabulario marítimo castellano-catalán*, by J.M. Martínez Hidalgo and L. Carbonell, has been reissued. This was originally published by the Diputació de Barcelona in 1984 (Barcelona: Noray, 1998) and contains approximately 10,000 entries.

Turning to bilingual dictionaries, there is, *Diccionari essencial francès-catalan, català-francès* (Barcelona: Biblograf, 1998), aimed at the needs of students in secondary education containing 29,300 entries. In contrast, after the *Oxford Visual Dictionary* first appeared in the Spanish national newspaper, *La Vanguardia*, in weekly installments in 1997, the same publishers have now put on sale the complete edition of, *Diccionari visual* (Barcelona: Oxford UP Press España, 1999). It includes 3,500 illustrations by theme with more than 25,000 linked words in Catalan, Castilian, French, and English. As regards monolingual dictionaries for schools, the authors Lluís López del Castillo, Josep Maria Cormand, and Àngels Prat have published, *Diccionari júnior* (Barcelona: Onda, 1999).

By way of illustrating the panorama of publications in this area, I would also like to include the work by Joan Veny and Lúdia Pons i Griera, *Atles lingüístic del domini català. Etnotextos del català oriental* (Barcelona: Institut d'Estudis Catalans, 1998, Biblioteca de dialectologia i sociolingüística V). This book deals with one set of results from the surveys in, *Atles lingüístic del domini català* (Badia, Pons, and Veny, 1993), which compiled 152 oral texts, mainly descriptive or narrative naturally occurring speech including some oral tradition songs and poems. The texts are accompanied by phonetic transcriptions and the book also includes documented data for each recording

and a glossary of vocabulary items with illustrations (photographs and drawings). The book also includes a cassette tape with the recordings of a selection of 31 ethnotexts.

MISCELLANEOUS, CONFERENCE PROCEEDINGS, AND IN HONOR OF PUBLICATIONS

The series of publications in honor of Professor Joan Veny continues with, *Estudis de llengua i literatura en honor de Joan Veny. Volum II* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998, Col·lecció Abat Oliva 190), with contributions by various colleagues and disciples. It focuses on the themes of diachronic linguistics, dialectology, and lexicology.

The series, "Estudis de llengua i literatura catalanes de les Publicacions de l'Abadia de Montserrat," has begun the first of a collection in honor of Arthur Terry, *Estudis de llengua i literatura catalanes / XXXV. Miscel·lània Arthur Terry, I* (Barcelona: Publicacions de l'Abadia de Montserrat, 1997). This first volume includes two articles on linguistics: Adolf Piquer Vidal, "Aspectes crítics i sociocognitius de l'aprenentatge del català"; and Nicolau A. Dols Salas, "L'avaluació de l'avaluació: l'aprehensibilitat de la fonologia segons la teoria de l'optimitat." The same collection includes volumes 4 and 5 of the directory of scholars affiliated to Catalan associations coordinated by Jenny Brumme: *Estudis de llengua i literatura catalanes, XXXVI. Repertori de catalanòfils IV i Estudis de llengua i literatura catalanes, XXXVII. Repertori de catalanòfils V* (Barcelona: Publicacions de l'Abadia de Montserrat, 1998). This has been co-edited in collaboration with various associations.

Joan Miralles i Montserrat, *Discursos per a la llengua* (Barcelona: U de les Illes Balears; Publicacions de l'Abadia de Montserrat, 1999 / Col·lecció Biblioteca Miquel dels Sants Oliver 12), is a collection of articles and conference papers read by Miralles at various forums.

The book, *Orament. Estudis de variació funcional* (Barcelona: Secció de Lingüística Catalana del Dep. de Filologia Catalana de la U de Barcelona - Publicacions de l'Abadia de Montserrat, 1998, Col·lecció Milà i Fontanals 29), edited by Lluís Payrató, brings together studies on functional variation in Catalan carried out within the forum of the doctoral program, "Variació i llengua catalana," given at the Universitat de Barcelona (1992-94). This collection of articles was awarded the "I Premi Antoni M. Badia i Margarit a treballs empírics de recerca sociolingüística (1994)" by the Institut de Sociolingüística Catalana de la Generalitat de Catalunya. The first section of this book comprises an introduction on the topic by Lluís Payrató and presents the corpus used in the studies supervised by Ramon Tomàs i Pallejà. The second part of the book comprises studies on structural aspects (phonetics, phonology, morphosyntax, semantics, and lexical items) coordinated by Josefa Carrera, Joan Carles Mora, Núria Alturo, Sílvia Romero, and Cristina Gelpí. The third part includes studies on text aspects (deixis, cohesion, connectors, markers, repetition) and interlinguistics (interferences and code switching) supervised by Marta Albaladejo, Ramon Tomàs, Judit Freixa, Joan Costa, Montserrat Gonzàlez, F. Xavier Vila, and Janina Espuny.

Miscellaneous publications related to conference proceedings and symposiums begin with the book by Emili Boix, Núria Alturo, Maria-Rosa Llorer, Mercè Lorente, and Lluís Payrató (eds.), *El contacte i la variació lingüística: Descripció i metodologia* (Barcelona: Departament de Filologia Catalana de la U de Barcelona / PPU, 1998). This book includes nine articles related to the theme of languages in contact focusing on methodological and descriptive approaches. Four of the articles originate from the conference, 4t Col·loqui Lingüístic de la Universitat de Barcelona (CLUB-4), which took place in December 1996 and are as follows: "Alternança de llengües català / castellà en joves escolaritzats en català," by F. Xavier Vila; "L'ús dels pronoms febles en la llengua oral: estudi quantitatiu en una mostra d'adolescents catalans," by Joan Argenter, Joan Pujolar, and Elisenda Vilardell; "Imatges del contacte de llengües en la conversa," by Luci Nussbaum; and "Observació de la variació i el contacte de llengües en els neologismes," by Judit Freixa, Elisabet Solé, and Teresa Cabré. This volume is rounded off with contributions from two other conferences. The conference, III Jornada sobre la variació lingüística. L'avaluació de les intervencions en l'estatus i el corpus lingüístics (June, 1996), supervised by Ramon Sistac includes: "L'impacte de la normalització lingüística sobre la variació. Un cas concret: el català nord-occidental"; and, "Les agències de planificació lingüística a Catalunya," by Albert Branchadell and Francesc Domínguez. Finally, two articles from the conference, IV Jornada sobre la variació lingüística. Aspectes metodològics: l'entrevista (November, 1996), organized by the Xarxa Temàtica de Variació Lingüística concerning dialectology, sociolinguistics, and pragmatics includes the articles: "L'entrevista en la sociolingüística de la variació," by Miquel Àngel Pradilla; and "L'entrevista semidirigida en sociolingüística. Alguns suggeriments artesanals," by Emili Boix.

The Publicacions de l'Abadia de Montserrat, has published, *Actes del Vuitè Col·loqui d'Estudis Catalans a Nord-Amèrica*. Bloomington, 1995 (Barcelona: Publicacions de l'Abadia de Montserrat, 1998, Col·lecció Abat Oliva 194), and the first two volumes of *Actes de l'Onzè Col·loqui Internacional de Llengua i Literatura Catalanes, Palma (Mallorca) 8-12 de setembre de 1997*, edited by Joan Mas, Joan Miralles, and Pere Rosselló (Barcelona: Associació Internacional de Llengua i Literatura Catalanes / U de les Illes Balears / Publicacions de l'Abadia de Montserrat, 1998-99, Col·lecció Abat Oliva 201 and 218). These include the plenary sessions and papers on the work of Ramon Llull, historical grammar, and oral discourse in literary language.

Two further publications are: *Actes del I Seminari de Correcció de Textos* (Barcelona: Institut d'Estudis Catalans, 1999), proceedings from a conference organized by the Servei de Correcció de l'Institut d'Estudis Catalans, held in March 1999, coordinated by Josep M. Mestres; and *Actes de la IX Trobada de Serveis Lingüístics Universitaris. Recursos informàtics aplicats als serveis lingüístics: assessorament, formació i dinamització* (Barcelona: U Pompeu Fabra, 1998), held in November 1997 at the Universitat Pompeu Fabra.

The Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, continues with their tradition of publishing conferences given by visiting professors who collaborate with their doctoral program, *Lèxic, corpus*

i diccionaris. Cicle de conferències 96-97 (Barcelona: Institut Universitari de Lingüística Aplicada, U Pompeu Fabra, 1998, Sèrie CC 3), published at the end of 1998. In addition to contributions on lexicography, terminology, phraseology, lexical morphology by distinguished specialists from outside Catalonia, there was an inaugural session on lexical syntax supervised by Gemma Rigau and the closing conference paper on 19th century lexical items supervised by Joan Solà.

SPECIALIST JOURNALS

In this section on journal publications I would like to draw particular attention to issue 25 (Fall, 1998) of the journal *Caplletra. Revista Internacional de Filologia* (València: Publicacions de l'Abadia de Montserrat / Institut Interuniversitari de Filologia Valenciana), an issue dedicated to the theme of language variation coordinated by Joaquim Viaplana. It brings together articles on various aspects: Joan Julià (phonetic-phonological variation), Maria-Rosa Lloret and Joaquim Viaplana (morpho-phonological variation), Gemma Rigau (syntactic variation), Mercè Lorente (lexical variation), Josep Moran (historical variation), Joan Veny (geographical variation), Emili Boix (social variation), Gabriel Bibiloni (functional variation), Teresa Cabré (thematic variation), Lluís Payrató (spoken variation), and Empar Tuson (gender variation).

