



Catalan Modern
Classics 2017



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Foreword

This is an outstanding moment for Catalan literature. An exceptionally fine tradition, the seductiveness of modernity and a curiosity about other literatures are all to be found amongst its current strengths, which are further bolstered by a well-established and vibrant publishing industry and the efficient work of literary agents.

One of the goals of the Institut Ramon Llull, as the public institution responsible for broadening the reach of Catalan language and culture, is to support authors, translators, publishers and literary agents with the aim of ensuring that Catalan literature is translated, published and read abroad.

This booklet intends to open up new windows to Catalan Modern Classics. It includes the selection of twelve titles, each with a brief commentary by a contemporary author, offering proof that these classical works not only carry with them a long literary tradition, but also still resonate in today's world.

Join this voyage in time and space, from Mallorca to Tahiti, with a stop at the heart of Barcelona, among many other destinations.

Joaquim Amat-Piniella (1912–1974)

K. L. Reich

Few books evoke the pain, abuse and repression of war as profoundly as this

'*K. L. Reich* is an essential work that sheds light on how Catalan Republicans lived, indeed survived, in Nazi concentration camps. The author, however, chooses to focus on dignity and solidarity, on the possibility of freedom even in such a place as Mauthausen. Joaquim Amat-Piniella is in dialogue here with authors such as Imre Kertész, Primo Levi and Jorge Semprún, in an attempt to illuminate what we call humanity. The book compounds the moral debates that have shaped the twentieth century, transforming them into literature and experience. Emili, the protagonist, faces a world that places victims and executioners in a historical context altered by Fascism, which has truncated modernity's project of solidarity and progress, turning it, instead, into a concentration camp. Amat-Piniella describes the struggle to save one's life, which is indistinguishable from the struggle to save mankind and the future.'

Francesc Serés on *K. L. Reich*

FRANCESC SERÉS (Saidí, Aragon, 1972) has authored ten novels, including *Contes Russos* (2009; *Russian Stories*, MacLehose Press, 2013) and *La pell de la frontera* (2014). He was awarded Catalonia's National Prize for Literature in 2007, among others.



312 pp.

RIGHTS

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“The sun let loose with all its might, as if suddenly wishing to compensate for the cold of just moments before. Muscles relaxed; a pained defeat settled over the lifeless multitude.”

SELECTED WORKS

El casino dels senyors (1956) [Gentleman's Casino]

Roda de solitaries (1957) [String of Loners]

La pau a casa (1957) [Peace at Home]

K. L. Reich (1963; Club Editor, 2005)

La clau de volta (2013) [Keystone]

LATEST WORKS IN TRANSLATION

ENGLISH

K. L. Reich, tr. Marta Marín-Dòmine/Robert Finley. Waterloo, Ontario: Wilfrid Laurier University Press, 2014

GERMAN

K. L. Reich, tr. Kirsten Brandt. Vienna: Czernin Verlag, 2016

SPANISH

K. L. Reich, tr. Baltasar Porcel/Joaquim Amat-Piniella. Barcelona: Edicions 62, 2005; Libros del Asteroide, 2014



JOAQUIM AMAT-PINIELLA

(Manresa, 1912–Hospitalet de Llobregat, 1974) began writing at a very young age. The Spanish Civil War interrupted his law studies and he volunteered to fight on the Republican side. After the war, he married and exiled himself to France. German forces captured him there and sent him to the death camp at Mauthausen, where he would spend five years. *K. L. Reich* is a semi-autobiographical account of this experience. His novels were republished in 2013.

Miquel Bauçà (1940–2005)

Carrer Marsala

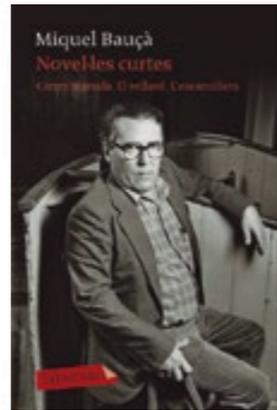
An epiphany whose sole genealogy is poetic genius, with no literary parentage or descendants

‘If you were to ask me what novel I would like to have written, I would immediately respond *Carrer Marsala*. Why? As Bauçà put it, “a writer seeks to express himself rather than simply communicate. The great writers have never felt the need to please anyone other than themselves.” Bauçà conjures a universe charged with poetic intensity about a man’s wanderings and digressions. Is it a novel? What is a novel? What is Bauçà saying? Is he speaking of the confusion of man? Of the absurd?’

I hear, in Bauçà, echoes of the J. V. Foix of *Gertrudis*. Bauçà’s writing combines radical language, fidelity to the oral tradition, and a surreal atmosphere somewhere between dream and delirium. His personal drifting and his lonely, squalid death, his sheer linguistic prowess—an undertow seemingly without constraints—and his stout prose, at once arrogant and fragile, created a unique figure and, for the reader, a ride with no safety belt.’

Josep Maria Fonalleras on *Carrer Marsala*

JOSEP MARIA FONALLERAS (Girona, 1959) is a writer who has enjoyed critical and commercial success with novels such as *August & Gustau* (2001), among others, or *Climent* (2013), for which he received the Serra d’Or Critics Award.



64 pp.

RIGHTS

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“Sometimes we run into each other by the port, and right away he offers me potato chips. He doesn’t like them, but I must admit he certainly knows how to get the most out of the abrasive sound of the cellophane wrapper.”

