

What are we doing in Frankfurt?

Catalan Culture
guest of honour
at the Book Fair 2007

Josep Bargalló

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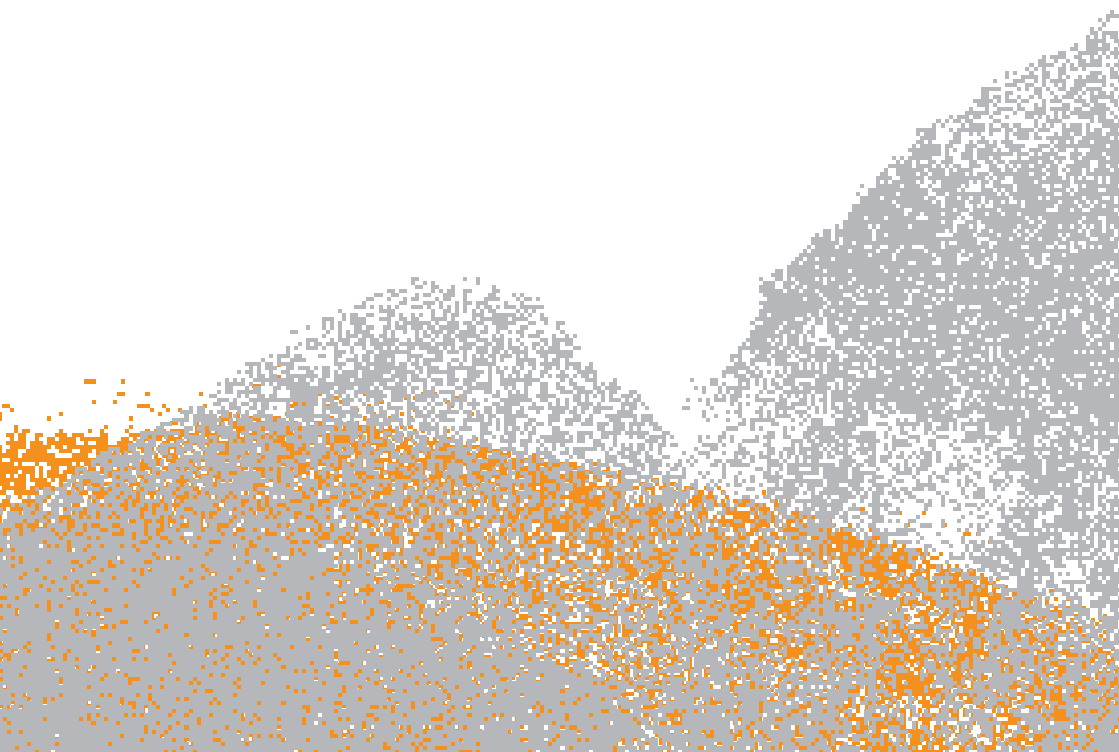
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Prologue

The guest of honour at the Frankfurt Book Fair attracts the attention of the world. This affirmation, made by my predecessor Peter Weidhaas in his memoirs, might sound arrogant, but it is not in the slightest. It is simply what we have observed over two decades of the Guest of Honour programme. What is shown and what is discussed in Frankfurt has repercussions far beyond the banks of the Rhine and the Main, and beyond Germany itself, and they are observed and listened to by both the general public and by professionals around the world.

The Guest of Honour programme at the Frankfurt Book Fair forms part, but not a routine one, of the Fair's tradition. Its importance is even greater now in the 21st century because, in this ephemeral and superficial age, it is a call to replace the superficial glance with careful observation. A period of globalization is precisely when we need people to experience cultural identity because it is the sine qua non for people to get closer to each other, understand each other, and engage in long-lasting interchange. Language, literature and the book culture are expressions of that identity and have their roots in it.

Having Catalan Culture as Guest of Honour has revealed to us some of the cultural history of a part of Europe that has al-

ways avoided looking backward, but rather has evolved, even under difficult circumstances. Modernity, dynamism and vitality are characteristics of this culture, of which we were able to see some facets in Germany a few weeks ago. At the Frankfurt Book Fair itself, as well as at other venues, we will be able to experience it as a whole, with its literature, its architecture and art, its theatre and its music.