Llengua & Literatura. Revista anual de la Societat Catalana de Llengua i Literatura (Barcelona: Institut d'Estudis Catalans), presents various articles in its 10th volume (1999) of which I would like to highlight the following on linguistic themes: Joan Anton Rabella on the presence of Latin in early Catalan texts, Rafael Marín on verb aspects, Joan Pujolar on gender studies, Andreu Bosch i Rodoreda on the presence of Sardinian words in "alguerès" (dialect of Catalan spoken in Alguer), and Toni Badia, Àngels Egea and Toni Tuells on the construction of a morphological analyzer for automated Catalan text processing.

The double volumes (17-18) covering 1997-1998 of, *Estudi General. Revista de la Facultat de Lletres de la Universitat de Girona* (Girona: Facultat de Lletres de la U de Girona) is dedicated to the single topic of "Estudis de morfologia," edited by Beatriz Blecua, with two articles in Catalan: Lluïsa Gràcia and Lúdia Turon, "Afixos apreciatius del català"; and Mercè Lorente and M. Teresa Cabré, "Estructura argumental dels predicats derivats en català."

The following is a review of articles appearing in 1998 and the first semester of 1999 in the journal *Articles de didàctica de la llengua i de la literatura* (Barcelona: Graó), a journal that is characterized by its trimester single theme publications dedicated mainly to areas related to text construction. Volume 14 (January, 1998), coordinated by Antoni Mendoza, Teresa Colomer, and Anna Camps, deals with the theme of intertextuality applied to the teaching of language and literature. Volume 15 (April, 1998) presents the theme, "Ordinadors per aprendre llengües," coordinated by Angels Prat, Núria Vilà, and Montserrat Ferrer. Volume 16 (September, 1998)

deals with various aspects of narrative as a text type, under the coordination of Anna Camps, and the section "articles d'opinió" includes the article by Joan Costa, "La norma lingüística a l'ensenyament." The single theme volume 17 (March, 1999), coordinated by Montserrat Ferrer, is dedicated to "Experiències d'escriptura reflexiva," and is accompanied by the main article, "La connexió i la construcció del text," by Maria Josep Cuenca. Finally, volume 18 (June, 1999) concerns the theme of "Fer aprenents autònoms" in the sphere of language, coordinated by Daniel Cassany and Ernesto Martín.

The issues of the journal, *Els Marges. Revista de llengua i literatura* (Barcelona: Curial Edicions Catalanes), published during 1998 and the first semester of 1999 contain various articles on cultural and literary topics including the following on linguistics: Albert Branchadell, "Les tesis fallides"; Maria Pilar Perea, "De re lexicogràfica"; Francesc Esteve *et al.*, "El diccionari de l'Institut" (volum 60, May, 1998); and Xavier Rull i Muruzabal, "-Eig: entre la genuïtat i el calc" (volum 63, May, 1999). It may be of interest to the reader that issue 61 (September, 1998) of *Els Marges* contains an index by author of the entire contents for its issues covering the period 1993-1998.

Another series of articles I would like to note appear in the journal, *Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Direcció General de Política Lingüística): "Les puntuacions possibles," by Xavier Fargas and Neus Nogué; "Escola i promoció de l'ús: el paper del 'model de conjunció en català,'" by F. Xavier Vila Moreno (volum 11, 1998); "Plantejament de criteris i actuacions en els mitjans de comunicació orals," by Bartomeu Navarro and Xavier Rull; "El centre d'autoaprenentatge de Catalunya Ràdio," by Oriol Camps (volum 12, 1998); "L'edició del BOE en català i criteris per a la traducció de textos legislatius," by Mercè Romagosa and Marta Xirinachs; "Text i gramàtica: sintaxi textual," by Maria Josep Cuenca (volum 13, 1998); and "Els mitjans de comunicació orals a Lleida," by Imma Creus and Silvia Romero (volum 14, 1999).

The journal, *Revista de Llengua i Dret* (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya) includes the article, "L'ús del català i la interferència lingüística en la publicitat visual i la retolació comercial i institucional de l'Alguer" by Andreu Bosch i Rodoreda in the section on "Planificació lingüística" of issue 30 (December, 1998).

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LITERATURE

For this period I have to record the sad loss of three writers. Maria Mercè Marçal (1952-1998) and Maria Àngels Anglada (1930-1999), both women were celebrated poets and narrators. Maria Mercè Marçal enjoyed a tremendous series of successes with her last novels, particularly *El violí d'Auschwitz*. Also, the death of the poet Joan Brossa (1999), an untiring generator of ideas and with a creative yearning that surpasses the predictable. The loss of Brossa seems to mark the closure of a fertile plastic literary and avant-garde cycle distinguished by its continual state of creativity.

As regards prose this has been a period of excellent offerings. One work worthy of particular mention is the book by Jaume Cabré, *L'ombra de l'eunuc* (Proa, 1998). This very adeptly orchestrated novel presents the reader with two parallel stories, the saga of the Gesannas and the life of Miquel. The entire novel employs a musical motif, Albam Berg's *Concert per a violí i orquestra*, that acts as an ever present resonance and endows the work with a story line imbued with surprises and detailed settings. This is a very successful work, both structurally and as a narrated picture of an entire world, a trait that confirms Jaume Cabré as one of the most solid voices in present day Catalan prose. Literary awards have brought to light such outstanding novels as Lluís-Anton Baulenas' *El fil de plata* (Premi Carlemany 1998 - Columna / Proa, 1998), which tackles the theme of the Spanish Civil War in defense of the love and friendship between three characters. These characters are three adolescents who live through the vicissitudes of the civil war from their own individual situations and inform the reader of their experiences through the unfurling of the narrative. The novel makes use of elements typical of the popular novel, but also resorts to other ingredients more representative of classic texts or novels from the canon. The Sant Jordi 1999 prize was awarded to Miquel de Palau for his *Quincorn*. The plot tells of a historian who encounters a beautiful and astute woman who leads him to discover an enigmatic figure known as the "Quincorn" that is charged with symbolism and the real catalyst of the novel. Using these elements, the author describes a story immersed in a philosophical search blending elements of the mystery novel, erotic prints (or pornography), and condemns the corrupt practices of power. The use of language employed by the author is one of the peculiar characteristics of the novel moving between complex rhetorical devices and the use of colloquial adages. It is a mixture parallel to the narrative components of fiction.

In the area of experimental prose, one work worthy of mention is the novel by Miquel Bauçà, *El carvi* (Empúries, 1998). This is a book with its own peculiar characteristics which make it impossible to label within the established genres, a feature which this Majorcan writer has accustomed his readers to expect. *El carvi* blends together diary annotations, aphorisms, poems, reflections, and confidential ironic remarks, in an attempt to show (or write in the Barthian sense of the word) the world that surrounds him. The result is a suggestive book with a personal flavor that brings together in a cohesive manner the essence of the reason for writing. Although not quite so

adventurous, we can also situate the book by Màrius Serra, *La vida normal* (Proa, 1998), in the still uncultivated fields of prose. The book is comprised of seven short stories that bring the reader close to the world of the author, almost from an autobiographical perspective. The primary materials used to construct these stories do not fail to surprise the reader (with real persons, among those is the well known Quim Monzó and friends) and illustrate the diverse concerns of the author. The autobiography seems to be a narrative strategy en route to achieving a direct and veristic staging of the highest degree. Within the little trodden prose paths we can also locate the book by Vicent Pagès, *En companyia de l'altre*, (Edicions 62, 1999) who was awarded the Premi Documenta 1999. This book comprises a series of narratives that focus on the double theme so cherished by writers such as Edgar Allen Poe. What is admirable here is the coming together of a fantastic and daily world as well as the way he makes the most of the various angles that form part of a story line covering a period of years.

There is a particularly outstanding batch of novels by Catalan women authors. Maria Jaén has published *La promesa*, (Ed. 62, 1998), a far cry from her first novels that were more simple and successful. In this novel she delves into the province of the psychological novel where two young women, who were in dispute over a young man, rediscover each other and from this point rebuild a rich and profound relationship that began during their childhood and continued through to their adolescence. In contrast, Maria Mercè Roca published *L'àngel del vespre* (Columna, 1998), where she narrates the vicissitudes of the life of two women who are living through two parallel situations of emotional loneliness. It describes the situation in a delicate manner, not in the least clichéd, and is told in an agile and direct style. The most prolific of our authors and columnists, Isabel-Clara Simó, published *El gust amarg de la cervesa* (Columna, 1999). This novel describes four characters, neighbors who spy on each other and it shows how the images that each character constructs for the others are partial, and at times capricious. All in all this book points out the almost inaccessible secret part of each person's life. This novel is perhaps as ambitious as it is frustrating since it creates expectations (mysteries to be discovered, contrasting of diverse viewpoints) that do not culminate in a believable solution. The Majorcan writer, Maria de la Pau Janer, with her novel, *Lola* (Planeta, 1999), was awarded the Premi Ramon Llull. This novel is a portrait of the protagonist Lola who returns to Majorca after a long journey. This return sparks off her delving into her past and reveals to the reader the dramas within her family, personal agonies, and a series of other recollections, that result in a richly portrayed picture. Just as in her other books, Maria de la Pau Jane provides us with an agile and skillfully told story, although perhaps one weakness is a certain lack of imagination and the use of not particularly original elements. But in response to this criticism this is a readable and pleasurable novel. Still in this section on women writers, I would like to make note of the latest sally by Maite Coves whose *Setembre* (Bromera, 1998) was awarded the "Enric Valor" prize by the Diputació d'Alacant. Coves, from the town of Elx, with her first novel, reveals an interesting universe constructed as a story of an indifferent protagonist and reviews moments of conflict in the protagonist's past and, at the same time,

offers the reflections of a generation of so called "liberal thinkers" during the transition period from the Franco dictatorship.

