Contents

Foreword 3

K.L. Reich, by Joaquim Amat-Pinella 4
Carrer Marsala, by Miquel Bauçà 6
Oceanic Paradise, by Aurora Bertrana 8
The Sea, by Blai Bonet 10
Chronicles of the Hidden Truth, by Pere Calders 12
Solitude, by Victor Català 14
The Passion According to Renée Vivien, by Maria Mercé Marçal 16
Natural History, by Joan Perucho 18
A Broken Mirror, by Mercè Rodoreda 20
The Times of the Cherries, by Montserrat Roig 22
Part One, by Cèlia Suñol 24
The Dolls’ Room, by Llorenç Villalonga 26

Grants, Fellowship and Other Services 28

Literature and the Humanities Team 30

Foreign Offices 31
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.
“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.”

**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.

**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* (1965; Club Editor, 2005)

*La clau de volta* (2013) [Keystone]

**LATEST WORKS IN TRANSLATION**

**ENGLISH**

K. L. Reich, tr. Marta 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

Barcelona: Edicions 62, 2005; Libros del Asteroide, 2014

**RIGHTS**

SalmaiaLit

bernat@salmaialit.com

312 pp.
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 (2005), among others, or Climent (2013), for which he received the Serra d’Or Critics Award.

“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
L’estuarí (Edicions 62, 1990) [The Estuary]

POETRY
Una bella història (1962) [A Beautiful Story]
Notes i comentaris (1975; Eliseu Climent, 2005) [Notes and Comments]
En el feu de l’ermitatge (2014) [In the Dominion of the Hermitage]
El Canvi (1998; Empúries, 2016) [The Change]

LATEST WORKS IN TRANSLATION
ENGLISH

FRENCH

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 (Tremp, 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, Peirenne Press, 2010) has been translated into thirteen languages.

“...an island night made of coral scents, lost in the dark immensity of the Pacific, far from civilization and the white man.”

SELECTION OF 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 paradisos oceánicos.
Barcelona: Ediciones la Tempestad, 2013

Maria Barbal on Oceanic Paradise

“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 (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.

RIGHTS
Rata editorial
Iolanda Bethencourt
ibethencourt@grec.cat

162 pp.

162 pp.
Blai Bonet (1926–1997)

The Sea

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 intimate. 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.
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

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]
L’ombra de l’atzavara (1964; Labuxtaca, 2010) [The Shadow of the Agave]
Ronda naval sota la boira (1966; La Magrana, 2009) [Naval Patrol in the Fog]
Invasió subit i altres contes (1979; Educaula, 2009) [Subtle Invasion and Other Stories]

LATEST WORKS IN TRANSLATION
GERMAN

ROMANIAN

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

FRENCH

ITALIAN

RUSSIAN

SPANISH


"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!"

352 pp.

RIGHTS
Grup 62-Planeta
Pilar Lafuente plafuente@planeta.es

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. 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.
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).

“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 ruraux (1902; Edicions 62, 2011) [Rural Drama]

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

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

La mare Baliensa (1920) [The Mother Whale]

LATEST WORKS IN TRANSLATION

GERMAN

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


DUTCH


SPANISH


ENGLISH


FRENCH


ITALIAN


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 Joventut, 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].
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

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 unutterable 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

SELECTED WORKS
FICTION
La passió segons Renée Vivien (1994; Labuttaca, 2007) [The Passion According to Renée Vivien]

POETRY
Cau de llunes (1977; Pros, 1998) [Moon Den]
Sal oberta (1978; Edicions 62, 1998) [Open Salt]
Desglac (1988, Raig verd, 2012) [The Thaw]
Raú del cos (2000) [The Body’s Reason]

LATEST WORKS IN TRANSLATION
ENGLISH

FRENCH

GERMAN

SPANISH
Deshielo, tr. Clara Curell. Tarragona: Igfitur, 2004

ITALIAN


SLOVENIAN

ROMANIAN

“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 Sevilla on La passió segons Renée Vivien

MARIA-MERCÈ MARÇAL (Ivarsd’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.
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

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.

SELECTED WORKS
FICTION
Libre 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 médium (1954) [The Medium]
El pais de les meravelles (1956) [Wonderland]

LATEST WORKS IN TRANSLATION
ITALIAN
Le Storienaturali, tr. Angelo Morino/ Sonia Piloto di Castri. Milano: Rizzoli, 1989

ENGLISH

GERMAN
Das Nachtkauz, tr. Sabine Elhartz. 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

RIGHTS
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.

Ute Körner Literary Agency
Sandra Rodericks
sandra.rodericks@uklitag.com

20

"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."

Les històries naturals
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.

SELECTED WORKS

Aloma (1918; 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

FRENCH

ITALIAN

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


“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.”

Mercè Rodoreda (1908–1983)
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 Patriach, Serpent’s Tail, 2010) awarded the Ramon Llull prize for fiction and La filla estrangera (2015).

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

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

ITALIAN


FRENCH

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


SPANISH

La aguja dorada. Barcelona: Planeta-Agostini, 2000


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

CHINESE

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

...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.”

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.

Rights

Casanovas & Lynch Agencia Literaria
Maria Lynch
maria@casanovaslynch.com

272 pp.

"...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.”

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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).

"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.
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 befell 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.

Llorenç Villalonga (1897–1980)

The Doll’s Room

The Leopard before Lampedusa

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. “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.”
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.

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.

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

Institut

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 organizes 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 (2015) 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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