SELECTED WORKS

FICTION

Carrer Marsala (1985; Labutxaca, 2011)
[published in English as part of *The Siege in the Room*, 2012]

L'estuari (Edicions 62, 1990) [The Estuary]

El vellard. L'escarcerera (1992; LaButxaca, 2011)
[The Old Man. The Warden; published in English as part of *The Siege in the Room*, 2012]

POETRY

Una bella història (1962)
[A Beautiful Story]

Notes i comentaris (1975; Eliseu Climent, 2005)
[Notes and Comments]

En el feu de l'ermitage (2014) [In the Dominion of the Hermitage]

El Canvi (1998; Empúries, 2016) [The Change]

LATEST WORKS IN TRANSLATION

ENGLISH

The Siege in the Room: Three Novellas, tr. Martha Tennent. Champaign Press, IL.: Dalkey Archive, 2012

FRENCH

Rue Marsala, tr. Patrick Gifreu. Paris: Éditions de la Différence, 1991



MIQUEL BAUÇÀ

(Mallorca, 1940 – Barcelona, 2005), Catalan literature’s great maverick and recluse, experimental poet and fiction writer, began as a realist and ended as a radical stylist, iconoclast and visionary. Bauçà grew up on a farm in the squalid, post-Civil War years, studied in a religious seminary and attended university in Barcelona. His best-known work, *El Canvi* is a monumental, unclassifiable work of mixed genres organized into a dictionary.

Aurora Bertrana (1892–1974)

Oceanic Paradise

Paradisos oceànics

In a similar vein to Karen Blixen, Aurora Bertrana spins a cosmopolitan experience into fiction that is as free as it is uniquely female

‘Aurora Bertrana takes us to each of the islands she visited while living in Oceania, gifting the readers with descriptions of enchanting landscapes, diverse customs and local populations that are enriched by her exploration of the relationship between the Europeans and the natives, comparing both cultures.

She lifts the veil and makes the reader privy to her experience: everything that happens, everyone she meets, most especially the locals, the sailors and the young girls awaiting letters from California; the courtesan that shows tenderness for her fatherless children; and Marau, a haggardly queen with a touch of wildness. It is a complex universe that Bertrana is able to relate with authenticity.

Bertrana is a courageous writer; she doesn't negate the foreigner's point of view, nor hide her own prejudices. Yet she does not judge. With the eye of an anthropologist, she tries to gauge reality in order to offer it to the reader as openly and freely as possible. She does so with prose that is crisp and direct, full of color and irony.’

Maria Barbal on *Paradisos oceànics*

MARÍA BARBAL (Trempt, 1949) is a writer of adult and children's fiction, both novels and short stories. She was awarded the Creu de Sant Jordi in 2001. Her novel *Pedra de tartera* (1985, *Stone in a Landslide*, Peirene Press, 2010) has been translated into thirteen languages.



162 pp.

RIGHTS

Rata editorial
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“It is the dead of night. An oceanic night, fresh, perfumed, silent ... an island night made of coral scents, lost in the dark immensity of the Pacific, far from civilization and the white man.”

SELECTED WORKS

Paradisos oceànics
(1930; Columna; Rata editorial, 2017) [Oceanic Paradise]

Marroc sensual i fanàtic
(1936; Rata editorial, 2018) [Sensual, fanatical Morocco]

Tres presoners (1957; Club editor, 2007) [Three Prisoners]

Memòries (1973, 1975) [Memoirs]

LATEST WORKS IN TRANSLATION

SPANISH
Los paraísos oceánicos.
Barcelona: Ediciones la Tempestad, 2013



AURORA BERTRANA (Girona, 1892–Berga, 1974) was the daughter of writer Prudenci Bertrana. She began traveling at a young age, and studied music at the conservatories in Barcelona and Geneva, where she formed Europe's first jazz band composed exclusively of women. She moved with her husband to French Polynesia in 1926, where they lived for three years. She became a successful and courageous travel writer.

Blai Bonet (1926–1997)

The Sea

El mar

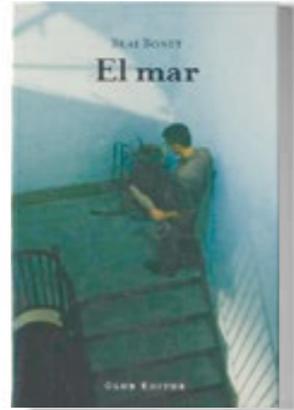
Its high voltage prose palpitates with vitality and humble grandeur

El mar is pleasure: the novel seduces and fascinates right from the start; it seizes the reader and tightens its grip, leading us to an inner world full of undercurrents, passions and quickenings, pockets of calm and ecstasy. The Sea is a luminous, potent work of literature written in innovative, abrasive prose, at turns explosive, tender and mystical, always intricate. It is storytelling that is straightforward yet filled with symbolism, forming a truly poetic whole. Thirty-two chapters in the alternating voices of the two protagonists—Manuel Tur and Andreu Ramallo—tell of life inside a tubercular sanatorium in the postwar period of the Franco dictatorship, where a group of young men survive, suffer and perish from the disease. The relationship between the two “war boys,” Tur and Ramallo, is the marrow of the story, a deep, dark and complex bond steeped in forbidden desire and religious fervor.

The high voltage prose of *El mar* palpitates with vitality and humble grandeur, creating a text in which the Catalan language swells with meaning, metaphor, sensations and illusions that radiate with relentless energy.

Biel Mesquida on *El mar*

BIEL MESQUIDA (Castellón de la Plana, 1947) is a writer and poet from Mallorca. He is the recipient of prestigious awards, including Prudenci Bertrana for *L'adolescent de sal* (1973) and Catalonia's National Prize for Literature, in 2006, for *Els detalls del món*.



256 pp.

RIGHTS

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“If you could only contemplate the unity of all things, the past and present of this world and of these handkerchiefs soaked in blood! They are a past and a present that are as tiny as the green, sullied square in the capital of a prefecture, like a narrow street, like a short, steep, stony path, like a skull.”