Whatever is on view in Frankfurt also has an impact on the cultural sphere itself, since in general there are lengthy discussions and even passionate debates before the presentation. In the end, all this serves a single aim: to closely examine everything we are accustomed to, our daily routine, all the things that are taken for granted. Thus, the fact of being Guest of Honour combines inward observation with a chance to, in a way, take a parallel look at one's own culture from the outside. This second point of view brings a new self-assurance but also stirs up things that had perhaps slipped into the background. The broadly-based joint presentation by all the Catalan-speaking countries in Frankfurt is an example of this and is a model for cooperation beyond the bounds of geographical frontiers.

The idea of having a guest of honour has already been imitated by book fairs all round the world, but none can offer such a large stage as Frankfurt and nowhere else can a similar international public be found. Catalan Culture, Guest of Honour 2007 at the Frankfurt Book Fair, has devised a programme that will arouse people's curiosity, surprise them and amaze them. As far as we in the Fair are concerned, this doubly confirms that we have invited a guest to which we are delighted to be offering this platform. It is very gratifying that Catalan Culture will be enriching the Frankfurt Book Fair 2007 and we are convinced that the event will make waves which will be felt for a long time.

Juergen Boos, director of the Frankfurt Book Fair

Introduction

Much has been written and said about the presence of Catalan culture at the Frankfurt Book Fair this year, 2007, especially in the Catalan press and, through a knock-on effect, also in the Spanish and German press. Opinions have been expressed over and over again, with full knowledge of the facts or simply on the basis of hearsay. Arguments have been put forward for different options, often completely unviable or unsuitable in the context of a trade fair such as the Frankfurt Book Fair. And it has been spoken about so much for many reasons, but basically, whatever the option taken, whatever the opinion put forward, due to its exceptional nature.

Exceptional for Catalan society, for the magnificent and extraordinary international showcase provided by this invitation. And exceptional too for the Fair, as it has not been common, at least until now, for the annual guest of honour to have the characteristics of our culture.

In this preliminary period, people have often sought to compare this occasion with the fact that Catalonia was the guest country at the Guadalajara Book Fair in Mexico in 2005 and with the results obtained there. However, the fact of the matter is that, in spite of the similarities in the name, the event is not the same, nor is the type of fair really comparable, nor does the programme which has been drawn up bear any resemblance. Frankfurt has nothing to do with Guadalajara.

The project of the presence of Catalan culture as guest of honour at the Frankfurt Book Fair –the Frankfurt 2007 project– contains a dense and extensive programme as regards both time and

spaces: all year throughout Germany and other places too. This multidisciplinary and heterogeneous, diverse and plural programme, embracing every field of artistic creation and thought, is the result of concretising certain aims requiring a narrative to contextualise them and explain them. The narrative of a determined commitment to the process of international knowledge and identification of Catalan culture, of its projection abroad. Of its singularity within universality. Of its plurality, its diversity.

And of a commitment, also, in the context of the great trade book fair, to the Catalan publishing industry, its potential and its positioning in both the Spanish and the Hispano-American market, and the international market in general. A powerful industry in full expansion.

The occasion has generated so much expectancy in Catalonia –and in all the Catalan-speaking territories– that it has even produced an *ad hoc* book, half-way between a historical perspective and an instructions manual, *Guia de la Fira de Frankfurt per a catalans no del tot informats*, by the journalist and writer Sergio Vila-Sanjuán, published in mid-April on the occasion of the Saint George's festival, which means so much to Catalan publishing. An extremely interesting and entertaining work, written with full knowledge of the facts – it explains many things. And it fulfils a need, the need we have to explain, in Catalonia, what the Frankfurt Fair really is.

However, we have another, even more pressing, need, which Vila-Sanjuán was able only to note in his book: to explain what we want to do in Frankfurt. And explain it to everybody. To the Catalans, certainly, but still more so, and very specially, to all the people from all over who, for one reason or another, have something to do with the Fair.

Let us try.

