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Catalan Review is the premier international scholarly journal devoted to all aspects of Catalan culture. By Catalan culture is understood all manifestations of intellectual and artistic life produced in the Catalan language or in the geographical areas where Catalan is spoken. Catalan Review has been in publication since 1986.

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

## Reviews:

**Joan Ramon Resina (ed.), *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy* (Josep. Miquel Sobrer);**

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## REVIEWS

RESINA, Joan Ramon, ed. *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy*. Amsterdam and Atlanta, GA: Rodopi, 2000. 248 pp.

The neologism of the title is best explained by a quote, in the chapter written by Ofelia Ferrán, from Gregorio Morán's *El precio de la transición*: "desde los primeros días de diciembre de 1975 se inicia un proceso de desmemorización colectiva. No de olvido, sino de algo más preciso y voluntario, la capacidad de volverse desmemoriado" (195). The congratulatory accolades that followed the establishment of Spain's current constitutional monarchy find an antidote in this book that warns against the collective amnesia credited by some as a positive political factor, the "disremembering" of the widespread repression of the Franco years.

The book, number 8 in Rodopi's series *Portada Hispánica*, consists of ten discrete chapters of varying length, each written by a different author. A fourteen-page introduction by the editor of the volume, Joan Ramon Resina, sets the parameters of the volume. Understandably concerns are quite different in the different chapters, as are the areas of interest of the authors. The introductory task, not an easy one, is accomplished by Resina with a historical and theoretical approach. Resina focuses on recent interest in memory and the role both memory and oblivion play in the constitution of our notions of being and, ultimately, truth. Within this focus, Resina then questions the "tidy Platonic paradigm" of the Transition, pointing out that "[t]here is scarcely a story more mythologized by the intellectual clerisy" (5), a term –clerisy– that includes politicians as well as writers and other artists and intellectuals.

It is the task of the authors in the volume to critique the discourse of disrememberance in contemporary Spain. Salvador Cardús i Ros points out the role of the media in the erasure of memories of the Franco period and in the cementing of the new constitutional model and its "new and unsolicited autonomous regions" (26). The late Christina Dupláa continues the sociological examination of Cardús with a brief presentation of an oral history, by Tomasa Cuevas, from the period in question. Her presentation is dwarfed by her introductory reflections on memory and its collective role. These reflections summarize the work of such writers as Pierre Nora (and his concept of "lieux de mémoire"), Maurice Halbwachs, and Amalio Blanco. In the next chapter Philip W. Silver tackles the question of the Basque country. His essay opens with a discussion of PTSD or Post-Traumatic Stress Disorder and then relates Basque politics to this medical principle criticizing Jon Juaristi's view, in *El bucle melancólico*, that Basque nationalism is based on melancholy for the loss of a perceived nation-state. For Silver, PTSD should not be confused with the malaise of melancholy. Silver also gamely suggests that the solution for Basque antagonism, or "Antigona-ismo" (56), lies in the "polimorfismo político" (62) that so many politicians seem bent on ignoring. In chapter 4, asking "what does a society [...] do with history?" Jo Labanyi examines the treatment of ghosts or different classes of "desaparecidos" (in the transitive sense of the word) in the recent fiction, both literary and filmic,

by such authors as Julio Llamazares, Juan Marsé, Martín Patiño, and Antonio Muñoz Molina.

Chapter 5, "Short of Memory: The Reclamation of the Past Since the Spanish Transition to democracy," by the volume's editor, Joan Ramon Resina, anchors the whole book. If anything this chapter is too dense and it would deserve to be developed into a whole book. Resina surveys different theories involving memory or its loss as it intersects with the political imagination. Again, he points out the role of intellectuals in the creation of the dismissive disremembering that appears so prevalently in contemporary Spain. While Resina discusses some of literary and filmic works of the period that eschew political memory, he also devotes a few pages to a kind of discourse, mostly published as op-ed in the Madrid daily *El País*, that attacks Catalan and Basque nationalist movements under the guise of a general rejection of all nationalisms, as if the Spanish centralist denial of Basque and Catalan autonomic vindications were not also a form of nationalism, and state-nationalism at that. As Resina pointedly expresses it, "antinationalist" intellectuals (Resina's term) "overlook the violence involved in suppressing alterity" (112). In opposing state-sanctioned historiography to "the democratic demand that history be available to competing identities" (117), Resina accomplishes a profound reflection on the contemporary intellectual scene.