Turning to Valencian writers, one of the works of interest is Joan-Francesc Mira's *Quatre històries d'amor*, (Edicions 3 i 4, 1998). As the title suggests, it is comprised of four love stories told in chronological order from the 14th to the 20th centuries. Mira's book has a number of praiseworthy features, such as the way he assembles the stories, and the settings for each time period which he achieves with the same high degree of success as he does with the descriptions of vital moments in the lives of the characters. As a narrative exercise this is an adventurous enterprise quite different from the task of the traditional narrator. Ferran Torrent's, *L'illa de l'holandès* (Columna, 1998), tells a very different story to those which we are accustomed to from this writer. It is not a novel with the ingredients of a thriller, nor is it a discussion of the autobiography, as in his *Gràcies per la propina*. Here, Torrent tests out a new path in a novel that recalls, to a large degree, the ingredients of other works (*El cartero de Pablo Neruda*, *Calabuig*, etc.). All in all, it is a novel that is pleasurable to read and, without being ambitious, achieves its purpose. This is a cinematographic novel that, considering the themes and characters, focuses on present day Valencia. Finally, the writer Toni Cucarella with his *L'última paraula* (Columna, 1998), offers a very original plot with surprising elements (the narrator of this novel is the deceased) that act as the basis for describing the life of a rural community from the central counties of Valencia during the transition years where the Franco political forces made great efforts to perpetuate themselves.

Moving to the area of the essay I would like to make mention of the work by Narcís Comadira, *Sense escut* (Empúries, 1998). This is a collection of various discourses, articles, conferences, and writings that cover the themes of literature and cultural politics embracing reflections on art which the author uses to create stories and evocations of important people. Here, the poet and painter Narcís Comadira from Gerona extends his repertoire of artistic work. In contrast, the poet Pere Gimferrer has published *L'agent provocador* (Edicions 62, 1998). This book moves half way towards an autobiography, the explanatory notes of this book are focused on a moment of creative crisis in the life of the author and his ties to love affairs. *L'agent provocador* could be a chapter from the author's autobiography, *Els Miralls*, but here, taken in isolation, it is not just a personal whim. Gimferrer's writing is so rich that it transforms the book into an original canvas, a technique without parallel in Catalan literature. *L'agent provocador* reveals the reflections of a young writer during a historical and difficult personal moment of his life. This is an essential work for delving into the character of the author, but it is also important for relating to an entire generation. Along more conventional lines is the book by Vicenç Villatoro, *L'ofici de mirar* (Edicions 62, 1998), that summarizes almost a decade of entries in a personal diary. Villatoro (writer, politician, novelist, and journalist) shows an awareness of his thinking while active, thoughts that are linked to the real world and intellectual thinking. As in the best of examples of this genre, Villatoro reviews aspects of human nature, literature, culture, politics, and offers his sharp observations of the countries he has visited. Successor to Gazieli, who the author venerates and vindicates, Villatoro is able to extract points to reflect on concerning the vicissitudes of the time

using a direct prose without libidinous literary language. In the area of memoirs I would like to make note of the book by Albert Manent, *En un replà del meu temps* (Proa, 1999), where the author continues to describe for us portraits of people linked to the social and political history of Catalonia from the pre to post Spanish Civil War era (Ventura Gassol, Carles Sala, Santiago Albertí, Aramon i Serra, Josep Maria Cadena, and Mossèn Dalmau). This, like all the other books by the same author, is a very well documented text full of information that helps the reader to understand the context and, at the same time, offers lively and interesting written portraits of real people.

In contrast, Josep Maria Espinàs continues with his series of books on walking trips with his latest contribution, *A peu per Castella* (La campana, 1999). This is the first of the author's walking incursions outside Catalonia and the domains of the Catalan language. The poor and underpopulated lands of Soria are the focus of this journey. Espinàs' journeys are an alternative view to those offered by the tourist agencies describing towns where the past remains intact and the people live a different kind of life to that of the people in the large cities. Here one can find the vindication (or at least the reminder) of another way of living, feeling, and dealing with a different environment than those suggested by the media and TV programs.

On another theme, I would like to note the publication of the book by J. Vicent Aracil, *La mort humana* (Empúries, 1998). This has not been the fruit of the author's own writing but rather that of those who attended his seminar since it deals with their transcription of his course on the theme of death, given by the, as always, sharp and brilliant intellectual, Aracil, in the town of Morella. As always, the multicultural world of Aracil, with its vast range of references, is full of sharp remarks and conspicuous observations, of relations between various and unthought of spheres.

In the area of the essay on political aspects and present day thinking, I would like to make note of the book by Gustau Muñoz, *Intervencions entre cultura i política* (Tàndem, 1998). This book, made up of a texts from diverse sources, covers present day intellectual discussions in Valencia and modern thinking. As regards the latter, he comments on issues such as the current theme of globalization, democracy and the European Community. As regards the Valencia, the author analyzes the role of the intellectual, the "normalització lingüística" (program for recovering, establishing and defining Catalan in all spheres) and he offers a range of suggestive issues in texts by thinkers such as Berlin, Fuster, or Bobbio. This book by Gustau Muñoz translates into an obstinate invitation to think over issues from a Valencian standpoint.

In the area of literary studies I would like to mention the book by Manuel Llanas on Gaziél, *Gaziél: vida, periodisme i literatura* (Publicacions de L'Abadia de Montserrat, 1998). This is an in-depth journalistic study by the author of *Meditacions en el desert*, an essential reading to familiarize oneself as much with the writer as the period. Meanwhile, Ignasi Pujades has published a biography of the poet from Roda de Ter, *Miquel Martí i Pol. L'arrel i l'escorça*, (Proa, 1999). The conference on this poet (held in Vic, 17-18 of March, 1999) and the publication of this biography on the first thirty years of his life, means that we have moved from a biographical vacuum to a series of important

documents on the poet's work. This book by Pujades, in addition to being a detailed observation of the important chapters in the life of the author, also offers some one hundred photographs and includes poems until now unpublished. Vicent Simbor, professor at the Universitat de València, has published *Llorenç Villalonga a la recerca de l'inefable* (IFV / PAM, 1999). This is an interesting incursion that explains the novelistic world of this Majorcan writer. It is aimed at the academic world and is constructed over two axes: the autobiographical vicissitudes and the desire to construct an ideological novel. The "novel·la inefable" (novel which defies description in words) is characterized by the absence, or near absence, of action and plots and has become the label employed by scholars as the most appropriate for defining the Majorcan novel.

In the area of poetry I would like to point out the collection of poems by Enric Sòria, *L'instint etern* (Proa, 1999), which was awarded the Premi Carles Riba 1998. Sòria provides the reader with a poetry that seems to invent itself in each poem, like a tentative essay devoid of all kind of falseness. For this reason it requires an intense reading where the reader can feel the words as if they were chisel blows that sculpt out a colorful and rich universe. Erudite references pervade the text and in this sense Sòria is one of the most experienced poets in the present literary panorama, but he also makes use of elements from the cinema and popular culture, but always filtered by his peculiar vision that does not renounce the senses and that integrates emotions, ideas, and expressive transparency. It has something of the feel of a classic, a present day classic that, in the words of George Steiner, is that work which we do not read but rather which reads us. Another publication in this area is Lluís Roda's *Buirac d'amor* (Bromera, 1998), a beautiful collection of poems that speak of the essence of life through a vigorous voice. A full life that has to face up to the inner vacuum of the human condition. Ramon Guillem, *L'íntima realitat* (*Antologia 1991-1996*), (Set i Mig, 1998), presents a beautiful anthology of poems by this Valencian poet. The book shows the development of his main themes: desire, love, memory, fear, and death. These are poems devoid of discord, melodic, with a robust imagination that place Catalan lyrical poetry in the limelight. A complement to the poetic works of Pere Gimferrer is now available with a new anthology edited by Enric Bou, *Antologia Poètica* (Proa, 1999). It is preceded by a valuable study by the anthologist, and the book is a compilation of key poems, and fragments of his prose including an autobiographical text previously reviewed in *L'agent provocador*. It points beyond the established division of genres, resulting in a solid, coherent, and very rich collection of Catalan literature.

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THEATER

1998 (II)

THE GREC 98 FESTIVAL (JULY 25 - AUGUST 19)

The Grec 98, once again under the whip of Xavier Albertí, maintained almost the same bulk of offerings as before, although with fewer performances, and was based on a program divided into three sections: the official program, the open program (put together by private initiatives), and the metropolitan program. Within the framework of the official program one cycle was devoted to present day Colombian stage art, while the open program included another cycle titled "Dau al Sis" which the alternative venues dedicated to the artistic movement "Dau al Set" in celebration of its fiftieth anniversary since its first appearance. On the whole the programming axes of the Barcelona summer festival can be summarized as follows:

1. The presentation of Colombian theater arts, dance, music, cinema, and literature as the guest country. The "Mirada sobre Colombia" offered a sample of Columbia's theater with performances of *La hojarasca*, by Gabriel García Márquez (Malic), and a version of Shakespeare's classic, *Hamlet* (Palau de la Virreina), both directed by the Polish director Pawel Nowicki.

2. Open support for contemporary dance during its difficult journey towards consolidation. With respect to previous years this support translates into the conspicuous presence of dance and illustrates its launch into Catalan theater and progressive conquest of public spaces. This was achieved in the face of difficulties encountered by dance companies to find a place for themselves within the Catalan stage and contrasts with the positive repercussions of their work and international successes. Among the stagings presented in the official Grec program was the choreographic project *IT Dansa*, directed by Catherine Allard. But, there were other stagings worthy of mention, namely: *Cuerpo de sombra y luz*, by Juan Carlos García (Lanònima Imperial); *Zumzum.ka*, by Cesc Gelabert (Gelabert-Azzopardi); *Orache*, by Pep Ramis and Maria Muñoz (Mal Pelo); *Tèrbola*, by Àngels Margarit (Mudances); *E.N.D.*, by Sol Picó; and *By Natural Piety*, by Tomàs Aragay.