Frankfurter Buchmesse: the Fair



The Frankfurter Buchmesse is, unquestionably, the most internationally renowned book fair and the one with the largest volume of industrial activity. It is the sector's major fair. It is the Messe, the Fair.

Although it is partially open to the general public, it is essentially a professional trade fair. In 2006 it had 286,000 visitors, more than 186,000 of whom were accredited, precisely, as professionals. It has over 7,200 exhibitors, from more than 100 states, and some 12,000 journalists from all over the world. It occupies five huge pavilions, each of several storeys –as well as the Forum and other common central spaces– with a surface area of nearly 185,000 square metres. Its stands contain more than 350,000 books, of which some 112,000 are new publications. Each pavilion is based on a single theme. The Fair sets aside a specific space for literature, children's and young people's literature, religion, tourism, comics, art, business publications, technical and scientific publications, second-hand books, journalism and new technologies. And at the same time it presents publishers according to their geographic origin and language. It also has an international literary agents and copyright centre, a centre for audiovisual scriptwriters and adapters, another for illustrators and photographers, one for translators and one for comic artists and scriptwriters, among others, as well as a considerable number of forums or internal fairs on education, audio-books, children's literature, science, the press, and so on. At any other time or in any other place, some of these secondary events –the Frankfurter PressMesse, the Frankfurter Antiquariatsmesse, for example– would be independent fairs of a very high standard. The reality is, therefore, overwhelming. The figures are explicit and conclusive: Frankfurt is the major international trade book fair.

It is also an event with a long history behind it. The first book "fairs" in Frankfurt are known to have been held as early as the

15th and 16th centuries, and continued into later centuries, although the present-day Fair came into existence in 1949, first as the result of a private initiative, and soon after under the organisation of the German publishers' and booksellers' association, the AuM (Ausstellungs-und Messe GmbH des Börsenvereins des Deutschen Buchhandels).

The Fair is the major business centre of the publishing industry from all over the world, both within the fairground and in the publicly advertised or discreetly arranged meetings organised afterwards by publishing houses and literary agents in the city's various establishments. However, it is also an extraordinary showcase for literary creation and thought, a unique opportunity to present the best new publications, to introduce the latest trends, the latest best-sellers and the most talented authors. A showcase to the world.

It is this due to its own characteristics and to the city hosting it. Frankfurt is a front-rank major European city, a renowned financial centre –with one of the biggest stock exchanges in Europe– and a major transport hub. And it is also, in its own right, a capital of the publishing industry. Frankfurt on the Main (Frankfurt am Main), in the *Land* of Hesse, is a city of nearly 650,000 inhabitants, part of a conurbation of some 1.5 million people and a metropolitan area (Frankfurt Rhine-Main) of some 5 million.

Its airport, a major hub, is the third biggest in Europe as far as continental flights are concerned, after London and Paris. And it also handles a considerable amount of regional traffic. There are daily flights from the major airports in the Catalan-speaking territories, such as Barcelona and Majorca, but also from some of the smaller ones, such as Girona and L'Alghero (Alghero).

In a word, the Fair is an amplifier of the first order. It is for any culture. It is, very specially, for Catalan culture.

The guests of honour

A large number of public activities are staged around the Fair –which is held from a Wednesday to a Sunday in mid-October, this year from the 9th to the 14th– both inside the extensive fair-ground and throughout the city. These activities are put on by the various different publishers, literary agents and companies present at the Fair, as well as organisations and institutions from all over the world. In all this vast programme, however, the Fair’s guest of honour has a special importance and leading role.

Every year the organisers of the Fair, the Ausstellungs- und Messe GmbH, designate a state or a culture to occupy centre stage in these activities as the guest of honour and become the programmer of this central space. At first, though, there were no guests of honour; it was the Fair itself, on an irregular basis, that scheduled a theme that became its axis – what was called “the central theme”.