The remaining chapters tend to be less theoretical and sociological in concern and to center more clearly in literature. David K. Herzberger discusses Muñoz Molina's *El jinete polaco* "as a work that posits the destruction of historical memory only to reveal the impossibility of such a proposition" (132). In chapter 7, Maarten Steenmeijer asks, about writers born in the forties and fifties: "¿el período del franquismo ha dejado de ser un tabú para los autores de su generación?" (142). He attempts to answer his question by an examination of works by Eduardo Mendoza, Javier Marías, and Antonio Muñoz Molina concluding that the latter "es el único de los tres autores comentados aquí que en su obra nunca ha 'eludido' el franquismo vivido por él" (152).

Dieter Ingenschay analyzes how "la literatura gay" has responded to the franquista repression of homosexuals with a "clara contradicción: por una parte tenemos el corte eminentemente político del movimiento gay (de los 70), por el otro tenemos la falta de politización y la escasa conciencia histórica de la literatura gay" (160). Ingenschay also deals with the always fascinating topic of the latent homosexuality of some Falange militants, and with the fairly rare response of our literature to the AIDS epidemic, the main exception being Juan Goytisolo's *Las virtudes del pájaro solitario*.

Chapter nine is a detailed and elegantly written study by Ofelia Ferran of two novels that form exceptions to the disremembering this book explores. These novels are Jorge Semprún's *Autobiografía de Federico Sánchez* and Vázquez Montalbán's *Autobiografía del General Franco*. In both cases, the utilization of several discourses (Ferran puts it in Bakhtinian terms as "heteroglossia") destroys "any illusion of objective truth, any pretense to be able to narrate history from one and only vantage point" (212). *Disremembering the Dictatorship* closes with a chapter by none other than Manuel Vázquez Montalbán, a reflection on his own *Autobiografía del General*



*Franco*. Vázquez Montalbán examines here how the dictator created his own public persona or personas, and how he took advantage of the projections that a number of people threw onto his figure for the greater glory of their own interests. Thus the writer explains his quest for a narrative idiom (in General Franco's own voice) that, while avoiding being parodic, could nevertheless undermine the self-aggrandizing constructions of the dictator and of franquismo as a whole: "puesto que la novela es al mismo tiempo la autobiografía de Franco y de la oposición que él mismo magnificó" (243).

With these last chapters the volume has come full circle. The works examined last are precisely those that break away from the "desmemoria" the book poses as its theme. At the same time, in different ways, both Ferrán and Vázquez Montalbán cry out against the singlevoicedness (if you allow a coinage from "singlemindedness") which is really at the root of all those discourses that, with a pretense to historicity, manage to deform history.

An appealing feature of this volume is that it places itself outside of traditional – singlevoiced as it were – fields of study. The work should be of interest to historians, sociologists, and students of both literary history and theory, and more generally to politicians and philosophers. Readers of the *Catalan Review* might ponder at its examination of Catalan literary works, and general Catalan cultural artefacts. In this book Catalan culture is considered within a Hispanist perspective. Not the old "imperial" hispanism still prevalent in most literary histories, but a pan-Iberian hispanism that brings together the diverse cultures of the Iberian peninsula. Professor Resina has been a proponent of Iberian Studies and this volume is a good exponent of the kind of practice those studies can be. I suspect some of our readers will find this outlook polemic, and might even reject it outright. The fear that Catalan literature, or even culture, may get diluted if not lost within the overall Iberian setup is understandable. On the other hand, we might consider that studying Catalan culture exclusively within a purist (linguistically speaking) viewpoint implies a deformation since it is based on a conceptualized independence that is, at the very least, doubtful. Reducing Catalan literature (to focus on this cultural branch) to the works produced in the Països Catalans in the Catalan language may also be seen as the creation of a cultural ghetto.

*Disremembering the Dictatorship* is of course of great interest to Catalanists as Catalans and our culture suffered the repression of franquismo and can only be further damaged by politically interested un-memory. It is harder for Catalan intellectuals to "disremember" than it is for the gleeful "antinationalist intellectuals" of Madrid trendiness. Thus references to Catalan works in this book tend to be few. Still, the dememorizing bent of many Spanish writers affects the projection of Catalan culture. The editor Joan Ramon Resina is to be congratulated for having zeroed in on a problem that, affecting both perception and survival, is of cardinal importance.