SELECTED WORKS

FICTION

El mar (1958; Club Editor, 2011) [The Sea]

POETRY

L'Evangeli segons un de tants (1967) [The Gospel According to One of Many]

Cant de l'arc (1979) [Song of the Arc]

DIARY

Els ulls (Diari primer) (1973) [The Eyes (First Diary)]

La mirada (Diari segon) (1975) [The Gaze (Second Diary)]

LATEST WORKS IN TRANSLATION

SPANISH

El mar, tr. Eduard Jordà. Barcelona: Club Editor, 2016

ENGLISH

The Sea, tr. Maruxa Relaño/ Martha Tennent. Champaign, IL.: Dalkey Archive Press, 2014

RUSSIAN

El Mar, tr. Marina Abràmova/Ekaterini Guixina. Moscow: Strategia, 2002

ITALIAN

Il mare, tr. Alfonsina De Benedetto. Viareggio-Lucca: Mauro Baroni Editore, 2002

FRENCH

La mer, tr. Mathilde Bensoussan. Gardonne: Éditions Fédérop, 2002

ROMANIAN

Marea, tr. Jana Balacchiu / Joan M. Ribera. Bucarest: Meronia, 2002

SERBIAN

More, tr. Aleksandar Grujicic. Belgrad: Paideia, 2003

SLOVENIAN

Morje, tr. Simona Škrabec. Ljubljana: Center za slovensko književnost, 2014

POLISH

Morze, tr. Dominik Tomaszewski. Poznan: Rebis, 2003



BLAI BONET (Santanyí, Mallorca, 1926–1997), poet and novelist known for his luminous, mordant and sensual voice preoccupied with freedom, religion and mysticism, the natural word and popular culture, came from a humble background: his father was a stable hand. He started his seminary education at the age of ten, but was forced to abandon it when he became gravely ill with tuberculosis and was confined to a sanatorium, an experience that led him to write his masterpiece *El mar*. The novel won the Joanot Martorell Prize in 1957 and was adapted into a well-received film in 2000. He received numerous awards for both his prose and his poetry, including the City of Barcelona Award (1963 and 1992).

Pere Calders (1912–1994)

Chronicles of the Hidden Truth

Cròniques de la veritat oculta

A collection of stories filled with irony and fantasy that push the limits of verisimilitude with humor and a touch of melancholy

'Unexpected Certainty. True, yet inexplicable. The Disconcerting Scenario. These are the titles of the three sections of the short story collection that I read in school; I still remember them as my first open window onto an inconceivable kind of dailiness. An open window that was unexpected, inexplicable and disconcerting, which Calders's whim conjured or caused to disappear inside my head: a gardener who finds a left hand in a yard, a killer with a guilty conscience, a land surveyor who never manages to make it back to his mobile home, however much he tries... later I would encounter a similar atmosphere in Buzzati, Calvino and Kafka, but these authors were darker, more dispirited. Calders was witty and funny, even if over the years I learned to detect a layer of melancholy, a lucid disenchantment caused by the Civil War and his exile to Mexico. For Calders, humor was both the means and the end, the best defense against a world that seemed absurd, unpredictable, inexplicable and disconcerting.'

Marina Espasa on *Cròniques de la veritat oculta*

MARINA ESPASA (Barcelona, 1973) is a novelist, television writer, cultural journalist and translator. She is the author of two novels, most recently *El dia del cèrvol*.



352 pp.

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“One morning, on rising, I found that a tree had sprouted in the middle of the dining room. [...] If this was possible, anything was possible. Understand? [...] What a mess we would be in if the dining rooms of ordinary citizens became the place for such extraordinary events!”

SELECTED WORKS

La Glòria del doctor Larén (1936; Edicions 62, 1994) [Dr. Larén's Gloria]

Cròniques de la veritat oculta (1955; Edicions 62-Educaula, 2013) [Chronicles of the Hidden Truth]

Lombra de l'atzavara (1964; Labutxaca, 2010) [The Shadow of the Agave]

Ronda naval sota la boira (1966; La Magrana, 2009) [Naval Patrol in the Fog]

Invasió subtil i altres contes (1979; Educaula, 2009) [Subtle Invasion and Other Stories]

LATEST WORKS IN TRANSLATION

GERMAN
Revolte im Dachgeschoss (Anthology), tr. GretSchibTorra. Köln:

Dumont Buchverlag, 2005

ROMANIAN
Mâine în zori, la trei (Anthology), tr. Jana Balaciu Matei. Bucarest: Meronia, 2003

SLOVENIAN
Kronike prikrite resnice, tr. Simona Škrabec. Ljubljana: Center za slovensko knjizevnost, 2002

FRENCH
Chroniques de la vérité cachée, tr. Bernard Lesfargues. Canet de Rosselló: Trabucaire, 2002
Ici repose Nevares, tr. Denis Amutio/ Robert Amutio. Montréal: Éditions Les Allusifs, 2004

RUSSIAN
Aquí descansa Nevares (Russian), tr. Elena Golubeva. Saint Petersburg: St.

Petersburg University Press, 2006

SPANISH
Aquí descansa Nevares y Gente del altiplano, tr. Josep Maria Murià. México D.F.: Fondo de Cultura Económica, 2004

Exploración de islas conocidas (Anthology), tr. Marta Noguera / Carlos Guzmán Moncada. México D.F.: Libros del Umbral, 2004)

Ronda naval bajo la niebla, tr. Carlos Guzmán Moncada / Marta Noguera Ferrer. Guadalajara: Ediciones Arlequín, 2004

Ruleta rusa y otros cuentos (Anthology), tr. Joaquín Jordà. Barcelona: Anagrama-Compactos, 2007



PERE CALDERS (Barcelona, 1912–1994), a master of the short story and author of several novels, is considered one of the greats of literature in Catalan. He studied Fine Arts and worked as a journalist and illustrator. The war diary he penned while serving in the Republican front is one of the most important literary documents to come out of the Spanish Civil War. After a stint in a concentration camp, he was exiled in Mexico for more than twenty years, where he continued to write and publish. He returned to Barcelona in 1962 and won the Sant Jordi Prize the following year for *Lombra de l'atzavara*.