3. Collaboration with private initiatives. As has happened on previous occasions, the Grec Festival provided refuge for the various public and private theater programs under the same roof, including the dynamic alternative venues. This cooperation made it possible to combine the same program lines from very different perspectives. The most adventurous stagings differed from the general prescription due to their transgressive nature, hitherto unheard of on the Catalan stage, and were well received by both public and critics alike. Examples of these included: *Les presidents*, by the Austrian Werner Schwab, directed by Carme Portaceli (Lliure); and *Perifèria Koltès*, based on little known texts by Bernard-Marie Koltès, directed by Rafel Duran (Beckett). In contrast, the reappraisal of the work by Joan Brossa (Premi Nacional de Teatre

1998) and attempts to adapt his dramas for stage have had a significant impact on the creation of the Espai Joan Brossa. This Brossa showcase is accomplishing a most remarkable task of bringing the work of Brossa to the attention of the public (the recent death of this poet has made it quite evident that there is a need to recover the corpus of his dramatic work). The Espai Joan Brossa staged *El bell lloc*, directed by Carlos Pozos, in the "Dau al Sis" cycle. Within this attempt to recover the work of Brossa, the Mercat de les Flors offered *Quan serà pintada una escena de fons sense fi?*, with stage adaptation and literary supervision by Eduard Planas, directed by Moisès Maicas. In addition, alongside the major productions, the participation of the alternative venues enriched the variety of programs offered by the Grec Festival with alternative cycles and proposals. These venues constitute an experimental laboratory for the work and training of new authors, directors, and actors and for incorporating new Catalan plays. Let's take a look, albeit a sample. The Artenbrut venue produced two cycles. There was the cycle of Latin American theater with works such as *Final de un cuento*, by the Cuban writer Reinaldo Arenas, adapted for stage and directed by Alberto Bokos. *Tangos bajo el cielo de París*, a cabaret starring the Argentinean Laura Hansen. One by "Nous Directors" with stagings of *Avui*, *Oscar Wilde*, by Jorge Denevi, directed by Mònica Lucchetti; and *Entretenim el Sr. Sloane*, by Joe Orton, directed by Emilià Carilla. Alongside these was an offering of three homegrown productions bearing the Catalan trademark: *Mecànica celest*, by Lope Serrano and Xavier Ariza; *Èstrips*, by Toni Cabré, directed by Teresa Vilardell, and *Dinastia Ming*, by Joan Cavallé, directed by Artur Trias. Other alternative venues organized stagings of works by contemporary authors such as: *La puta enamorada*, by Chema Cardena, directed by Antonio Diaz (Versus); and somewhat more individual projects such as *Balada d'Oscar Wilde*, based on an idea, and performed by Sergi Mateu, directed by Iago Pericot (Muntaner). At the other end of the spectrum the theaters that tend towards more commercial productions opted for safer bets with a range of offerings: the light entertainment vaudeville, *El sopar dels idiotes*, by Francis Veber, directed, translated, and adapted for stage by Paco Mir (Condal); the musical and choreographed production of Cuban origin, *Bola de nieve*, idea and direction by the Argentinean Cecilia Rossetta (Victoria); and the exemplary recovery of texts by sadly forgotten authors such as *El silenci és or*, by Apelles Mestres, with stage play and direction by Frederic Roda Fabregas (Principal).

4. **The première of the most innovative Catalan drama.** The Grec Festival, as on previous occasions, provided a showcase for some of the more innovative Catalan stage productions. Examples of these stagings, diverse and quite adventurous, included: *Maleïts*, written and directed by Josep Pere Peyró (Sala Beckett); *Vacantes*, by Lluïsa Cunillé, directed by Paco Zarzoso (Màlic); *Àlbum*, by Roger Bernat (Lliure), and *El vuitè sentit*, stage play and direction by Carlota Subirós (Adrià Gual). The Grec Festival also provided the necessary arena for premières of works by practically unknown authors overlooked by Catalan theaters and include the already mentioned Toni Cabré and Joan Cavallé.

5. **Homage to Federico García Lorca.** In honor of the centenary marking his birth, and with the official pageantry acting as a controversial backcloth, the summer festival met the challenge of representing Lorca's work with two of his most suggestive plays. Among the great swarm of more or less opportunist productions based on his works were: *Así que pasen cinco años*, directed by Joan Ollé (Grec) and, from a multidisciplinary perspective, *El paseo de Buster Keaton*, with musical composition and performance by Jordi Sabatés, directed by Joan Baixas (Adrià Gual).

6. **The presence of international artists.** These can be summed up as follows: *Je suis un phénomène*, by Marie-Hélène Estienne and Peter Brook, directed by the latter (Mercat); *Mémoires d'Adrià*, by Marguerite Yourcenar, adapted by Jean Launay and directed by Maurizio Scaparro (Grec); *Un contra un o jo tinc raó*, based on the songs, poems and texts by Bertholt Brecht (Convent de Sant Agustí), with a convincing staging directed by Ekkehard Schall; *Copi, un portrait*, stageplay and direction by Marcial di Fonzo Bo (Adrià Gual); and *Snakesong / Le Desir*, by Jan Lauwers and the Need-Company, based on texts by Jan Lauwers, Joris Karl Huysmans, Lautréamont, and Oscar Wilde (Villarroel).

7. **And last, but not least, the continuing cycle of university theater.** This represents a clear indication of the progressive and stimulating stage activities during this decade carried out in the university sphere. The panorama of offerings covered a range of productions. Those within the realm of the classics were: Shakespeare (*Operació Richard III*), Goldini (*Aldarulls a Chioggia*), Ibsen (*Peer Gynt*), and Lorca (*Un cant a través de Lorca*). As regards contemporary Catalan writers were the neglected Alexandre Ballester (*Fins al darrer mot*), the heterodox Francesc Pereira (*Historietes d'amor*), and somewhere in between, Jean Genet (*Les criades*) and Eugène Ionesco (*La Lliçó*), to name but a few.

A slight increase in public attendance and a certain stability in the festival's programming ideas make up the balance of the Grec Festival 98. In effect, the Grec Festival seems to reinforce itself as a kind of bridge to the theater season and basically promotes multidisciplinary creativity, the blend of national and international productions and supports the mixed model prescribed by private and public initiatives. From the point view of theater, it does not quite congeal as a festival and is more an event that acts as an umbrella rather than a refuge with a tremendous deployment of publicity and a very heterogeneous level of quality that foreshadows the theater season.

TÀRREGA THEATER FESTIVAL (SEPTEMBER 10 - 13)

The 18^a Fira de Teatre al Carrer de Tàrrrega is evolving towards artistic dimensions that give priority as much to stage productions of a more visual and contemporary nature as to the quality of the street theater offerings. At the same time it is consolidating a policy of coproductions that promotes

dance. The focus of this festival are: a qualitative growth from within (vindicating non-conventionality and rationalizing efforts resulting in a reduction but improvement of the program), and a wider international projection based on a market structure model that is becoming more functional. The billing included some twenty odd spaces set aside for performances, approximately one hundred theater companies and some 250 auditorium and street performances, constituting the largest theater billing in southern Europe. This billing most certainly brought together a very wide variety of genres ranging from circus and dance to grand street scenographic theater productions which included a large number of premieres. Taken as a whole, one noteworthy appearance was the participation by a significant number of dance companies. This was the fruit of a determined effort to support dance (as in the case of the Grec Festival) and reflects the creative apogee of contemporary dance. These included: Búbulus (7), Las Malqueridas (*Agalopar*), Senza Tempo (*Lazurd*), Increspación Danza (*E.G.L.*), Sol Picó (*E.N.D.*), Andrés Corchero-Agustí Fernández (*Es lu que nià*), and Àngels Margarit-Mudances (*Tèrbola*). As an example of what is known as virtual dance the Quebec company, PPS, presented their polemical staging of *Pôles*.

Turning to anniversaries, the Catalan street theater company, Gog i Magog, celebrated their 10th anniversary of participating in the Festival, where they staged productions on successive occasions, with six offerings from their repertoire: *Parasitum*, *Forja de foc*, *Band Gog*, *Animalació*, *Spum!!!*, *Fem una festa*, and the premiere of their latest creation, *El bosc màgic*. However, the inauguration of the theater festival was given over to the French company, Jo Bithume, with their spectacular large format staging of *Hello, Mister Jo*. From among the many street productions by international companies, particularly noteworthy were: Scarabeus Theater (*Arboreal-living in trees*), Zirk Theater (*Babazooka*), Joey Joey (*Joey Joey*), and Douze Balles dans la Peau (*Frères Grumaux*).

The new item in the specialized pre-arranged arenas, now a common feature of this festival, included Carpa Monti & Cia (complementing the already established Pati Free, Carpa Euskadi, Carpa Fila 7, and Espai del Bon Humor). Within this arena, which boasted a large attending public, were: *Members Only*, by Johnny Melville; *Sólo show*, by Les Bubb; *Millors moments*, by Marcel Gro; and *Klowns*, by Monti & Cia. Along similarly light entertainment lines, and seductive from the point of view of the general public and certain programmers, were offerings at the Espai del Bon Humor with productions from: Grappa (*Muac!*), Pocaconya (*Matricula d'humor*), and Toni Albà (*Brams o la kumèdia dels horrors*), to name but a few. The Carpa Euskadi, for the third consecutive year, offered a program consisting of stage arts by Euskal Herria with the following four shows: *Mi Odisea*, by the company, Teatro Paraiso, directed by Toni Albà; *Y Maria, tres veces amapola*, *Maria*, by Agerre Teatro Taldea, created and directed by Maite Aguirre; *El cartero de Neruda*, by Antoni Skärmeta, performed by Maskarada, directed by Carles Panera; *La vuelta al mundo en 80 cajas*, created and directed by the company Markeliñe; and three street shows by the companies Tirri-Tarra (*Tirri-Tarra "Show"*), Kukubiltxo (*Kukubel*), and Markeliñe (*Alo, Europa*).