JOSEP MIQUEL SOBRER  
INDIANA UNIVERSITY

RIERA, Carme. *A Matter of Self-Esteem and Other Stories*. Trans. Roser Caminals-Heath with Holly Cashman. New York: Holmes and Meir, 2001. 131 pp.

Carme Riera's well known narrative, *Qüestió d'amor propi* appeared in 1988, as well as the Spanish version, *Cuestión de amor propio*, translated by Riera herself. Caminals-Heath and Cashman's translation into English is welcome, and both should be congratulated for taking on such an important task. The world is in need of more translations of Catalan fiction and essays into English.

Caminals-Heath and Cashman have opted to translate not only *Qüestió* but also a selection of stories from one of Riera's celebrated short narrative collections, *Contra l'amor en companyia i altres relats*: "Mon Semblable Mon Frere," "Against Love in Company" (the title of the collection), "The Seduction of Genius" ("La seducció del geni"), "Report" ("Informe"), "Surprise at Sri Lanka" ("Sorpresa a Sri Lanka"), and "Recipe Book" ("Quadern de receptes"). These selections make sense in terms of what Caminals-Heath states in the preface, "consistency of the subject matter" (xii). Indeed each of the stories in this English version explores love relationships in all their complexity, humor, and I might add "funkiness" as in the last scene of "Against Love in Company" in which the female protagonist explores her own body tenderly, admiringly, leaving no part untouched.

That said, this translation is not free of troubling features. The reason for choosing the Castilian version of *Qüestió* as the model for the translation is unclear; it seems that given Riera's stated preference for writing in her native language (Catalan), the translators perhaps should have reconsidered their choice. Just one detrimental effect is that the proper names in this story appear in Castilian, which may confuse English speakers unfamiliar with the political/cultural complexities of the language conflict, or worse yet, the Castilian names may give a false sense of non-existent cultural homogeneity in the Iberian Peninsula. The lack of attention to cultural conflict I think is compounded by the translators' use of notes –far too many of them– explaining certain details such as the importance of Unamuno, Clarín, Ausias March, etc. Granted these cultural references are important to Riera, a highly refined and cultured writer and critic, yet I wonder if an English reader benefits from them in meaningful ways. In fact, some translators are viscerally opposed to any notes at all, stating that it's a way of taking a shortcut. Notes are for essays, not for fiction, they might say. The difficult task is to incorporate the end-note information into the text –difficult, yet the attempt should be made. Another solution would have been to write a far more engaging introduction that elucidates these references.

I found what I considered another short-coming in the flow of the narratives. As the translators know all too well, Riera is a master at seducing her readers with long, syntactically complex sentences –slow paced, yet not cumbersome, both an intellectual and sensual pleasure to read. I see evidence of admirable attempts to mirror Riera's syntax in these stories, but in places the results are disappointing. The lack of consistency in tone in the last story, "Recipe Book" stands out most clearly. Caminals-Heath and Cashman have



chosen to convert the protagonist, Maria, into someone, "like a rural wife in Tennessee" (xii), an ambitious attempt, but I'm not sure it worked. Caminals-Heath and Cashman's Maria switched her speaking voice from that of a person barely literate to someone a bit more linguistically sophisticated. Phrases such as "never suspectin nothin" (119), "the rest of them notes" (119), combined with "My hubby had already showed him these notes" (120) "I innocently told him" (121) and "I fear I tried so hard to satisfy his whims that perhaps..." (122) make for uneven character development. Caminals-Heath and Cashman's Maria seems at times unsure who she is or where she is from.

On the other hand, I suspect (hope) English speakers will find these stories both intellectually engaging and fun. Both the ordinary woman from Tennessee and the Majorcan woman with a husband unsure of his ability to match his mastery of culinary arts with those of the bedroom are captivating creations, and in some instances the former is delightfully expressive in her North American rendition. Indeed, it is an easy task to second guess a translator's choices of words, phrases, and substitutions of untranslatable situations or realities. As one who has never set out (yet) to translate an extensive body of fiction, I can only express my gratitude and admiration for those who do, and Cashman and Caminals-Heath are no exception.

MICHAEL UGARTE

UNIVERSITY OF MISSOURI-COLUMBIA

## REVIEWS OF CATALAN PUBLISHING HOUSES

*Introductory Note by the Editors:* *Catalan Review* strives to serve its subscribers by offering reviews of recent publications in Catalan studies. Given the wide range of interests of our readers, fulfilling this goal to everyone's satisfaction is probably impossible. *Catalan Review* can present and discuss only a very small percentage of the output of Catalan publishers, and has little control over what books are received.