Victor Català (Caterina Albert) (1869–1966)

Solitude

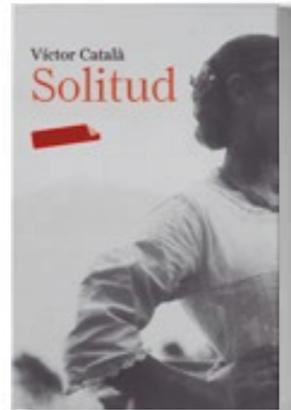
Solitud

Our own *Pedro Páramo*, one of those rare literary finds that so moves us when we first encounter it

‘Mila and her husband move into a chapel at the top of a mountain. It is March, 1904, and Caterina Albert has settled on the pen name Victor Català to publish her most important novel—*Solitud*—as a serial. I have always thought of it as our own *La femme rompue* by Simone de Beauvoir or *Pedro Páramo* by Juan Rulfo, novels that were foundational for an entire generation as well as absolute must-reads. *Solitud* was published as a serial for good reason: it is such a monumental work of literature that if it had arrived in one installment we would likely still be in awe. It came out in one volume in 1909, and we haven’t stopped reprinting it and celebrating it since. This is our book, written in a country where women have shaped literary memory at key moments for contemporary literature in Catalan. Caterina Albert is the greatest representative of this literature. And so is her protagonist, Mila, who retreats to a hermitage in the middle of the Empordà region with a man so dull it will be as if she were alone. Alone, or perhaps with her readers, who will remain at her side until she manages to find herself in the midst of this novel that is considered modernist but that I regard as radically modern. It is one of those rare literary finds that so moves us when we first encounter it. It is, without a shadow of a doubt, a classic, an essential discovery.’

Lolita Bosch on *Solitud*

LOLITA BOSCH (Barcelona, 1970), writer of adult and children’s fiction, studied philosophy and has lived in the US, India, and, for the past decade, in Mexico City. She is the author of many books, among them, the novel *Elisa Kiseljak* (2005).



400 pp.

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“As she passed, wind-stirred oaks shed the empty thimbles of their acorns, and the tiny flowering branches of rosemary bushes caught at her skirt, sprinkling her with the frost crystals that covered them.”

SELECTED WORKS

Drames rurals (1902;
Edicions 62, 2011)
[Rural Drama]

Solitud (1904-1905;
Labutxaca, 2014)
[Solitude]

Un film: 3000 metres
(1926; Club editor, 2015)
[A Film: 3000 meters]

La mare Balena (1920)
[The Mother Whale]

LATEST WORKS IN TRANSLATION

GERMAN
Solitud, tr. Petra
Zickmann. Munich:
SchirmerGraf Verlag,
2007; and Piper
Taschenbuch, 2009

Erzählungen, tr. Claudia
Kalász/ Evelyn Patz
Sievers. Hamburg:
Lehmann Verlag, 2015

DUTCH

Eenzaamheid, tr. Elly
Bovée. Amsterdam:
Thomas Rap, 2011

SPANISH

Soledad, tr. Basilio
Losada/ Lolita Bosch.
Madrid: Lengua de
Trapo, 2009

ENGLISH

Solitude, tr. David H.
Rosenthal. London &
Columbia, LA: Readers
International, 1992

FRENCH

Solitude, tr. François-
Michel Durazzo/ Marcel
Robin. Paris: Phébus,
2014

ITALIAN

Solitudine, tr. Ursula
Bedogni/ Francesco
Ardolino. Rome: Elliot,
2015



CATERINA ALBERT (L’Escala, Girona, 1869–1966) was a writer of extraordinary talent who is nevertheless not well-known. In pursuit of artistic freedom, she was forced by historical circumstance to hide behind the pen name of Victor Català. She wrote two novels and nearly one-hundred short stories. Her masterpiece of modernist literature, *Solitud*, was initially serialized in the magazine *Juventut*, where she was a contributor. An overview of her work was anthologized in 2017 under the title *De foc i de sang* [Of Fire and Blood].

Maria-Mercè Marçal (1952–1998)

The Passion According to Renée Vivien

La passió segons Renée Vivien

The story of a passionate quest to grasp, with words, the ineffable transit of a life

'*La passió segons Renée Vivien* is the story of an unarticulated scream, of an unintelligible silence translated into the foreign language of the other. A choral narrative, chimerical, ambiguous and ecstatic, written with invisible ink by an odd, motley retinue of prostitutes and bodies grown unfathomable from excess or deprivation. It is the story of a passionate quest to grasp, with words, the ineffable transit of a life: the life of the woman who, amid the translucent veils of Belle Époque Paris, for the first time since Sappho, dared to sing the love of one woman for another.

Life, however, always escapes the confines of our story, and that is why this book is, above all, the story of defeat foretold: that of a voyage with no return through the many, varied, encounters that reflected back, like a phantasmagoric echo lost to oblivion, the fleeting mirage that was Renée Vivien.'

Maria Sevilla on *La passió segons Renée Vivien*

MARIA SEVILLA (Badalona, 1990) is currently at work on her doctoral thesis on Marçal's novel *La passió segons Renée Vivien*. Sevilla's first poetry collection, *Dents de polpa* (2015), was awarded the Bernat Vidal i Tomàs prize.



400 pp.

RIGHTS

Fundació Maria-Mercè Marçal
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“Renée was one of those iconic figures that serves as a screen: everyone projects onto her their own intimate symbology and imagination. [...] But is there any other way of bringing back the dead?”

The soul's pain interrogated by the body, without possibility of reply. The pain of a lack with no bounds, ineffable... the poems, the writing, were they, then, merely imperfect translations into the language of the other?”