1976	Latin America	1978	Children and Books
1980	Black Africa	1982	Religion
1984	Orwell 2000	1986	India

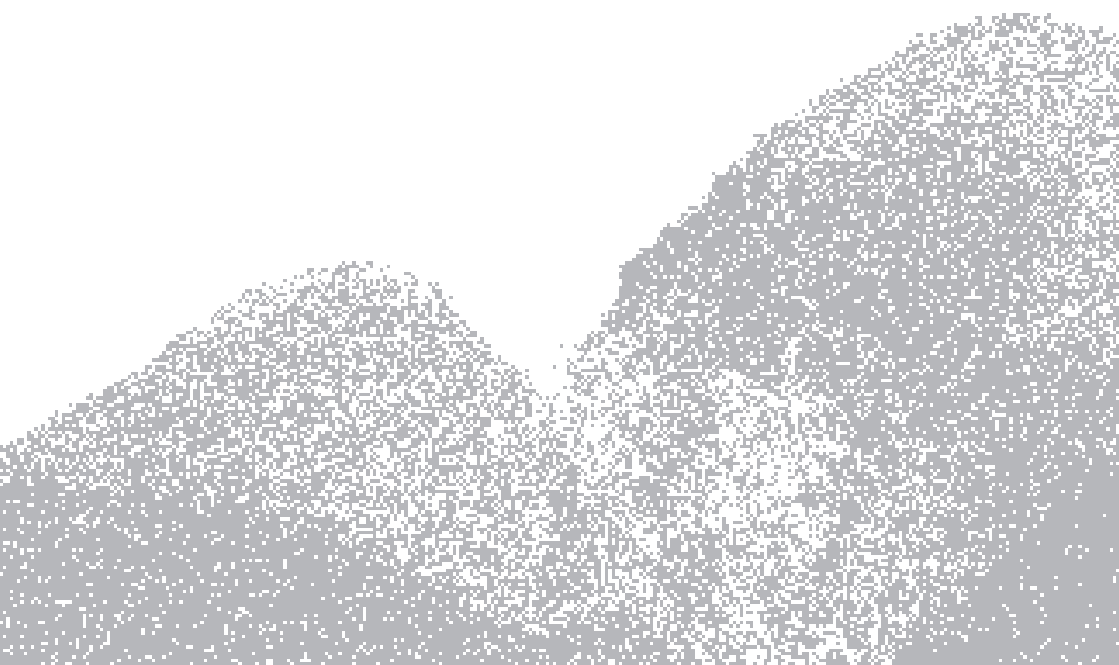
Subsequently, the AuM decided on the figure of the annual “guest of honour”, a formula which, at that time, was not very common but can now be found at many other international fairs and events of all kinds.

1988	Italy	1989	France
1990	Japan	1991	Spain
1992	Mexico	1993	Flanders and Holland
1994	Brazil	1995	Austria
1996	Ireland	1997	Portugal
1998	Switzerland	1999	Hungary

2000	Poland	2001	Sweden
2002	Lithuania	2003	Russia
2004	The Arab World	2005	Korea
2006	India	2007	Catalan Culture
2008	Turkey		

Normally, then, the guest of honour is a state. So, for example, states sharing the same language –Brazil and Portugal– and, therefore, the same literary expression, have been separate guests of honour. And occasionally an officially plurilingual state, such as Switzerland, sharing languages and literary expressions with other neighbouring states, has received this honour. On only three occasions has the honour not gone to a state, but to a cultural expression defined by its having a common language: Flanders and Holland, in 1993; the Arab world, in 2004; and Catalan culture, this year. These are obviously three different realities, but all three have geographical areas that do not coincide with any single state or political reality and at the same time are identified by this characteristic of having their own common language and its consequent literary expression.





The background features a large, abstract shape on the left side, filled with a dense pattern of small grey and orange dots. This shape tapers towards the right, creating a white triangular area. The overall composition is minimalist and modern.

Catalan Culture, the Guest of Honour

This year, 2007, the Frankfurt Fair's guest of honour is Catalan culture. Just like that: "Catalan culture". It is not Catalonia –as a Spanish autonomous community, substate government or European region– nor any other particular political reality. It is Catalan culture.

It must be borne in mind that in making this choice, the Fair's organisers have opted for a framework that is broader than that of the autonomous community of Catalonia strictly speaking and, at the same time, for a framework which, by definition, has its own specific common element: the Catalan language.