As an addition to our reviews of books, we are now introducing a section with reviews of Catalan publishing houses. Their editorial philosophy and main lines of interest (e.g. editions of classics, literary criticism, local or regional history, folklore, theatre etc.) usually do not change much over the years. By getting to know their series and main authors, our readers might find out which publishers' catalogues and websites they should check out regularly, and where, maybe, they might find a niche for publishing an article or book of their own.

### 1. PAGÈS EDITORS, LLEIDA

Publishing in Catalan is a risky business even for the big companies in Barcelona. The number of potential buyers is even smaller in rural areas. However, in the capital of a region, an enterprising publisher might, at least,

not have to worry much about competitors. Also, in a smaller place it is even more gratifying to serve the community, while contributing to the 'national' goal of making reading in one's native tongue a normal and regular activity of a still growing section of the population. But without secured income from printing texts of a commercial nature (or for government agencies, schools and foundations), the ambition to help local authors get into print, or to make the history and beauty of a region known more widely, might have to be curtailed all too soon.

Lluís Pagès i Marigot, in Lleida (on the river Segre, in Western Catalonia) has had the entrepreneurial skills to expand a printing and design company (Arts Gràfiques Bobalà) into a publishing house which seems to have its future well assured. In 1999 it moved into new headquarters in the renovated halls of the former "Arrocera del Segre," a distributing company for rice. Part of the building is made available to the public for cultural activities, according to the plan to turn a monument of historical industrial architecture into a "fàbrica de cultura." Pagès still sells rubber stamps and does graphic work, but now publishes over forty series of books (mostly) in Catalan, one series in Aranese, and ten series of books in Spanish, while serving as printer for four journals and three cultural institutions.

To begin with the last mentioned activity: Pagès prints the impressive volumes financed by the Fundació Noguera, such as the *Inventaris d'arxius notariais de Catalunya* (catalogues of protocols preserved in over twenty archives), or the *Textos i documents* (e.g. the *Consolat de Mar*, a book on *L'arxiu de Santa Anna de Barcelona*, the *Dietari de Jaume Safont*, the *Costums de Tortosa*), the *Llibres de Privilegis* (of towns such as Cervera, Vilafraça, Olot etc.), the *Acta notariorum Cataloniae*, the *Diplomatariis*, the *Opera medica Arnaldi de Vilanova* (planned in 16 volumes, many edited by Michael McVaugh), plus over twenty volumes of *Estudis* of interest to legal historians (but not only! See for instance vol. 21, from 1999, by Anna Rich Abad, *La comunitat jueva de Barcelona entre 1348 i 1391*).

As for journals, the biannual *Recerques*, dedicated to history, economics, and culture in general, have now reached vol. 41.

The series with books in Spanish are published under the masthead "Editorial Milenio." Our readers might already be familiar with Alberto Blecuá's undertaking to annotate and edit all of Lope de Vega's comedies (in 105 volumes of about 700 pages each), and to coordinate the *Anuario Lope de Vega*. Pagès publishes both series.

Many books in the Spanish series *Hispania* are of interest to Catalanists (e.g. F. García, *La ganadería en Cataluña*, 1998, or J.M. Sala-Valldaura, *El teatro a Barcelona entre la Ilustración y el Romanticismo*, 2001), or to text-based scholars in general (e.g. J.M. Blecuá, *Filología e informática*, 1999), or to Californians: F. Boneu, *Documentos secretos de la expedición de Portolá a California*, 1999).

As for Pagès' books in Catalan, the series most likely to include volumes of use to foreign catalanophiles are the following: *Argent viu*, offering essays (45 vols., e.g. N. Garolera, *Verdaguer*, *Pla i la literatura de viatges*, 1998, or V. Fàbrega, *El conflicte eròtic a la poesia d'Ausiàs March*, 1998). Two series on theatre: one presents, with interviews and photographs, the plays staged by J.M. Flotats between 1990 and 1994, the other are scripts from young