MARIA-MERCÈ MARÇAL (Ivardsd'Urgell, Lleida, 1952–Barcelona, 1998) was a poet of great talent, a cultural and feminist activist, the first writer in Catalan letters to touch on the theme of lesbian love. Born in Barcelona, she grew up in rural Lleida, and always kept her bond to the natural world and popular culture alive in her work. Her first poetry collection, *Cau de llunes* won the Carles Riba prize in 1976. In 1980 she became a secondary school teacher and had a daughter, Heura. The theme of pregnancy and motherhood figure prominently in her poetry, as would later be the case with lesbian love and illness. Her translations of authors such as Yourcenar, Colette and Akhmatova influenced her own writing. *La passió segons Renée Vivien* is her only novel.

SELECTED WORKS

FICTION

La passió segons Renée Vivien (1994; Labutxaca, 2007) [The Passion According to Renée Vivien]

POETRY

Cau de llunes (1977; Proa, 1998) [Moon Den]
Sal oberta (198; Edicions 62, 1998) [Open Salt]

Desglaç (1988, Raig verd, 2012) [The Thaw]

Raó del cos (2000) [The Body's Reason]

LATEST WORKS IN TRANSLATION

ENGLISH

The Body's Reason, tr. Montserrat Abelló/Noèlia Díaz Vicedo. London: Francis Boutle Publishers, 2014

FRENCH

Trois fois rebelle (Anthology), tr. Annie Bats. Paris: Éditions Bruno Doucey, 2013

Tanière de Lunes, tr. Anna Serra. Paris: Éditions Supernova, 2016

GERMAN

Tauwetter, tr. Juana Burghardt/ Tobias Burghardt. Stuttgart: Edition Delta, 2008

SPANISH

Deshielo, tr. Clara Curell. Tarragona: Igitur, 2004

Con hilos de olvido, tr. Neus Aguado. Madrid: Sabina Editorial, 2016

ITALIAN

Disgelo, tr. Maria Pertile. Ferrara: Luciana Tufani Editrice, 2007

La passione secondo Renée Vivien, tr. Brunilla Servidei. Ferrara: Luciana Tufani Editrice, 2007

SLOVENIAN

Staljeni led, tr. Simona Škrabec. Ljubljana: Zalozba Skuc, 2009

Pasijonpo Renée Vivien, tr. Simona Škrabec. Ljubljana: Zalozba Skuc, 2011

ROMANIAN

Antologie poetica (Anthology), tr. Jana Balacciu Matei. Bucarest: Meronia, 2012

Joan Perucho (1920–2003)

Natural History

Les històries naturals

Vampire novel through the lens of culture:
fantasy refracted through reason

‘How does one approach a work such as *Les històries naturals*? A first reading might lead us to view the novel as merely the transplanting of the vampire myth to Catalan lands. Both the appearance of a vampire terrorizing a small town, and the medieval noble knight Onofre de Dip turned bloodthirsty beast, bring to mind Stoker or Polidori.

Perucho, however, wishes to engage the reader’s mind. We witness a vampire hunt, yes, but the manner of the hunt owes much to the rational ability of the protagonist, Antoni de Montpalau, botanist and knight, the voice of science who seeks to shed light on the myth, yet is nevertheless swept away by it. Here we find nineteenth century drawing-room positivism, high-culture references, the dissecting of the monster, but also an open door to our irrational fears and the regression and horror of war, the whole of it interwoven with a subtle sense of humor that will test the cultural baggage of the reader. A delirium of reason, a masterclass of fantasy.’

Marc Pastor on *Les històries naturals*

MARC PASTOR (Barcelona 1977) is the author of five novels, including *La Mala Dona*. He also works in the forensic science department of the Catalan police force. His work has been translated into eight languages.



272 pp.

RIGHTS

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“The shadow would slither down the rooftops, coiling, out of sight, along the chimneys of Santa Maria de Queralt, curdling in the cold morning air. It was partial to dark mansards with sloping ceilings, to the worn, depleted wood of aerial pigeon coops. As the shadow passed, critters reared in stifled, rigid silence, searching for the farthest corner. Sapped of energy, it would uncoil from its position and, in a fine stria of fog or smoke, fly, almost invisible, to its chosen lookout. Then it would again begin to swirl around a corporal axis, with a certain apathy, a weak, deflated stamina.”

SELECTED WORKS

FICTION

Llibre de cavalleries
(1957) [Chivalric
Romance]

Les històries naturals
(1960; Edicions
62-Educaula, 2011)
[Natural History]

*Les aventures del
cavaller Kosmas* (1981)
[The Adventures of the
Knight Kosmas]

POETRY

Sota la sang (1947)
[Beneath the Blood]

Aurora per vosaltres
(1951)[Aurora to You]

El mèdium (1954)[The
Medium]

El país de les meravelles
(1956) [Wonderland]

LATEST WORKS IN TRANSLATION

ITALIAN

Le Storienaturali, tr.
Angelo Morino/ Sonia
Piloto di Castri. Milano:
Rizzoli, 1989

Il Libro de icavalieri, tr.
Patrizio Rigobon. Rome:
Biblioteca del Vascello,
1995

*Giorni di Sicilia e di
Germania*, tr. Giovanni
Miraglia. Valverde: Il
Girasole Edizione, 2003

ENGLISH

Natural History, tr.
David H. Rosenthal
(New York: Ballantine
Books; and London:
Minerva, 1990).

GERMAN

Der Nachtkauz, tr.
Sabine Ehrhart.
Frankfurt am Main:
Fischer, 1992

Ein Ritterroman, tr. Jürg
Koch. Frankfurt am
Main: Fischer, 1993

SPANISH

*Botánica oculta el falso
paracelso*. Barcelona:
Edhasa, 2003

Las historias naturales.
Barcelona: Edhasa, 2003

BULGARIAN

*Почти Природни Ис-
тории*. Sofia: Vessela
Lutskanova Publishers,
2003)



JOAN PERUCHO (Barcelona, 1920–2003) A prolific, learned and versatile poet, novelist, essayist, and art critic, lived through the Spanish Civil War and studied law at the University of Barcelona, later becoming a judge. He was a writer for the magazine *Destino*, a columnist for the newspaper *La Vanguardia*, and literary director at a publishing house. His prose is known for its cultured references and use of intertextuality. The Ramon Llull, the Sant Jordi Cross, and Catalonia’s National Prize for Literature are among the honors he was awarded.