They have opted for a framework that has no fully equivalent precedent in previous guests of honour. Catalan culture extends over more than one state, like Arab culture and that produced in Netherlandic, of course, but, unlike these two, it is defined by a language –Catalan– that is not the official language of any major state. It is the official language of one small and completely sovereign state –Andorra– but most Catalan-speakers live elsewhere. Indeed, Andorra has only 77,000 inhabitants, whereas all the other territories which have Catalan as their own specific language have a total population of 13.5 million, of whom 9.5 million understand it and more than 7.5 million speak it. Catalan is, therefore, a cross-border language.

It is a European language and, like most of them, is in permanent contact with others. However, unlike the case of the majority of European languages, there has been no monolingual Catalan-speaking territory for many years; all Catalan-speakers are also speakers of another language. Mostly of Spanish, some of French and still a few of Italian (and Sardinian). Even in Andorra, where Catalan is the sole official language, it is extremely common nowadays for its inhabitants to know and regularly speak a second or third language.

The Catalan language is a very special case in the context of European languages. Given its demographic weight and its cultural use, it ought to belong to the group of the so-called majority languages – it has more speakers, a bigger presence in international university courses and is used to a greater extent on the Internet than the average of the languages in the European Union. On the other hand, due to its co-existence with languages all of which have more speakers, a greater economic weight and a clearer and indisputable official recognition –both in their respective states and in the EU itself– it is considered a minority language. And, in fact, at the present time it is not exactly either one thing or the other.

Catalan culture can contribute to Europe –and the world– as a whole a solid experience: the co-existence of languages¹ and expressions, with excellent results, based on talent, in all the arts. And the strength of this cultural drive on the basis of this particular plurality. But Catalan culture –together with those representing it institutionally– also has the obligation and responsibility to contribute to universal culture the specificity and singularity of creation in its own language. If it fails to do this –if we do not do it– no-one else will. And universal culture will lose out as a result, as it would lose one of its singularities.

Universality is precisely that: the living together of all singularities. Acceptance of the wealth represented by each and every one of its singularities.

But cultural universality is also the overcoming of the restrictions of the old political borders. And a culture such as the Catalan is a good tool for this: ours, as we have just seen, is a cross-border area.

That is why the dissemination of Catalan culture abroad must help us all to consolidate a new way of understanding European culture, the construction of a common creative area that will generate a new spirit. The spirit of a new Europe that is being

born out of its same tradition. A rich, diverse, plural tradition. A cross-border tradition. A modern tradition.

The Catalan language today

Catalan is a Romance language with over a thousand years of history and a literary output that arose, in the Medieval period, alongside the other literatures expressing themselves in the new languages emerging from the fragmentation of Latin. Philosophers such as Ramon Llull, thinkers such as Bernat Metge and Francesc Eiximenis, poets such as Ausiàs March and novelists such as Joanot Martorell (author of *Tirant lo Blanc* - The White Knight) positioned literary cultivation of the Catalan language in the front rank in Europe right from the very beginning, and did so on the basis of talent and the most dynamic creativity.

Between the 13th and 14th centuries, Ramon Llull opened up the way for the use of the new Romance languages, still alongside Latin, for thought, theology and the dissemination of science, and also for poetry and narrative. In his work in Catalan, Ramon Llull was the first author to use a Neo-Latin language to express philosophical and technical knowledge, and was the creator of literary Catalan, with a superb mastery of the language, in both prose and verse. And, with his own very eventful life and his travels, Llull also led the way in laying a bridge of dialogue between the Christian world and the Muslim world. Indeed, in his own time he was already a highly regarded author. As hap-

¹ A special case of this co-existence of Catalan with other languages is that of the Occitanian language. Occitanian is a Romance language historically spoken across a very extensive territory (including the present-day Italian region of Piedmont and the French regions of Rhône-Alpes, Auvergne, Aquitaine, Midi-Pyrénées and Provence) that possesses a historical literary tradition. Occitanian (also known as langue d'oc, Provençal, etc.) was the language of the Medieval troubadours and also the language in which Frederic Mistral, author of the long poem *Mirèio* and winner of the Nobel Prize for Literature in 1904, wrote. A variant of Occitanian, Aranese, is the language specific to a valley in the Catalan Pyrenees, La Vall d'Aran. Of La Vall's 10,000 current inhabitants, 20% use it regularly, alongside Catalan and Spanish. The Autonomy Statute of Catalonia, passed in 2006, establishes Occitanian as an official language, making Catalonia the only one of its territories where it has such status.

pens only with the “greats”, Ramon Llull is also known by the translation of his name into Latin or the language of each country: Raimundus Lullus, Raimundo Lulio, Raymond Lully, etc.