In the theater text section the festival offered some stagings that had

already premiered in Barcelona: *Estrips*, by Toni Cabré; *Àfrica 30*, by Mercè Sarrià; *Maleïts*, by Josep-Pere Peyró; and *Platón ha muerto*, by Manuel Dueso. The festival also provided venues for the first showing of the production *Entre dos senos* (*Guillermo Gallardo empitonado*), by Xavier Bertran, directed by Anton Gómez. This was the second part of the story of the melodic singer Guillermo Gallardo and a parody of the popular myth surrounding this figure. Worthy of mention among the reappraisals of the classics of literature were: *El joc de l'amor de l'atzar*, by Marivaux, performed by the company Malvolio, directed by Pep Anton Gómez; and *Divinas palabras*, by Ramon del Valle-Inclán, performed by the Andalusian company Atalaya.

Parallel to the growing interest arising from this festival, the most negative aspects continue to be infrastructure deficiencies surrounding staging productions and coordination (schedules, satisfactory venues, and technical difficulties). These are deficiencies that could shape the future of the festival if no concerted effort is made to resolve these problems for once and for all. Despite the good intentions and curiosity of a heterogeneous public who gather to relish in the theater arts, and similar efforts by programmers to search out the best theater and dance shows, it is difficult to accept the consequences of poor foresight that, year after year, result in the same problems and leave everyone with a bitter aftertaste. As regards improving the quality of the shows, the objectives established by the festival for these occasions are a long way from achieving their goal. The challenges still remain to be met.

TNC (TEATRE NACIONAL DE CATALUNYA): THE BEGINNING OF A NATIONAL THEATER PROJECT (1998-99 SEASON)

The new direction of the TNC under the supervision of Domènec Reixach has been determined by policies established in a working document dated December, 1997. This was drawn up by the new director in collaboration with a team comprising the following: Carles Batlle, Sergi Belbel, Josep M. Benet i Jornet and Calixto Bieito, Toni Casares, Enric Gallén, Jordi Planas, Magda Puyo, Ramon Simó, and Antoni Tarrida. According to this document, the TNC is to become "a space where one encounters reality and fiction, entertainment and intellect, art and society." As a public institution, it is supposed to harmoniously integrate an open and participative determination within the panorama of Catalan theater, and also to be understood in terms of a public service with all the implications and responsibilities that this brings with it. As an open service to Catalan society as a whole, it should satisfy the needs of this society and provide public productions that offer a "high degree of artistic and ethical compromise."

The proposed TNC model explicitly begins from the experience and trajectory of the Centre Dramàtic and is set out in the guidelines' project proposed by the Departament de Cultura de la Generalitat de Catalunya. This document states that:

...the TNC resolves to observe, welcome, propagate, promote, and project stage creativity. This is to say: to promote new playwrighting (Catalan and from abroad) as its

central operational objective; to review traditional theater (national and universal); give incentives to contemporary dance and encourage children's and youth theater. It will have to collaborate with different theater organization platforms, from amateur theater to independent professional companies, including university theater, alternative venues, and training centers for the theater arts. Consequently, the TNC, as a sanctuary for initiatives, can become a catalyst for Catalan theater.

Behind these proposals is in fact a serious definition of the theater arts seen as a vehicle for creating and transmitting ideas and thinking. This is essential from the point of view of our society as it becomes a reference point for contemporary Catalan culture. For this reason it is hoped that, according to this document, the general public come to understand the TNC, as "...an arena for discovering and exchanging discussion and debate. A theater that reflects on our society." The TNC's artistic program proposes participating in the dynamics of creativity, promoting growth, demanding and complex, as much as regards content as the ethical and aesthetic principles established. This mission, seen from within the institution, takes into account the need to collaborate with independent companies, public and private producers, and the services companies, in an attempt to consolidate, balance, and diversify the various sectors of Catalan theater. At the same time, the TNC's unequivocal Catalan vocation is also responsible for projecting Catalan theater abroad since it has taken up the challenge of promoting Catalan creativity around the world and bringing the most significant and innovative works from the international panorama to the public here. However, due to incomprehensible institutional restrictions, one aspect has been left out (and is probably one of the most disputed points in this document), the relationship with theater agents in the remaining Catalan speaking areas. The point in question is the possibility of breaking down restrictive administrative barriers so that cultural creativity can embrace its natural linguistic area of influence and complicity.

Taken as a whole, the programming for the 1998-99 season endeavored, with a high degree of coherence, to fulfill the TNC's proposed policies. The program consisted of six TNC homegrown productions, five joint productions, and distinguished guest companies invited to participate from the national and international arenas. The TNC hopes to reach out to the widest public spectrum possible, project Catalan creativity towards Europe and the world, and to become an indisputable point of reference in the spheres of national and international theater. The season's offerings at the three TNC venues divided into four categories:

1. Catalan theater classics beginning with *Galatea*, by Josep Maria de Sagarra, directed by Ariel García Valdés. From more recent harvests were: *Apocalipsi*, by Lluís Cunillé, directed by Joan Ollé; the premiere of *El maniquí*, by Mercè Rodoreda, directed by Pere Planella; and the presentation of one of the most innovative Spanish plays, *El lector por horas*, by José Sanchís, directed by José Luis García Sánchez.

2. Universal drama. *Mesura per mesura*, by William Shakespeare, directed by Calixto Bieito in collaboration with the Odéon-Théâtre de l'Europe. *El gegants de la muntanya*, by Luigi Pirandello, directed by Georges Lavaudant,

by Anna M. Moix and Rafael Sender, music by Enric Palomar and directed by Joan Anton Sánchez.

As for dance, this was the revival of *Blanc d'ombra* (recordant Camille Claudel), by Marta Carrasco and, as part of the Festival Internacional de Titelles, the Italian company, Teatro del Carretto, performed their version of *Romeo e Giuletta*, by William Shakespeare. The company Circ Crac, as on previous occasions, closed the year with *Les nits de les mil llunes* at a moment when circus-theater is beginning to carve out its own territory (its own theater, the building of a certain degree of infrastructure, and a timid degree of recognition). This was a result of tenacious innovative efforts by companies to offer quality productions as cheerful (if not more so) as the luxurious productions designed by multinational companies.

The Teatre Lliure's penultimate season, under the co-direction of Lluís Pasqual and Guillem-Jordi Graells, revived the staging of *Zumzum.ka*, by the choreographer Cesc Gelabert and the painter, Frederic Amat. Other offerings included: the coproduction, along with the Festival Internacional de Titelles in Barcelona, of *Mort-Home*, based on texts by Heiner Muller, directed by Ramon Simó; and *El paradís de les muntanyes*, with music by Jesús Rodríguez Picó, libretto by Miquel Desclot, directed by Xavier Albertí. The Teatre Lliure's program, characterized by the omnipresence of Lluís Pasqual, was in accordance with its habitual policies (especially in the case of the productions during the first semester of 1999 with stagings of a works by Beckett and Shakespeare). These policies attempt to combine coproduction premieres of universal theater (classics and contemporary works) with the revival of previous stage successes to allow them to maximize profitability. Examples of the latter included *Klowns*, by Monti & Cia, and *Como canta una ciudad de noviembre a noviembre*, by Lorca.

Just as was predicted, due to the interests at play, the unknown factors surrounding the Ciutat de Teatre project, commanded by Lluís Pasqual, have provoked accusations of a lack of transparency and disloyal competition from the majority private sector, as well as voices raised by those from the profession, such as Albert Boadella. These preliminary maneuvers represent a warning shot, but not equivalent, to the controversy surrounding the TNC, in response to the reorganization of Catalan theater that, by default, will generate the activities of this future complex. One has to question theater programs with a public calling, such as the Teatre Lliure, and speculate on the fact that, although there has been a slight increase in the theater going public, Barcelona still has a correspondingly excessive number of theater venues. From the point of view of demand, maybe this warning (despite the interests of the various parties involved) is not in the least erroneous since theater going public figures have peaked out. However, from a cultural perspective the interference from the private sector is still a debate issue because the supply corresponding to the demand has to take into account socio-cultural criteria of rationalization and complementarity that guarantee the maximum diversity of theater initiatives. At the end of the year, the first rough draft for the Ciutat de Teatre was put forward, albeit with certain imprecision. According to this, future programs will include the classics, contemporary theater, Spanish and international theater, dance companies, objects, and puppet shows.