dramatists. *Guimet*, volumes on modern and contemporary history (on the Battle of the Ebro, on recent forest fires, on the Myth of Barcelona's Avenue called "Paral·lel"). *Lo Marraco*, with short fiction (some are translations; the "blue" subdivision of the series is dedicated to women writers and contains, so far, only translations!). *Els ordes militars* (includes the successful books by J. Sans i Travé, *El procés dels templers catalans*, *Els templers catalans*, and *El setge del castell dels templers de Miravet*). *Seminari* (in two divisions, one dedicated to history and sociology in the city and region of Lleida, with titles on *Tàrraga a la Segona República*, sheepherding, criminality during the Baroque period, Lleida in the eighteenth century, small iron founderies, opposition to Franco, etc.; the other –called *Història del Principat de Catalunya* even though it opened with a volume studying "The Cathedral of Lleida in the 18th Century" and continued with one about "The University of Cervera" and one on "Shopkeepers in Barcelona in the 14th Century" (by J. Aurell)– addresses more wide-ranging topics, such as Henry Kamen's *The Phoenix and the Flame*, translated with the subtitle *Catalunya i Castella, segles XVI i XVII*, or M. Marin's recent *Els ajuntaments franquistes a Catalunya*.

About a third of Pagès' production serves the needs of the city of Lleida and its region. A first need is to increase the number of regular buyers and readers of books in Catalan. The strategy is to attract peoples' interest by offering booklets with humor, or cookbooks (for instance with recipes for *caragols*, snails, of transcendental local importance). They might then be tempted to spend more money on an annotated photo album about a town in the region (Almacelles, Tiurana, Alpicat etc.), or about the local football club, or the Farmers' Union. They might 'graduate' to reading monographs in Catalan about the history or folklore of places they know best, as the valleys of the Pallars, or the towns of Castellnou de Seana, Artesa de Lleida, or Juneda (a hotbed of poets!). Hopefully, they end up reading and supporting local writers of narratives and poetry.

Most of these books, of course, are not just of local or regional interest. Joan Bellmunt has written over forty volumes on oral traditions and religious folklore –especially concerning the Vergin Mary– of a dozen areas in Western Catalonia (Segarra, Segrià, Pallars, Urgell, Noguera) which are of enduring value. Finally, the books written in Aranese, a dialect of Occitan spoken in the headvalleys of the river Garonne, which flows North into France, are of interest to linguists.

Finally, with the series *Fil d'Ariadna*, Pagès offers the faculty of the University of Lleida an outlet for their research on French, Latin or Spanish authors, but also on sociolinguistics.

To attract buyers from among North-American Catalanists is probably the least of Pagès' preoccupations (even though he prints the series *Veus de la Diàspora*, with literary texts written by emigrated Catalans, e.g. Roser Caminals, *Les herbes secretes*). But his catalogue is full of surprises and is certainly worth a look.

(ed.pages.editors@cambrescat.es)

## 2. EDITORIAL BARCINO, BARCELONA

Readers under Forty, or exclusively dedicated to contemporary literature, might never have heard of Josep Maria de Casacuberta and his publishing house *Barcino*. But they might have seen, in the library of their University, the shelf with the nearly one-hundred and fifty volumes of the series *Els Nostres Clàssics*. To be aware of the *ENC*, and to know a few things about Casacuberta, is part of the cultural baggage of every Catalanist.

During Primo de Rivera's dictatorship, publishing in the Catalan language was allowed to expand. Thanks to Pompeu Fabra, spelling had been reformed and fixed, and one could now concentrate on normalizing the cultural-academic scene. Indispensable for every civilized nation is a status-giving collection of the writings of the great authors from its past. Casacuberta, having expanded his training in Romance Philology with post-graduate studies in Zurich, had become aware of the international standards in academic publishing. Returning to Barcelona, he decided to contribute to the recuperation of the Catalan national culture as an editor and founded the *Editorial Barcino*. His first product, dated 1924, was vol. 1 of *Els Nostres Clàssics*, an edition of Bernat Metge's *Lo Somni*. By the fateful year 1936, *Barcino's* catalogue had grown to 280 items.

In spite of the gratifying success of *ENC*, Casacuberta began publishing more popular series, in order to bring Catalan to a wider public, and to increase income needed to finance unprofitable books. With his *Col·lecció Popular Barcino* he imitated the French booklets of the series *Que sais-je?*, helping readers to deal with everyday practical issues, such as *How to Write a Letter* (vol. 2: a Loveletter), or showing them the rudiments about world-literature, grammar, geography, history etc. Other series offered texts of a religious nature, or appealed to readers of specific regions.