Mercè Rodoreda (1908–1983)

A Broken Mirror

Mirall trencat

A great modern European novel in the tradition of Proust, Woolf and Mann

'*Mirall trencat* is like a lightning-struck laurel in a stately home in early twentieth-century Barcelona. It is a family saga, backlit and pink-haloed, entrails exposed. It is the story of a woman and a rat, a maid and a murder, a clot of secrets, a garden overrun with children who wreak havoc as they grow up. Like a talented spider, Mercè Rodoreda weaves an intricate mesh of words—“a novel is made of words,” she says in the extraordinary prologue. She spins webs amid flowers, in an attempt to catch that which is prone to flight. Her translucent, nearly invisible writerly stroke, iridescent at turns, allows secrets to rise to the surface of a narrative voice that palpitates like a caged beast. Captivated by a wealthy family's deepest, most intimate passions and aggressions, the reader dances barefoot on this broken mirror, and slips on his own blood—his blood that is also the blood of others. *Mirall trencat* is a masterpiece by a brilliant author.'

Martí Sales on *Mirall trencat*

MARTÍ SALES (Barcelona, 1979) is a poet and novelist, rock musician, and translator working mostly from English. He is the author of *Principi d'incertesa* (2015) and *Huckleberry Finn* (Bookthug, 2015), among others.



276 pp.

RIGHTS

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“Her spring-tender breasts, her knees, sweeter than the calyx of the honeysuckle. A desert. At the foot of the oldest tree, violets spied her. One by one she crushed them underfoot.

I will leave you rich. Everything I have will be yours. But you mustn't tell anyone, you hear? It's a secret.” She was happy to share a secret with her father. A secret: a few words spoken in hushed tones to prevent even the birds from eavesdropping.”

SELECTED WORKS

Aloma (1938; Edicions 62, 2016) [Aloma]

La Plaça del Diamant (1962; Club editor, 2016) [The Time of the Doves, and also, In Diamond Square]

El Carrer de les Camèlies (1966; Club editor, 2017) [Camellia Street]

Mirall trencat (1974; Enciclopèdia Catalana, 2008) [A Broken Mirror]

La mort i la primavera (1993, Ediciones Turner, 2009) [Death in Spring]

LATEST WORKS IN TRANSLATION

Mirall trencat has been translated into twenty languages.

ENGLISH

Death in Spring, tr. Martha Tennent. Rochester, NY: Open Letter Press, 2009

The Selected Stories of Mercè Rodoreda, tr. Martha Tennent. Rochester, NY: Open Letter Press, 2011

In Diamond Square, tr. Peter Bush. London: Virago Press, 2013

War, So Much War, tr. Martha Tennent/Maruxa Relaño. Rochester, NY: Open Letter Press, 2015

FRENCH

Tant et tant de guerre, tr. Bernard Lesfargues. Paris: Gallimard, 2008

Miroir brisé, tr. Bernard Lesfargues. Paris: Éditions Autrement, 2011

Voyages et fleurs, tr. Bernard Lesfargues. Gardonne: Éditions Fédérop, 2013

ITALIAN

Giardino sul mare, tr. Giuseppe Tavani. Rome: La Nuova Frontiera, 2010

Aloma, tr. Giuseppe Tavani. Rome: La Nuova Frontiera, 2011

Specchio infranto, tr. Giuseppe Tavani. Rome: La Nuova Frontiera, 2013

Quanta, quanta guerra, tr. Stefania Maria Ciminelli. Rome: La Nuova Frontiera, 2016

GERMAN

Der Garten über dem Meer, tr. Kirsten Brandt. Hamburg: Mare Verlag, 2014



MERCÈ RODOREDA

(Barcelona, 1908–Girona, 1983) is considered one of the most important and influential Catalan writers of the twentieth century. During the Civil War, she was exiled in France and Switzerland and worked as a seamstress as she began to write the novels and short stories that would earn her international acclaim and numerous awards. She returned to Catalonia in the 1960s. Her best-known work, the novel *La Plaça del Diamant*, has been translated into more than forty languages.

Montserrat Roig (1946–1991)

The Time of the Cherries

El temps de les cireres

A family in the waning days of the Franco regime; a privileged window onto a society that has lost all hope for a better future

‘Intimate knowledge of a historical context we have not lived through is made possible only through literature. The novel *El temps de les cireres* brings readers closer to the realities of life at the end of the Franco dictatorship, a time when the hopes of those who had fought the regime appeared to be faltering. Natàlia Miralpeix returns to Barcelona after spending time abroad. She encounters a society in flight from itself. The world of the old bourgeoisie of the Eixample neighborhood no longer exists—it has migrated uptown, where the men are preoccupied with making money and the women with losing weight, while the youth waver between historical oblivion and the unease caused by the dictatorship’s repression. It is a Barcelona where it is not easy to make love or to have an abortion. Keeping alive the belief in a better future is even harder: the long years of repression have succeeded in doing away with hope.’

Najat El Hachmi on *El temps de les cireres*

NAJAT EL HACHMI (Morocco, 1979), is the author, among others, of the novels *L’últim patriarca* (2008; *The Last Patriarch*, *Serpent’s Tail*, 2010) awarded the Ramon Llull prize for fiction and *La filla estrangera* (2015).



272 pp.

RIGHTS

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“...the people around me disgusted me, and I disgusted myself. And you know why? Because, down deep, I feared the time of the cherries might be nearing.”