ALTERNATIVE VENUES: EXPERIMENTATION AND HETERODOXY

The theater proposals by the most important alternative venues generally continue to be faithful to criteria embracing the idea of being multi-faceted and exceptional in nature. Their most interesting support of stage productions (that is, the most audacious and imaginative) has made it possible for them to organize cycles, sample showings, and specific exchanges dedicated to contemporary Cuban theater, new directors,, and a homage to Lorca from a heterodox point of view. These productions blend different artistic disciplines (dance, theater, puppets) with very heterogeneous aesthetic influences. Furthermore, the small format alternative venues have become an extraordinary area for training and experimentation for promoting new items in Catalan stage and provide an intimate framework for the emotional education of the theater going public. At the same time they allow for the progressive incorporation of plays from abroad into Catalan theater as exemplified by the following premieres: *Entretenim el Sr. Sloane*, by Joe Orton, directed by Emilià Carilla (Artenbrut); *L'inspector* by N. Gogol, directed by Joan Raja (Artenbrut); *Preversions*, based on the writings of Jacques Prévert, directed by Joan Castells (Espai Escènic Joan Brossa); *Orfes*, by Lyle Kessler, directed by Boris Rotenstein (Nou Tarantana); *Bal-Trap*, by Xavier Durringer (IT), directed by Joan Anguera; and *La veu humana*, by Jean Cocteau, directed by Jaume Villanueva (Sala Muntaner). These alternative venues also provided an arena for staging up and coming Catalan playwrights such as, *Petita mort*, by David Plana (Beckett) and *L'univers perdut*, by Enric Rufas (Artenbrut).

THE BARCELONA INTERNATIONAL FESTIVAL OF VISUAL THEATER AND PUPPET THEATER (OCTOBER 2 - NOVEMBER 15)

The puppet theater productions, directed by Joan Baixas and organized by the Institut del Teatre (in operation now for 25 years), launched a special showing beginning with an opening season offering a view of the multiple imaginary stages, arts, and technologies. The festival opened its doors to visual theater ranging from the most deep rooted tradition (puppets, masque, mime, circus, and shadow theater) to the new platforms (audiovisual, performance, objects' theater) in an attempt to dialogue with and broaden languages. With this objective in mind, the wide ranging program was divided into five major sections: Monsters, Anthropological, Movement, the Word, and Inventions. The institutional participation, and implications, of Barcelona's various venues highlighted a very varied multidisciplinary offering (cinema, conferences, exhibitions). Examples of these: *Marionetes d'aigua del Vietnam*, by Thang Lon Water Puppet Troupe; *Mulian o la baixada als inferns*, by Chenhe (Tuxi Hunan); *Wings on Rock*, created and directed by Robert Wilson; *Frankenstein*, by Atra Bilis; and *Vampyria*, by Teatro Corsario. In addition to these, there were programs presented by the city's theaters such as: *The Seed Carriers*, by Stephen Motram (Beckett) and *Turruquena*, by Andreu Carandell and Mònica Marcos (Espai Escènic Joan Brossa).

COMMERCIAL BILLINGS: IN SEARCH OF STAGE HITS

Commercial theaters continue to evolve with great energy and, furthermore, seem to embrace stage productions that logically do not correspond to their customary commercial undertakings. But, at least they represent a provisional plan for such productions that goes some way to disarming a feeling of mistrust. The association of theater and commercial interests has allowed for constructing a more powerful and valid spokesperson to respond to public institutions and has revealed the complexity of the question of Catalan theater (competition between private and public theaters, criteria and variety of programs, socio-cultural, and financial dividends). Whatever the case may be, it is clear that the commercially oriented private theater programs are in charge of profits resulting from box office successes.

As a secondary consideration one can speak of the merging of the highest level of artistic quality with commercial interests. *Fuita*, by Jordi Galceran (Principal) is a good example of the price that has to be paid if talent is placed exclusively in the hands of commercial interests. One can also speak of programming openly with a certain element of risk and cultural calling for backing Catalan productions and encouraging coproductions with institutional theaters and festivals. All in all, and not leaving aside those good intentions, the present situation is so complex that, at times, it can generate considerable surprises that were unthinkable years ago. One such case is the historic Teatre Romea whose management has passed into the hands of a private company. The initial project was to program productions emanating from the heart of Catalan stage based on a repertoire of Catalan works (classics, historical productions, young playwrights, translations into Catalan of universal classics), and offer its own productions using a stable, resident theater company. Well, we can always dream! It goes without saying that commercial billings offer high quality stage productions despite their reliance on safe ventures. Examples of these are: the paradigmatic case of *Criatures*, by the company T de Teatre, directed by David Plana (closing the trilogy *Contes misògins*, 1992; and *Homes!*, 1994); *La reina de bellesa de Leenane*, by Martin McDonagh, directed by Mario Gas (Villarroel); and one of the best Catalan classics of recent seasons, *L'Hèroe*, by Santiago Rusiñol, directed by Ferran Madico (Teatre Joventut).

1999 (I)

The atmosphere of hope and expectations regarding Catalan theater art during previous seasons is now withering. The theater ecosystem is beginning to take on a more lean profile and offers a less optimistic perspective than that projected at the outset. The dynamics of reflection and debate begun in 1998 have brought about an abrupt institutional policy change and clearly reveal the difficulties involved in defining an agreed policy among all the theatrical agents. Theater creativity, within the different geographical poles that make up the Catalan speaking areas, continues to operate without being able to establish exchange and collaboration reference points within a wider cultural framework. The progress of institutional theater macroprojects is being held back by excessive political restrictions and a lack of cooperation with the other parties involved. The alternative venues perpetuate their fragile condition and, in order to adapt themselves to new developments, they are looking to pruning back their original programs. The theater industry is becoming more and more a monopoly that clings to commercial stage projects that guarantee profitability.

In spite of this, all the creative potential remains much more active than might be hoped given such adverse climatic conditions. Some of the well established companies (Els Joglars, Comediants, La Fura dels Baus) and some of the most innovative dance companies (Lanòlima Imperial, Sol Picó, Gelabert-Azzopardi) have been able to move in international spheres, to the degree where they are received more enthusiastically abroad than at home. Catalan playwriting, that seems to be coming to the forefront at a time of a movement of great directors at the European level, also constitutes a distinguished gathering of writers (Llúisa Cunillé, Paco Zarzosa, Carles Battle, Gerard Vázquez to name but a few). These playwrights have to channel their projects through the alternative circuits and accept a forced dysfunction with no solution between their creativity and the option of staging their works in reasonable conditions.

TEATRE NACIONAL DE CATALUNYA (TNC)

The TNC drew up a working policy which began well with Domènec Reixach and his team. The TNC put its machines at top speed to achieve maximum artistic production and benefited from the participation of a substantial number of theater art professionals. Although some of the productions were staged in deplorable seating arrangements while others disappointed initial expectations without apology or excuse, the reception by critics and public alike, taken together, was positive. The Reixach project is gaining more credibility each day although not without sparking off controversies.

The program premises became apparent with productions that often advocated risk and experimentation combining the legacy of the classics with the most innovative currents, international proposals, and Catalan creativity. Thus, the diffusion of the injured Catalan theater tradition allowed for the

recovery of: *La barca nova* by I. Iglesias, stage adaptation by C. Battle and directed by J. Castells; and *Aria del diumenge*, directed by C. Subirós, a stage adaptation of the work by J. Oliver celebrating an impoverished centenary of his birth (how long will we have to wait to see an original stage production of a work by Oliver?). Stage productions of works from the sphere of universal theater included: *L'estineig*, and a failed adaptation from *La trilogia della villeggiatura*, by C. Goldoni, the J. Galceran version, directed by S. Belbel.

The TNC productions resulting from collaborations with international companies, included: *L'avare*, by Molière, directed and played by the distinguished R. Planchon (a Théâtre National Populaire production); and *La fundación*, by A. Buero Vallejo, staged by the Centro Dramático Nacional de Madrid, directed by J.C. Pérez de la Fuente.

The TNC program also acted as a sounding board for the beginnings of the circus in recent years with the multi-faceted, *Bernadeta-xoc*, based on the work by A. Platel and A. Sierens, adapted by R. Solsona and directed by M. Puyo. Within this sphere of searching out forms and languages, the TNC once more invited the German composer, H. Goebbels, who presented his theater musical, *Max Black*, a multi-disciplinary show that recreates the vicissitudes of a researcher in his spectacular laboratory.

CIUTAT DEL TEATRE

The Ciutat del Teatre is preparing its reception of three institutions, the Mercat de les Flors, the Institut del Teatre and the Teatre Lliure. Each have their own profiles and will occupy the space at the foot of Montjuïc hill as of 2001. The Ciutat del Teatre, which has not escaped unscathed from controversy and lack of agreements either, is hoping to become a focus of stage innovation that will embrace from training to stage production with a philosophy of public theater and creativity. While preparations were being finalized, the Mercat de les Flors and the Lliure's seasons have left one with the feeling of provisionality charged with positive perspectives. While the Teatre Lliure is rethinking its origins combining classic and contemporary theater, the Mercat de les Flors hopes to re-position itself in the future panorama of Catalan theater with a determined policy of maintaining a multidisciplinary approach, the maximum number of coproductions possible and financing through international options.

In its recent journey towards a new era, the Mercat de les Flors is continuing with its policies established in recent seasons resulting in uneven artistic successes and can be summarized in five points. First, there were the international stagings: *Dédale*, by P. Genty, the second installment of the trilogy which began with *Voyageur immobile* (1996); *Les lamentacions de Jeremies*, by A. Vassiliev, a representation with holy resonances; and *El vestidor*, by the South African R. Harwood, directed by M. Xavia, played by the Argentinean F. Luppi. Second, the participation of directors from abroad who worked with Catalan actors with dreadful results such as: *Romeu i Julieta*, by Shakespeare, by the French director M. Durozier (a failed revival of

the Shakespearean work in an Andalusian setting). Third, stage productions by Catalan companies: *Ombra, projecció d'un home*, a vision of the Lorca universe by La Fura dels Baus. Fourth, the particular attention to dance (Mudances, Sol Picó, Mal Pelo) and the renewed circus efforts: *Que-circ-que*, by E. Jacqueline, J.-P. Lefevre and H. Reisch. Fifth, and finally, classic Spanish productions with an innovative and suggestive reading of *Fuenteovejuna*, by Lope de Vega, directed by E. Fernández and the result of collaboration with the Centro Andaluz del Teatro and the Teatro Al-Kasaba of Palestine.

