



SO, DO I NEED TO TELL YOU HOW MUCH I LOVE THE COMMUNICATION, THE FRIENDSHIP YOU GIVE ME?

In the letter Maragall sends to Salvador Albert, this question may seem like an attempt to escape the subject or, at least, to divert the conversation, which focused on the value of the friend's book, towards an a bit more generic praise of the critique. And maybe it is. However, in the year of the publication of *Enllà*, the poet already occupies the role for which he is considered 'one of the great minds of my place and time' – as he indicates with quite a mocking tone in the 'Autobiographical Notes' from the 50s. The reputation places him at the ideal centre of a network of relationships he himself disseminates, maintains and stimulates with commendable perseverance. All of this has allowed us to split the dossier of which we are now publishing the second part – and who knows how many more we could add by optimistically looking into more philological excavation and fieldwork. Since it is true that often there is correspondence at the base – as shown by the exceptional case of Carme Karr, to which we add that of Lluís Via –, the scarcity of correspondence (Alexandre de Riquer) or its absence (Dolors Monserdà) does, in return, not imply proof of disinterest; merely other ways – intertextual, historical, etc. – need to be found that allow this communication to emerge.

Intertextuality is also discussed in 'Vària', in the discard and the collation of Maragallian quotations from the French culture. Still, to define the rewritings of our author's production, done by Màrius Torres, or the echoes and resonances found in the pictorial and literary work of Pablo Picasso, more specifically, we have to talk of hypertextuality.

Apart from the academic approaches, we would like to point out that, in this issue, poet Raquel Santanera chooses her own Joan Maragall; that we continue the paratextual inquiries into the poet's volumes published by L'Avenç; and that we approach the most recent editions with Elias Plana's artistic libretto, the print of 'The Blind Cow', translated into English by Ronald Puppò. We will approach them, we said. But this year specifically, a handful of Maragallian publications were released which we cannot forget to mention. First, the new edition of *Iphigenia in Taurida*, followed by Jaume Comellas' study *Obra i ideari poètic de Joan Maragall* and, almost at the same time, the English anthology *One day of life is life*, edited by Puppò as well as the first volume of the critical edition of the *Complete works*, also implying a milestone in the treatment of the texts. At the end of this issue, we have therefore inserted an expanded and updated version of our editorial guidelines.

And there is still one article missing in this list. I am talking about the detailed and enjoyable presentation about the Palau i Fabre Foundation sent to us by its director, Anna Maluquer. Dolça Tormo used to be

in charge of the section 'Casa museu' – with some exceptions; she asked us a few months ago to release her from her editorial responsibilities. With Dolça, and now I will oscillate between the first person singular and a dual form, we thought, organised, founded and launched the journal, and we shared the direction of *Haidé* up to issue 2, that is until she retired and left the management of the Joan Maragall Archive. Of all the memories I have, what I would like to share now is an oversight: when we presented the issue 0 of the journal, someone asked us who had come up with the initial idea—and neither of us knew the answer. The correct answer is that we had imagined it during the shared conversations in the Archive, while she was pondering on documents and I was transcribing texts. What I can sure confirm with certainty is that, without her presence, *Haidé* would not have been born. Instead, I should mention, we have reached the ninth birthday. In fact, we should call this issue 9 + 1, but we will postpone the ten-year celebration to next year – for obvious reasons. Although it may seem paradoxical, while taking off Dolça's name of the editorial committee – as she requested – we can still, with satisfaction and gratitude, dedicate this issue, which we are now releasing, to her.

Francesco Ardolino