

**Elements for a history of poetry in Catalonia,** by Maria do Cebreiro Rábade Villar

This essay's aim is to study the contribution of poetry anthologies to the formation and development processes of Catalan literary identity. It offers a historical survey of anthologies in Catalonia since the second half of 19<sup>th</sup> Century to the present day, through some of its more distinctive highlights. From Antoni de Bofarull's *Los trovadors nous* (1858) to Manuel Guerrero's *Contemplacions* (2001), both ends of the studied period, poetry anthologies have contributed to produce guide lines for interpretation and transmission in Catalan culture.

**Exported hungarians,** by Enric Gallén

This essay ponders the reception at the Catalan stage, during the period between the two world wars (1918-1939), of a model of "export" theatre, represented by Hungarian playwrights such as Lóránd Orbók, László Fodór, Jenő Heltai and Lajos Zilahy.

**Translation and rewriting: about Esclansans' translations of Italian poetry,**  
by Gabriella Gavagnin

This essay analyses the translations from Italian poetry that Agustí Esclansans published in the press during the 1920s and 1930s. Starting from the detection of some methodological constants and a series of semantic and stylistic variations with regard to the original texts, it intends to show the way in which the translator's literary tastes interfere the translation act, giving as a result that translated texts present thematic and formal features and shades which bring them near to the translator's personal poetics or to the poetical references in his own tradition. Beyond the literary value of those versions, the essay intends to exemplify a translation practice which is rather common to poets-translators.

**Idealism under a magnifying glass,** by Simona Škrabec

In the novel *The Shadow of Eunuch*, Jaume Cabré portrays the life of some descendants of an old family, full of illustrious ancestors. Old uncle Maurici, a lonely and half crazy man who calls himself Maurici Without Land, is a living image of contemporary men: rootless, with a memory full of scars, however, too sharp to allow him to accept the roots of his own family, which he blames for so many disappointments. Cabré's novel unveils another terrible conclusion: people who look for their fulfilment in goals outside their own personal existence sometimes cross the red line of ethical frontiers. By putting together the great historical paradoxes of the last third of the XX century and the confused and irresolute personality of his main character, Miquel Gensana, an isolated person who has to fight alone against his own errors, Cabré skilfully succeeds in criticising the blindness that ideals can cause.

**The Catalan Revolution,** by Germà Colón

It has been stated that the international word "revolució", meaning the change of social and political structures (before it was a word belonging to astronomy), first appeared in Italian in the 17th century. This paper shows that the new meaning is documented in Catalonia in the 15th century ("Germanies!"). Perhaps the direction of the loanword was not from Italy to Catalonia, but in the opposite way.