

‘OUR ENVIRONMENT IS MODERNISING’

A *Joan Maragall Dictionary* should be written. It would contain a relatively limited number of lexemes—Fifty? Sixty?—and, in the first place, the approaches that the author himself had made to those words should be added, despite being contradictory. Then, with different typographic characters, there would be interpretations that the contributors of this volume could provide, with the point of view of readers of the 21st century.

Think of the word ‘Modernism’. If we leaf through the *Complete Works*, plenty of definitions will come out. For reasons of lexicalization, I suggest to start with one of the most direct ones:

Why use the sacred language of poetry, verse, for small realities?

The counter-reaction could not help itself from coming, and has come; Romanticism has continued its journey after being shuddered with vague presentments of the soul.

The latter, which is what characterizes the heart of the movement called modernist here, is what has sometimes given the voice of the teachers an intonation of solemnity.

The incipit of the article—we remember the title: ‘Literary emphasis’—had dramatically announced this—and would you believe it—with a splendid antinomy between content and expression: ‘Our literary generation is emphatic: it says the things with too much solemnity’. More pompous than that...

In short, we know that the entry in question would occupy, at least, four or five ‘author’ pages in our *Dictionary*; but how much space would need the person in charge for creating order, sort all out and filter it through critical reading before closing the elucidation while already thinking about the referral to the motto ‘generation’?

Maybe the dossier that Maria Planellas and Gemma Bartolí have completed for this issue of *Haidé* will be of use for this person. Because the *crux* that emerges from the contributions that we have received is the communication that other writers have maintained with Maragall—with different degrees of distance

or proximity— and the type of vertical or *inter pares* relationship that has been built. Slowly, the flower wearing the names of these author-friends on the petals opened to reveal the reciprocal ties that linked them to the base. To the extent that we have had to postpone the publication of half of the articles to the next number; because, from the initial desire of containment regarding the choice of these travelling companions, they have come to grasp the possibility of drawing a map of the protagonists of Modernism connected with all the lines and trends that covered the eclecticism of this movement.

And yet, there has been a small dark zone. Because we have to admit that the male noun *authors* we have used so far does not represent a generic and inclusive grammatical formula, but quite the opposite, and it is still hard for us to go beyond the few exceptions—Victor Catalan, *in primis*, and, Dolors Monserdà later (because the literary years are good for something)—and to open ourselves to a range of writers who were there and who deserve a positive recognition—and, why not?, also negative if necessary—of their trajectory. We have tried hard, though. And the second part of the dossier should place our intentions on record.

In the section dedicated to bibliographic studies, the article by Aitor Quiney goes beyond an analysis of an 'ideal book' and focuses on the volumes published by L'Avenç, while in the space dedicated to the 'house' of a writer, Carme Torrents accompanies us to visit the Verdaguer Museum in Folgueroles. The two articles that integrate the 'Vària' play, respectively, the interpretation of Mozart and Bach by Ors and Maragall, and the latter's influence on Joan Vinyoli.

The maragallian and prefabrian texts, if not specified otherwise, will be addressed following the edition criteria established [in this article](#). That said, due to issues of indexing and internationalization of the magazine, from this number on we will use, as a system of citations and bibliographical references, the New MLA Style with some small adaptation that we explain in the 'Rules of presentation of originals' that you will find at the end of this.

Haidé would not exist without the ideological and practical support of Dr. Glòria Casals. We dedicate this issue to her in celebration of her retirement.

Francesco Ardolino