But Catalan is not just an old language with a history. It is also a living, modern, forward-looking language.

The product of the comings and goings of European history itself, and of Mediterranean history in particular, in the 21st century, Catalan is spread across various territories belonging to four different states and has close to 8 million speakers, which is considerably more than the average of the official languages of the European Union.

The territories of the Catalan language and its speakers²

<i>Territory</i>	<i>inhabitants (in thousands)</i>	<i>% that under- stand it</i>	<i>% that speak it</i>
<i>Balearic Islands</i> (Spanish autonomous community)	1,001	89	63
<i>Catalonia</i> (Spanish autonomous community)	7,134	94.5	74.5
<i>Valencian Community</i> (Spanish autonomous community)	4,806	76	53
<i>Franja d’Aragó</i> (<i>Aragon Strip</i>) (municipalities belonging to Aragon, Spanish autonomous community)	40	98.5	89

<i>Territory</i>	<i>inhabitants (in thousands)</i>	<i>% that under- stand it</i>	<i>% that speak it</i>
<i>Andorra</i> (sovereign state)	77	96	79
<i>Catalunya Nord</i> (<i>North Catalonia</i>) (Pyrénées-Orientales, a department of France)	331	63	37
<i>L'Alguer</i> (Alghero) (a municipality belonging to the Italian region of Sardinia)	43	90	61

Catalan, today, is the sole official language of Andorra (the state in the Pyrenees), and has co-official status –alongside Spanish– in the autonomous communities of Catalonia, Valencia and the Balearic Islands according to their respective autonomy statutes, which recognise their own variants of the language, and is used for public communications by Perpinyà (Perpignan) City Council (and other Catalan-speaking municipalities in the French territory known as Catalunya del Nord, or North Catalonia) and by Alguer (Alghero) Town Council (on the island of Sardinia).

² The data on inhabitants are taken from various sources. Those of the Spanish autonomous communities come from the official register at 1 January 2006 (<http://www.ine.es/inebase>). I have taken the others from various sociolinguistic censuses and surveys, from which I have also extracted all the data on speakers. These data can be found on the following official websites: <http://www.gencat.cat/presidencia/llengcat>, belonging to the Generalitat de Catalunya; <http://dgpoling.caib.es>, belonging to the the Balearic Islands' government; <http://www.cult.gva.es/polin>; belonging to the Generalitat Valenciana; <http://www.portal.aragob.es/servlet>, belonging to the government of Aragon; and <http://www.catala.ad>, belonging to the government of Andorra. The Generalitat de Catalunya website also includes data from surveys carried out in North Catalonia (within France) and L'Alguer (Alghero).

For the past two years, Catalan has also been recognised as a working language and a language for making requests in certain spheres of the European institutions, in spite of its not being an official language of any member-State. The General Affairs Council of the European Union decided, on 13 June 2005, to provide for the official use of Catalan in communications between citizens of the EU and its institutions and bodies; in oral interventions in the Council of Ministers and other institutions and bodies; and in the publication of the decisions taken by the co-decision procedure of the European Parliament and the Council. It has thus been the first language to obtain such status.

Similarly, the agreement made in 2004 between the government of Andorra and the European Community contains a mutual commitment to undertake actions for “the preservation, greater appreciation and dissemination of the Catalan language”.

A vehicular language of compulsory and post-compulsory education in the territories where it has legal official status, it has a considerable presence in universities outside of its own area. In addition to its own universities, there are Catalan language courses in the curricula of 166 universities across the world, on all five continents, with a special concentration in Europe and, to a lesser extent, in America.

