

## “THE ONLY GLOBAL PATH IN TRUTH”

This phrase concludes the central argument of the 1906 article “Entenem-nos,” one of the most programmatic texts, within the strictly cultural sphere, written by Joan Maragall throughout his journalistic career. The initial stimulus stemmed from the public's reaction during a lecture by Jaume Brossa and a concert by Jaume Pahissa, which prompted him to reflect on the dialectic between national spirit and European (or global) art –since for Maragall they were almost synonymous– concluding with the consideration that “trying to bring the Catalan soul into Europe is very positive; but to imagine that in order to carry out this project we must deny the Catalan essence is very negative.”

Replacing four words in that article would suffice for the analysis—and even more so, the solution—to be valid in relation to our most pressing current events. The dilution of the product's characteristics—that is, “the Catalan soul”—is an absurd operation, Maragall argues; otherwise, “what will we bring to Europe?” This is a question that, *mutatis mutandis*, should be asked to many of the organizers of so many diluted representations of Catalan culture abroad through literary and bookfairs. However, it would be wise not to forget another complication: all these collective manifestations, aside from their poorly concealed effort at decatalanization, run the risk of nullifying the individual value of artistic expression or, at the very least, reducing it to a secondary role.

That said, last year's decision to publish the dossier «Vides paral·leles», featuring a comparative reading between Joan Maragall and other writers of his age with whom he had no contact (or, at least, with whom no explicit relationship could be established), manifested the intention to “internationalize” our author and, at the same time, revealed the hope of arousing interest among scholars of other literatures. The positive responses received prompted us to repeat that initiative, and this year's monograph has an even broader scope than the previous one in terms of the range of possibilities, as if it were an incipient attempt to trace, through parallels and contrasts, a “global” mapping of Maragallian themes between the late 19th and early 20<sup>th</sup> centuries. If this year's dossier exceeds its usual length, the “Vària” section also expands to include four articles. A text on the cinematic dimension of Víctor Català's novel *Un film (3000 metres)* opens a small window onto a little-known reflection by Maragall on the origins of the eighth art; on the other hand, the absence of contact—even epistolary—that seemingly separates Maragall from Josep Lluana, who is studied in another contribution, starting from the libertarian proposal for a workerist literature, is surprising. The section is enriched with a new *mise au point* on Maragall's traces in Joan Fuster's non-fiction work as well as with a reading, in English, of the immanentism of the Elogis (and their circumstances) from a theological perspective. Finally, the “Testimonis” section contains the description of a discovery that will need to be incorporated into the still incomplete catalogue of musi-

cal versions of our author's poems; the presentation of the three new volumes of the Complete Works (*Prose*); and the text read on the celebration of the Ametller Florit festival.

Just a final note: this issue does not include the section dedicated to house museums; this is simply a last-minute occurrence. The section will be reinstated in 2026 and, if possible, this omission will be addressed by including a couple of additional articles.

Francesco Ardolino