SELECTED WORKS

FICTION

Ramona, adéu (1972; Edicions 62, 2009) [Goodbye, Ramona]

El temps de les cireres (1976; Edicions 62, 2016) [The Time of the Cherries]

L’hora violeta (1980; Edicions 62, 2001) [The Violet Hour]

NONFICTION

Els catalans als camps nazis (1977, Edicions 62, 2017) [Catalans in the Nazi Camps]

L’agulla daurada (1985, Labutxaca, 2010) [The Golden Needle]

LATEST WORKS IN TRANSLATION

GERMAN

Zeit der kirschen, tr. Volker Glab/ Michi

Strausfeld. Moos & Baden-Baden: Elster, 1991

Die violette Stunde, tr. Volker Glab. Munich: Goldmann, 1998

HEBREW

El cant de la joventut, tr. Itai Ron Hadar. Jerusalem: Rimonim Publishing House, 2004

ITALIAN

Amore e cenere, tr. Hado Lyria. Milano: Anabasi, 1994

La voce melodiosa, tr. Patrizio Rigobon. Bergamo: Università di Bergamo, 1997

FRENCH

Le chant de la jeunesse, tr. Marie-José Castaing. Lagrasse: Verdier, 1989

Mémoires de Barcelone, tr. Víctor Mora/ Annie Goetzinger. Sèvres: La Sirène, 1993

SPANISH

La aguja dorada. Barcelona: Planeta-Agostini, 2000

El canto de la juventud. Barcelona: El Aleph Editores, 2001

Dime que me quieres aunque sea mentira, tr. Antonia Picazo. Barcelona: Península, 2001

CHINESE

Yinghao Shijie, tr. Deming Li. Heilongjiang: Heilujiang Renmin Chu Ban She, 1996



MONSERRAT ROIG (Barcelona, 1946–1991) was born into a liberal middle-class family. In her youth, she took part in the student protests at the end of the Franco dictatorship. She studied philosophy at the University of Barcelona and later earned a doctorate. She was active in the feminist movement and gained popularity as a journalist for print and television. She wrote five novels and six books of nonfiction. Her novel *El temps de les cireres* received the Sant Jordi Prize in 1976.

Cèlia Suñol (1899–1986)

Part One

Primera part

Our very own Bartleby with touches of Juan Rulfo

‘We’ve been told that the sentimental novel reflects dependency and conservative values, is full of outmoded sentiments and stories that are bogged down by cliché. *Primera Part*, however, conveys a powerful emotional charge, a love that is absolute. It is an autobiographical novel written by a woman, and despite this, or perhaps because of it, Cèlia Suñol the author and Helena the protagonist seize upon a sense of freedom and personal autonomy. The optimism of mankind, the rebellion of women, love, illness and survival—the themes are not new, but Suñol’s lyrical prose and tenderness make this a very powerful story. Helena and Cèlia fall ill, fall in and out of love, endure relapses and melancholy, have a child and survive, and they do so hand in hand, offering us a glimpse of a nomadic existence, a real life that swims against the current and is full of a captivating romanticism. *Primera Part* is an unforgettable novel on a par with the great classics of European literature. It is time to rediscover her.’

Jenn Díaz on *Primera part*

JENN DÍAZ (Barcelona, 1988) is the author of five novels. Her first is *Belfondo* (2011), and her last, *Mare i filla* (2015).



395 pp.

RIGHTS

Adesiara
Joachim de Nys
rights@adesiaraeditorial.cat

“I look out onto the great void
within my heart ...”

SELECTED WORKS

NOVEL

Primera Part (1947;
Adesiara, 2014) [Part
One]

SHORT FICTION

*L'Home de les fires i
altres contes* (1950) [The
Man at the Fairgrounds
and Other Stories]

*El Bar; El nadal d'en
Pablo Nogales* (2016)
[The Bar; Pablo
Nogales's Christmas]



CÈLIA SUÑOL (Barcelona, 1899–1986) was born into a middle-class family that afforded her a good education. She made an early show of courage when she married her first husband, a Dane, against her family’s wishes. After his death, she faced considerable hardship before remarrying. She worked as a vacuum cleaner salesperson, an archivist, a reader for a publisher, and as secretary for the cultural department of the Catalan government. She had two children, and wrote her only novel, an autobiographical work of fiction, for them.

Llorenç Villalonga (1897–1980)

The Doll's Room

Bearn

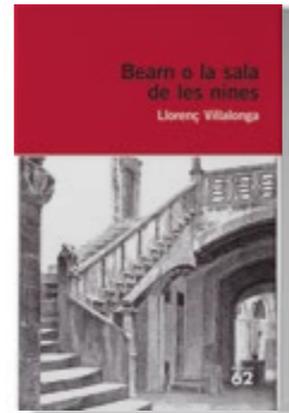
The Leopard before Lampedusa

‘The gods willed it that Llorenç Villalonga’s *Bearn* (1956) would be published before the much-celebrated *The Leopard* (1958), by Giuseppe Tomasi di Lampedusa. Had it been the other way around, many of us might have suspected plagiarism, or perhaps seen the Catalan novel as a homage that was too close to the source. What happened, instead, was a great deal more felicitous: two great writers from similar social and cultural backgrounds (Villalonga’s Mallorca and Lampedusa’s Sicily) happened to write about the same idea, evoking facts and arguments with significant parallels. The result is that we now have two magnificent novels that appear to be in dialogue with each other, shedding light on the social transformation of the islands of the western Mediterranean in a period of transition from the old regime to the twentieth century.

Bearn tells the story of Don Toni, master of the dwellings and the lands of Bearn, and of a family that belongs to a rural aristocracy mired in a slow but inexorable decline. In the contemplation of this beautiful downfall—and the attendant conflict between reason and instinct, passion and order, faith and superstition, lies and loyalty, between an old world that refuses to die and a new one that has yet to be born—we find the foundation of this moving meditation on the finiteness of all things human, revealed through the vicissitudes that befall the novel’s memorable characters. Written in masterly prose, elegant and layered, *Bearn* is without a doubt one of the great European novels of the twentieth century, yet to be discovered by many readers.’