Catalan is also a language that looks to the new technologies. At the beginning of 2007, Google announced an agreement with five libraries in Catalonia to digitalise and post on the Net over 300,000 book titles written in Catalan, making it the second agreement of this type involving bibliographic material in a language other than English. Likewise, since April 2006, Internet users have been able to register in the .cat domain, a generic domain (gTLD) aimed at the Catalan linguistic and cultural community which, in little over a year, has already registered more than 21,000 websites, which must be added to those already existing in Spanish State-wide domains and other generic domains (.com, .org, .net, .edu, etc.). Catalan is thus the only

language as such having an Internet domain. This is no doubt the result of its being a language that is extensively used on the Net, but not the official language of any major state with its own domain. Indeed, according to data published in 2003, at that time there were 2.926.550³ web pages in Catalan, which puts Catalan in 23th place in the Internet league table. Its position went up to 20th place if the measure used was the number of web pages compared to the number of speakers of the language.

The extent of the presence of Catalan on the Internet, and the fact that it has obtained its own domain, is doubtless the most obvious example of the paradox of its reality. Majority languages do not need a domain of their own, as they are all official languages and belong to a major state that already possesses a domain as such (.fr, .de, .es, .it, .uk, .us, etc.). Minority languages, on the other hand, those that are not official languages of any major state, do not have the economic, social or cultural strength allowing them to achieve a specific domain. This is, therefore, another example of the ongoing paradox affecting Catalan. No major state having it as an official language, but a reality powerful enough to obtain a place of its own in the global communication society with the icon of modernity.

With Catalonia being the publishing capital of the Hispanic world and Catalan having this economic and cultural weight, it should be no surprise that the figures in this field are also considerable. In 2006, in Catalonia alone, 30,709 titles were published, 10,861 of which were in Catalan. The market for books published in Catalan is that of its territories and its speakers – those nearly 8 million people–, while the market for books published in Spanish by Catalan publishing houses is, basically, in addition to its own, the Spanish market, but in many instances

³ Mas Hernandez, Jordi: *La salut del català a Internet* in www.softcatala.org

also Hispano-America. This by itself explains the ratio of 1 to 3. It also explains why the print runs are usually longer for books in Spanish, and that best-sellers are commoner among them.

Obviously, most of these ten thousand titles were originally written in Catalan, but a considerable number are translations: indeed, books published in Catalan are in 10th place in regard to translations from other languages. Catalan, then, is a majority language also as far as the reception of works originally published in other languages is concerned.

Translations into Catalan⁴

	2002	2003	2004
<i>Castilian</i>	628	756	854
<i>English</i>	493	492	456
<i>French</i>	201	197	164
<i>German</i>	99	95	95
<i>Others</i>	158	67	137
<i>Total</i>	1,579	1,607	1,706

Catalan is not, therefore, a minority language. Just as the literature, thought, creation and industry that express themselves in it are not minority phenomena. Neither on account of their historical record nor their current reality.

For all these reasons, the Catalan language and its literature are key features of the programme of Catalan culture as guest of honour at the Frankfurt Book Fair 2007. Why, without the Catalan language, would there be a territorial delimitation of Catalan culture? Without the Catalan language, would Catalan culture have its own distinctive identity? Without the Catalan language, would Catalan culture have been invited to the Fair, this year or ever?

Obviously not.

A powerful publishing industry

However, had it not had a solid and powerful publishing industry, would Catalan culture have been invited to the Frankfurt Fair? Obviously not either. Certainly not.

To be fair, we should even invert the order of these statements: it is the power of our publishing industry that opens up the way for Catalan culture to be invited, that makes this possible. And it is the existence of our language and our literary tradition that enables it to be delimited.

Without the way having been opened up already in the early years of the Fair by the Barcelona-based publisher and writer Carlos Barral, in spite of what the Franco regime did against books and culture in general, we would not be where we are today in 2007. Nor would we without the participation, years later, of many more publishers, literary agents and all those making up the powerful Catalan publishing industry as it is today. Today and as always.