Due to a very restrictive budget, the Teatre Lliure was obliged to limit its activities to closing a period of transition with a few stage productions that reflected the best moments of its history. There were: *Tot esperant Godot*, by Samuel Beckett, based on the translation by J. Oliver directed by L. Pasqual; *Cantonada Brossa*, a show that included *Els beneficis de la nació* and *Diumenge*, two never before produced pieces by the vanguard poet and a cabaret session staged from the viewpoints of various directors. These two pieces were the hits of the Barcelona season. While the revival of Beckett's work coincided with a wave of revival of the Irish playwright's drama corpus on the European theater scene, this excellent festival of Brossa's work demonstrated the need to review this poet's dramatic work in depth. During the 1999-2000 season, the Teatre Lliure offered a program including: *Fashion Feeling Music*, by Ll. Ansen and J. M. Mestres, and a revival of *La nit de les tribades*, by P. Olov Enquist, directed by Ll. Pasqual. The Teatre Lliure awaits the 2000-01 season with candles lit in the hope of the foreseen inauguration of the Palau de l'Agricultura, its new home.

THE OTHER STAGE

The alternative venues find themselves in a kind of no-mans-land trapped between the public sphere and private companies. Their peculiar characteristics have made them the focus of cultural attention of the first magnitude, although their fragile dissidence is under constant threat due to their precarious situation and lack of interest from the institutions. Their participation in the Grec Festival, desire to promote companies, put forward risqué productions and search out stratagems to capture a more loyal public, are some of the more relevant aspects of these alternative theater spaces that, by default, have had very positive repercussions for Barcelona's stage productions. Their initiatives generate new creative projects, contribute to the training of authors, directors, companies, and publics and, if they do not lose their initial impetus, will become necessary for the diversification of creativity and innovation in the theater arts.

The alternative theaters offer single theme theater cycles and dance, interdisciplinary stage productions, courses, conferences, etc. This swarm of small venues program some of the great works of the most promising panorama of contemporary theater such as: *El comunicat*, *Audiencia*, and *Vernissatge*, by V. Havel; *Un western jueu* and *Mein Kampf*, by G. Tabori; and *Libretto per a Isolda* by E. Vilar. Furthermore, they have made it possible for

some of the most valued authors to gain recognition: *Els vells temps* and *L'amant*, by Harold Pinter; *La màquina d'aigua*, by David Mamet; and *Una parella oberta*, by Dario Fo and F. Rame. They are also a platform for putting on plays for apprentice Catalan playwrights from the latest batch: *Mirador* by P. Zarzoso; *Cansalada cancel·lada*, by G. Vázquez; *Draps bruts*, by A. Puiggalí; and *Melinda on the rocks* by M. Dueso. And, finally they serve as a space for experimentation for the most hallowed Catalan writers: *El gos del tinent*, by J. M. Benet i Jornet and *La sang*, by Sergi Belbel.

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VISUAL ARTS 1999 (I)

During the first six months of 1999 the major feature of art exhibitions has been the medieval period. A good example of this tendency is illustrated by two exhibitions with quite different contents. First, the *L'esplendor de Flandes. Art de Brusselles, Anvers i Malines als segles XV-XVI* (Fundació "la Caixa", Barcelona), organized by the Musées Royaux d'Art et d'Histoire, Brussels, and the Fundació "la Caixa". The majority of the exhibits comprised late gothic sculptures and altarpieces, and united 150 works by sculptors and painters who were active in the Flemish cities of Brussels, Antwerp, and Flanders as of 1420. The second exhibition was titled *Icones gregues. Col·lecció Velimezis* (Museu Nacional d'Art de Catalunya, Barcelona), and comprised 70 small icons illustrating different styles dating from the 16th to the 18th centuries. The original owner of this collection was the Greek, Emílios Velimezis, who put this collection together during the period between the first and second world wars. However, when he died in 1946, his collection was dispersed and so this was an excellent opportunity to see the entire collection reunited.

A common feature of art exhibitions is the theme of avant-garde art and the first semester of 1999 was no exception. Here, I would like to highlight three individual exhibitions of excellent artists and two thematic exhibitions embracing a number of artists. The single theme exhibition *Marc Chagall. Tradicions jueves* (Centre Cultural Caixa Catalunya, La Pedrera, Barcelona), displayed the work that this Russian / French artist produced between 1909 and 1975. Chagall was Jewish and this fact is reflected in his artistic production which reveal the influence of avant-garde art combined with Jewish customs. One of the most interesting aspects of this exhibition was the inclusion of decorative arts that Chagall painted for the Jewish Art Theater of Moscow.

The work of the Fauvist painter Raoul Dufy, *Raoul Dufy 1877-1953* (Museu Picasso, Barcelona), was put on show again, but this time not restricted to his paintings. This time it offered a more comprehensive perspective including his

ceramics, engravings, fabrics, and prints. This latter category of his artistic production was put on show at the Museu Tèxtil i de l'Indumentària. In his early period Dufy was influenced by the impressionist art of Manet and Pissarro, later he followed Fauvist tendencies and towards the end of his life he was influenced by the peculiar internal construction of Cézanne's paintings.

This semester also provided us with an exhibition of works by the last living exponent of the surrealist movement, *Roberto Matta* (Centre Cultural Caixa de Catalunya, La Pedrera, Barcelona). Matta (Santiago, Chile 1911) is an atypical artist. An architect by training, he developed his professional trajectory towards painting after working on the Pavelló de la República in 1937, where he met Miró, Picasso, Dalí, and Breton. As I mentioned before, his works are classified within the surrealist movement, but his art is very personal and reflects his particular interest in color.

Turning to exhibitions that move beyond the individual artist, I would like to note *Made in USA 1940-1970. De l'expressionisme abstracte al pop* (Centre Cultural Fundació "la Caixa", Barcelona). As the exhibition title suggests, this was an analysis of three generations of American painters. The itinerary began with the abstract expressionism of William de Kooning, Franz Kline, Hans Hofmann, and Jackson Pollock, which evolved during the years of the cold war. Exhibits of a second generation, that we could call the transition generation, was comprised of works by Sam Francis, Jim Dine, Jasper Johns, and Robert Rauschenberg. Thirdly and finally, now in the 60's, Pop Art broke on to the scene as a response to the former tendencies, and here the exhibition included works by Andy Warhol, Roy Lichtenstein, James Rosenquist, and Tom Wesselmann, as a reaction to abstract expressionism.

Another compelling exhibition of avant-garde art was the *Fora d'ordre. Dones de l'Avantguarda Espanyola* (MAM, Barcelona), organized by the Fundació Cultural Mafre Vida. This exhibition reviewed the artistic production of six women from Spain covering the period from 1910 to 1948. Those artists selected for this exhibition were: Olga Sacharoff (Tbilisi, Georgia 1878 - Barcelona, 1967), María Blanchard (Santander, 1881- Paris, 1932), Norah Borges (Buenos Aires, 1901-98), Maruja Mallo (Lugo, 1902 - Madrid, 1995), Remedios Varo (Anglès, Girona, 1908 - Mèxic DF 1963), and Àngeles Santos (Portbou, Girona, 1911).

Turning to exhibitions focusing on Catalan art I would like to note those dedicated to Joaquim Sunyer, Josep Roca-Sastre, and Joan Peruchó. *Joaquim Sunyer. La construcció d'una mirada* (MAM, Barcelona) successfully recovered one of the key artists from the Catalan "noucentisme" (cultural / political movement at the beginning of the 20th century). The objective of this exhibition was to underline how Sunyer shaped his pictorial language. His lone sojourn in Paris, where he lived for fifteen years, was a decisive influence on his later work. In addition to the telling traces of French impressionists and post-impressionists one has to add the strong Mediterranean influence originating from Sitges, the town where he was born. The retrospective exhibition *Roca Sastre 1928 - 1997* (Centre Cultural Caixa de Catalunya, Sala Gaudí, La Pedrera, Barcelona), highlighted two key moments in Roca Sastre's artistic trajectory: hesitating forays into a personal world when he experimented with cubism and surrealism; and the later period which reflects an intimist realism.

A completely different approach was used for the exhibition dedicated to Joan Perucho, acknowledged novelist, art critic, poet, and bibliophile. The exhibition, *El món de Joan Perucho. L'art de tancar els ulls* (Centre d'Art Santa Mònica, Barcelona), offered an interpretation of the writers' relationship with visual arts and, at the same time, offered a view of his imaginary world recreating ambiances.

Various exhibitions focused on contemporary art. For the first time in Spain we have been able to see an exhibition of the work by Ian Hamilton Finlay (Bahamas, 1925) with *Ian Hamilton Finlay* (Fundació Miró, Barcelona). He proves to be an artist that defies easy classification and, in addition to other labels, he has been defined as a philosopher and visual poet. Hamilton's universe of ideas was represented through some one hundred works where illustrating the various mediums he used such as stone, slate, and bronze.

The exhibition, *Art & Language en pràctica* (Fundació Tàpies, Barcelona), was dedicated to the group of artists who promoted conceptual art. This surfaced in the UK at the end of the 70's and the proponents of this school considered that abstract expressionism had by then run its course. In response they proposed a new medium for art, the word, the idea, and reflection.

The anthology, *Perejaume* (MACBA, Barcelona) put together 150 works (paintings, drawings, sculptures, photographs, videos, installations, objects, and writings) realized between 1977 and 1999. All of the material was organized into four themes suggested by Perejaume himself (Sant Pol de Mar, 1957): authorship, mimesis, painting, and the autonomy of the landscape.