Sebastià Alzamora on *Bearn*

SEBASTIÀ ALZAMORA (Mallorca, 1972) graduated from the Universitat de les Illes Balears with a degree in Catalan. He has authored four poetry collections and five novels. Alzamora’s novel *Crim de sang* (2012; Blood Crime, Soho Press, 2016) received the Sant Jordi Prize, among others.



428 pp.

RIGHTS

Josep Zaforteza
971 717 246

“In case you never make it to Bearn, I should tell you that it is a mountainous domain, situated near a settlement of some four-hundred souls, also known as Bearn.”



LLORENÇ VILLALONGA (Palma de Mallorca, 1897–1980) is considered one of the greats of twentieth century Catalan literature. He studied medicine, specializing in psychiatry, and worked in hospitals in Mallorca, where he grew up. But his passion was literature. His first novel, *Mort de dama* (1931) was praised but also stirred controversy for its satire of the local literati and its veiled critique of the closed mentality on the island. After the Spanish Civil War and the Second World War, Villalonga’s writerly gaze turned inward and became nostalgic and autobiographical, with Proustian echoes. His second novel, *Bearn*, went unnoticed when it first came out in 1956 in a Spanish translation, but received the Book Critics Award in 1963, after it was published in the original Catalan. It has been widely translated.

SELECTED WORKS

FICTION

Mort de dama (1931; Proa, 2009) [Death of a Lady]

Bearn (1956; La Magrana, 2014) [The Doll’s Room]

La gran batuda (1968; Club editor, 2008) [The Great Drive]

Andrea Victrix (1973; Destino, 2004) [Andrea Victrix]

Un estiu a Mallorca (1975; Club editor, 2008) [A Summer in Mallorca]

THEATER

Fedra (1932) [Phaedra]

Silvia Ocampo (1935)

Desbarats (1965) [A Whole Lot of Nonsense]

LATEST WORKS IN TRANSLATION

ENGLISH

The Doll’s Room, tr. Deborah Bonner.

Champaign, IL: Dalkey Archive Press, 2010

FRENCH

Un été à Majorque, tr. Marie-France Borot. Clermont-Ferrand: Presses Universitaires Blaise Pascal, 2008

GERMAN

Das Puppen kabinet des Senyor Bearn, tr. Jürg Koch. Munich: Piper, 2007

SLOVENIAN

Bearn alisobana porcelanastih lutk, tr. Simona Škrabec. Ljubljana: Študentska založba litera, 2012

PORTUGUESE

Bearn ou a Sala das Bonecas, tr. Elena Tanqueiro. Lisbon: Teorema, 2006

ROMANIAN

Bearn sau Cabinetul papușilor, tr. Valeriu Rusu. Ploiești: Libertas, 2001)

TAMIL

Bearn, o La sala de les nines, tr. Yuvan Chandrasekar. Nagercoil: Kalachuvadu Publications, 2015

SPANISH

Dos pastiches proustianos, tr. José Batlló. Madrid: Anagrama, 2007

La muerte de una dama, tr. Jaume Vidal Alcover. Madrid: Veintisiete Letras, 2008

DUTCH

Dood van een dame en de verleidingen, tr. Frans Oosterholt. Leiden: Menken Kasander & Wigman Uitgevers, 2016

HUNGARIAN

Mallorcai udvarházvagy a babaszoba, tr. Tomcsányi Zsuzsanna. Budapest: Harmattan Kiadó, 2014

Grants, Fellowship and Other Services

Translation Grant

Grants for the translation of Catalan literature: fiction, non-fiction, children's and YA books, poetry, theater and graphic novels.
Recipients: Publishers.

Promotion Grant

Grants to promote abroad Catalan literature (fiction, non-fiction, children's and YA books, poetry, theater and graphic novels), including participation in international literary festivals and presentations and promotional plans for new works in translation.
Recipients: Publishers, Literary Events Organizers.

Children's Illustrated Books Grant

Grants for the publication abroad of illustrated books by illustrators settled in Catalonia or Balearic Islands.
Recipients: Publishers.

Translators in Residence Grant

Grants for translators working on translations from Catalan to stay for two to six weeks in Catalonia.
Recipients: Translators.

Travel Grants for Writers

Grants for writers to finance travel costs to carry out activities, to which they have been invited.
Recipients: Writers in Catalan.

Please feel free to visit <http://www.llull.cat> to find out more about our Grants Programme.
Institut

Institut Ramon Llull Fellowship

Every year the Institut Ramon Llull (IRL) organises one fellowship targeted at international publishers and agents to take place in Barcelona.
The invited professionals have the chance to be on the ground and to acquire firsthand an in-depth perspective on the matter in order to build networks with Catalan publishers companies and literary agencies.
Travel and accommodation expenses during the fellowship will be covered by the IRL.

Presence at International Book Fairs

The IRL attends the following book fairs: London, Paris, Bologna, Warsaw, Jerusalem, Beijing, Frankfurt, Sharjah, Istanbul and Guadalajara, informing about its services and activities.

The IRL manages and organises the presence of Catalan Culture as Guest of Honour at international book fairs. Catalan Culture was Guest of Honour at Turin Book Fair (2003), Feria del libro de Guadalajara (2004), Frankfurter Buchmesse (2007), Göteborg Book Fair (2014) and Bologna Children's Books Fair (2017). As well as that, the city of Barcelona was Guest of Honour in Paris (2013) and Warsaw (2016).

Other Services

The IRL promotes networking between the international publishers and agents and the Catalan publishing sector. The members of the Literature and the Humanities Dpt. will be pleased to provide international publishing professionals with the contacts of Catalan authors, publishers or agents.

The IRL also offers information about the translation of Catalan literature through two databases:
-TRAC at the IRL website www.llull.cat/trac: to find out what works of Catalan literature have been translated.
-TRALICAT at the IRL website www.llull.cat/tralicat: to browse by language the profile and contacts of literary translators from Catalan.

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