At the end of the Civil War, Casacuberta decided to remain in Barcelona. His catalogue having been revised by Franco's censors, he was forced to destroy all books –nine truckloads full!– written or edited by Catalans who had gone into exile. During those difficult years, Casacuberta found solace returning to his own academic specialty: the study of Father Verdager (1902). The fascist censors could hardly prohibit the publication of texts written by a catholic priest, but they insisted that his ugly pre-standardized spelling be used. (In the case of booklets by Pompeu Fabra, whom Casacuberta refused to call Pompeu, they ordered that his first name never be spelled out in full.) Neither could the censors find fault with learned editions of medieval classics, especially if prepared by scholars from outside Spain (for instance A. Pacheco, P. Coccozzella, C. Wittlin).

By 1951 Casacuberta could again initiate new series, beginning with the *Biblioteca Folklorica Barcino*, printing seventeen volumes until 1958. In 1957 he opened the *Col·lecció Tramuntana*, with writers from the Roussillon and the Pyrenees in general, adding in 1971 a *Biblioteca Alguerese*.

In 1972, the mecenas Lluís Carulla and his *Fundació Jaume I* helped the aging Casacuberta, who had invested in *Barcino* his own fortune, to retire with a pension, while remaining in charge of academic matters. He died in 1985. The Foundation appointed Prof. Amadeu Soberanas director of *Barcino*.

Restructuring *Barcino* was unavoidable. Most of the forty series started



by Casacuberta at one time or another, without maintaining their continuity, were discontinued. The flagship, *Els Nostres Clàssics*, obviously were continued, but their field was enlarged from medieval authors to texts up to the nineteenth century. This way, the series connects chronologically with the volumes in the *Biblioteca Renaixença* (which, in 1999, offered an index to the journal "Renaixença"), while the *Biblioteca Verdagueriana* presents writings from or about the fascinating poet from Folgueroles. On his own initiative, Soberanas started in 1994 the *Biblioteca Baró de Maldà*, which, however, is not limited to the voluminous output of Baron Rafael d'Amat; a recent volume prints the *Dietari* of the seventeenth-century priest from Valencia, Joaquim Aierdi.

What will the future bring? There is no doubt that *Barcino's* output has decreased much, and that new ideas about how to edit classics are challenging the long established "guidelines" of *Els Nostres Clàssics*. Not that the new team at *Barcino* is opposed to innovations: The revision of Bohigas' edition of Ausiàs March's *Poesies* (ENC B.19) was accompanied by a CD-ROM with a wordindex and two concordances, one maintaining elisions (*a-quell*), the other not (*a aquell*). Other recent additions to the series B of ENC (which seems to become the more important one) are the two volumes of Seneca's *Tragèdies* in Old-Catalan, the two volumes of Carbonell's *Cròniques d'Espanya*, and Josep Romeu's *Corpus d'antiga poesia popular*. Recent volumes in the series A of ENC continue G. Colon and A. Garcia's edition of the *Furs de València* (the tenth, and last, volume will be a grammar of the text's language), and offer the complete works by Francesc Ferrer, Pere and Jaume March, Romeu Lull, and the *Arbre d'honor* by Gabriel Turell. A critical edition of *Tirant lo Blanc* is in press.

In an interview, Prof. Soberanas has stated that the mission of the new *Barcino* is to print scholarly books other, commercial, publishers cannot accept. However, grants available to university and even private scholars from governmental and nongovernmental cultural (but non-academic) institutions –banks, *ajuntaments*, *mecenas*– make it possible to find a printer for books which might not pass –at least not without timeconsuming revisions– a rigorous professional evaluation. Publishing at *Barcino* might still bring an author special prestige in academic circles, but as more and more professors have their dissertation, and later research, printed without submitting to an editorial review process, they will be tempted to belittle the 'oldfashioned' ways of *Barcino*, setting in motion a vicious circle. But the unstoppable spread of electronic publishing is going to force *all* publishers of academic material to rethink their function.

Still, I am convinced that, for many years yet, people will see the advantages of reading and studying the great classics in real, paper-based books, and that the small world of catalanophiles will continue desiring to honor the memory of Josep Maria de Casacuberta by supporting the two series which were dearest to his heart: the *Biblioteca Verdagueriana* and *Els Nostres Clàssics*.

(ebarcino@editorialbarcino.com)