MACBA also put on the exhibition entitled *Susana Solano, Muecas*. This was a comprehensive view of the work produced by this sculptor in the last five years. During this time Solana (Barcelona, 1946) has extended the mediums she employs by including photography, drawings, and installations.

Architecture and photography are two disciplines that, with the passing of each year, are the subject of noteworthy exhibitions. The Col·legi d'Arquitectes de Barcelona offered an anthological tandem of two architects from Barcelona titled *Correa & Milà*. Federico Correa and Alfonso Milà are two key figures in the sphere of Catalan architecture and interior design for the 60's and 70's. Recent projects such as the Anella Olímpica or the Museu Episcopal, Vic (1996) are evidence of the still present application of their architectural solutions.

As regards photography, I would like to note two exhibitions. *La fotografia pictorialista a Espanya (1900 - 1930)* (Centre Cultural Fundació "la Caixa", Barcelona), which explored the Pictorialist movement that began at the end of the 19th century and elevated photography to the status of art. Pictorialism arrived in Spain later than in the rest of Europe and its exponents divided into two groups. On the one hand were those who were influenced by modernism or symbolism, and on the other, those who followed the dictates from the academic world and portrayed historical or literary themes.

Margaret Michaelis. Fotografia, vanguardia i política en la Barcelona de la República (CCCB, Barcelona), offered a view of the photographs by the Austrian photographer during her period in Barcelona (1932-37). In this particular case these photographs, which included images of Barcelona, are also historical documents in their own right.

1999 marked the fifth anniversary of Primavera del Disseny. The consolidation of this biannual competition has meant that the offerings have multiplied and around 150 exhibits were on show. Of these I would like to draw your attention to but a few of these. First, the exhibition entitled *Enzo Mari: il lavoro al centro* (Centre d'Art Santa Mònica, Barcelona). This was organized as the venue for awarding the Premi Internacional Barcelona Disseny 1997 to the Italian designer Enzo Mari. Mari (Novara, 1932) defines himself as a "non-conformist, anti-protagonist, and child of the French Revolution." The exhibition comprised some one hundred pieces and was expressed from the perspective of three allegories.

The concern of some designers and manufacturers with the environment has resulted in the appearance of ecological designs in recent years. *Re(f)use: Design and environment* (Edifici Enher, Saló el Vienès, Barcelona), reflected particularly on the design of objects made from recyclable and biodegradable materials. There were pieces by renowned designers such as Frank Gehry, Phillipe Starck, and Michele De Luchi.

The exhibition, *Tool / Toys*, from the Centre of Danish Design (Fundació Miró, Barcelona) played on the double utility of certain objects. In this exhibition there were 200 works representing the idea of duality, toys, and tools. Another important event was the inauguration of Museu del Joguet de Catalunya in the town of Figueres, Catalonia. The center collects a large number of toys and is located in the old Hotel Paris.

One of the pioneers of industrial design in Spain and Catalonia, André Ricard, was the focus of a single theme exhibition laid on by the Fundació Miró de Barcelona. The exhibition, *André Ricard. El disseny del quotidià*, was organized into three sections: examples that inspired his work, another of a more didactic nature with objects created by him, and, finally, a third dedicated to pieces of a more allegorical nature.

Finally, on the topic of design, I would like to mention the exhibition, *Futur Compost, el disseny a Barcelona per al segle vinent* (Palau de la Virreina, Barcelona), that brought together the work of six young designers: Martín Azúa, Anna Bujons, Meritxell Duran, Martí Guixé, Anna Mir, and Emili Padrós. All of these attempted to provide responses ranging from the design world to future challenges.

In the autonomous region of Valencia the Institut Valencià d'Art Modern celebrated its tenth anniversary and put on some very interesting exhibitions. From these, worthy of particular mention are: *Forjar l'espai. L'escultura forjada en el segle XX*, which explored various iron sculptures from different artists; *Infancia i art modern* (IVAM, Centre Juli González València) which brought together works by avant-garde European artists destined for children; and a most original exhibition of album covers entitled, *Jazz gràfic. Disseny i fotografia en el disc de jazz. 1940 - 1968*.

Turning to the Balearic Isles, I would like to mention two exhibitions on Russian vanguard artists and a single theme exhibition on the work of Miquel Barceló. The exhibitions dedicated to Russian art focused on the work of Kazimir Malevich (Centre Cultural Sa Nostra, Palma de Mallorca), and the other on Russian masters headed by Kandinsky (Casal Soleric, Palma de Mallorca). The single theme exhibition on the work of Barceló (Museo March

de Arte Contemporáneo de Palma) was interesting in that it was the first to focus exclusively on the work realized in terracotta by the artist from 1982 onwards.

ANNA BUTÍ

(Translated by Roland Pearson)

MUSIC

As usual, the 1998 summer season began with the music festivals of Torroella de Montgrí and Castell de Peralada. Among the various performances, one particularly worth noting was the concert by the Symphonic Orchestra of Israel conducted by Zubin Mehta with the pianist Jonas Gilad performing works by Beethoven. Moving on to the Fall, in September, the Festival de Música Contemporània d'Alacant began its 14th celebration with the participation of: the Trío Mompou; the RTVE Symphony Orchestras, conducted by José de Eusebio and Luca Plaff; the Oporto Symphony under Manuel Ivo and Luis Izquierdo, performing works by composers such as Alfonso García de la Torre, and Julio Sanz, including electro-acoustic works; and finally, Belma Martín, Pedro López, and Lorenzo Amigo, with radiophonic music and classics from the 20th century such as the dodecaphonics including names such as Guinjoan, García Abril, Francisco Guerrero, and Luciano Berio. Also, during October in País Valencià, the city of Valencia hosted Brahms' *Requiem* performed by the Orchestra of Valencia conducted by Hemout Rilling. Meanwhile, in Barcelona, the Orquestra des Camps Elisées, conducted by Philippe Herreweghe, performed their interpretation of Beethoven's *Ninth Symphony*. New Year's Eve figured the presence of Daniel Barenboim, on this occasion conducting the Berlin Staatskapelle, with performances in Valencia and Barcelona, performing a repertoire of pieces by Beethoven and Brahms. Finally, as is the custom, the cycle was monopolized by Christmas concerts with the Messiah for the benefit of the general public.

Turning to opera and choral performances for this period, I would like to make mention of opera programs during the summer festivals. The Teatre Principal de Palma put on the opera *Mephistopheles*, by Arrigo Boito, with the Orquestra i Cors de les Illes Balears, conducted by Kamal Khan, with the soprano Ana Maria Sánchez, interpreting the role of Margarita, the tenor Josep Sempere in the role of Faust, and the bass Dean Peterson for Mephistopheles. With reference to the Festival de Peralada I would like to note the performance by the bass-baritone Simon Estes, and Gwendolyn Bradley, soprano. In Valencia there was the evening of the gods, concert version, with the Bayreuth Company with the soprano Helena Behrens. Meanwhile, in Barcelona there was the concerto version performance of *Parsifal* at the Palau de la Música Catalana, with Eva Marton, Robert Smith, with the Gran Teatre del Liceu Orchestra conducted by Antoni Ros Marbà.

The main news item as regards opera was the reopening of the Gran Teatre del Liceu, October 7 which began with Puccini's *Turandot*, and Núria Espert's staging which allowed her to change to outcome of the work. Under the management of Bertrand de Billy, the cast was headed by Giovanna Casolla / Eva Marton; María Bayo / Ana María Sánchez and Jan Blinkhof / Johan Botha, and spread across 8 inaugural performances for the season. The indisputable revelation of premiere of the new Liceu was María Bayo, in her role as Liu, hallowed as giving a new lyrical dimension. Furthermore, concerning recital programs I would like to note the concert of October 15 offered by Montserrat Caballé, and as regards symphonies I would like to note the concert conducted by Ricardo Mutti, with the Liceu orchestra and choir performing Rossini's *Stabat Mater*, and Verdi's *Stabat Mater* and *Te Deum*. The purpose behind this concert was to collect money to finance the acoustic infrastructure modification of the theater as well as an example of the support for the Neapolitan conductor's unconditional support throughout the rebuilding of the theater. Among the remaining year-end concerts the one that was most noticed for its absence was the concert that was to be given by Alfredo Krauss and that due to ill health was suspended.

At the beginning 1999 Il Giardino Armonico visited Valencia, January 12. Conducted by Giovanni Antonini, the orchestra performed works by Monteverdi, Marini, Merula, Pergolesi, and Handel. In Barcelona the New Year music season began with the English Concert at the Palau de la Música Catalana. The program consisted of Baroque music conducted by Trevor Pinnock including works by Vivaldi and Handel. ProMúsica performed concerts in various cities including Barcelona at the Palau de la Música Catalana, the main billing being the London Philharmonic Orchestra conducted by Xavier Güell, performing Shostakovich's *Seventh Symphony*. Another performer at the Palau de la Música Catalan was the pianist Mikhail Pletnev, February 11, performing works by Bach, Mendelssohn, Grieg, and Schumann.

At the beginning of March 1999, Valencia played host to Carlos Kleiber and Pierre Boulez heading the Philharmonia Orchestra and the Ensemble Intercontemporain, respectively. The latter performed works by Schönberg and Mahler. Throughout March Barcelona was the site for the art of the fugue by Johann Sebastian Bach, performed by the Musica Antiqua Köln, conducted by Reinhard Goebel. These pieces were later performed in Valencia. Trevor Pinnock featured again in Barcelona with the German clarinetist Sabine Meyer, performing works by Mozart. In mid-February Barcelona and Lleida played host to the Hamburg Symphony Orchestra conducted by Miguel Angel Gómez Martínez performing *The Creation* by Haydn. Still in Barcelona the London Symphony Orchestra performed works by Mozart and Strauss to close the Barcelona Ibercàmera season.

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