The Catalan publishing industry's strength is historical and well known. Barcelona has been an international book capital since the very beginning of printing, in the 15th century, and has never ceased to be one. And it continues to be one today, although, in the context of the Spanish State⁵ –and the subsequent Hispano-American market– the Madrid-based industry

⁴ The source is the Spanish ISBN Agency, reproduced on the CD-ROM *Ed/II: 2006. El sector editorial i la indústria gràfica a Catalunya. The publishing sector and the graphic illustration in Catalonia*, published by the Catalan Institute of Cultural Industries and the Spanish Ministry of Industry, Tourism and Trade in 2006.

⁵ In speaking about the publishing industry, I shall mention only the situation in Spain. Publishing in Andorra, Perpinyà and L'Alguer is concentrated in a small number of publishing houses and the volume of their output is comparatively insignificant.

sometimes attempts to dispute its primacy in regard to certain statistics.

We must not forget that, even though they fail to throw the Catalan industry's real leadership into doubt, the statistics hide, moreover, a small pitfall: under the heading of "Madrid", the Spanish Federation of Publishing Associations lumps together the data for the publishing companies in this autonomous community with those of other autonomous communities that do not have an association of their own. And, besides Madrid, only Andalusia, the Basque Country, Catalonia, Galicia and Valencia have their own association. This means that, whereas we have specific data for Catalonia and Valencia, we do not know those for the Balearic Islands, as these are included in those for Madrid, which consequently end up being higher than they really are.

Barcelona –and, therefore, Catalonia– is still the undisputed capital of the Spanish publishing industry and, especially, the motor of its private sector. This is corroborated by the data of the Estudio de Comercio Interior del Libro 2005⁶:

Details of the Spanish book trade by territorial associations (2005)

	<i>Titles</i>	<i>Titles, literature</i>	<i>Copies (in 000s)</i>	<i>Copies literature (in 000s)</i>	<i>Turnover (millions€)</i>
<i>Total</i>	69,598	14,208	321,489	99,156	2,933.2
<i>Catalonia</i>	30,708	8,456	165,987	64,962	1,569.3
<i>Valencia</i>	2,352	310	3,762	599	30.3
<i>Madrid</i>	28,914	4,405	136,433	31,911	1,183.6
<i>Basque Country</i>	3,059	273	6,633	274	81.1
<i>Andalusia</i>	2,934	514	5,232	1,048	46.1
<i>Galicia</i>	1,626	252	3,421	361	22.6

The Catalan publishing industry's leadership in the Spanish context is obvious and indisputable. It is the leader in all fields and all subjects, from the number of titles and number of copies published to such a significant statistic as turnover.

Indeed, to be exact, it is the leader in almost every statistic, except in the case of school and university textbooks, where the lead is held by the companies belonging to the Madrid association. In the other fields, the Catalan industry is even in certain instances completely hegemonic.

The Catalan publishing industry's share of turnover in the Spanish trade by subjects (2005)

<i>Subject</i>	<i>Percentage Catalonia/Spain</i>
Overall	53.5%
Literature	81.5%
Children and young people	58%
School books	27%
University books	30%
Practical books	58%
General popularisation	55%
Dictionaries and encyclopaedias	80%
Comics	97%
Others	58%

In other words, whereas Madrid produces the bulk of the publications that, in one way or another, require permanent contact with the Spanish central administration –essentially school and

⁶ This is an annual survey commissioned by the Federación de Gremios de Editores de España (Spanish Federation of Publishing Associations) and carried out by PRECISA RESEARCH. It can be found on the Federation's website at <http://www.federacioneditores.org>.

university textbooks– Catalonia accounts for the bulk of publications that depend exclusively on the market. And, in this field, primacy in the publication of literary creation is symptomatic and significant. That is why events such as the Frankfurt Fair are excellent opportunities to bolster the strength of the industry's business fabric.

If we look at another type of statistics, those for foreign trade, the leading role of the Catalan industry is equally obvious, as it accounts for more than 50% of the sector's exports. That is to say, over half, in spite of the fact that the Catalan association is just one of the six existing in Spain. In this regard – the internationalisation of our publishing industry– the Latin American market is fundamental at the present time as far as both exports and the presence of the subsidiaries and affiliate companies of Catalan publishing houses in those countries are concerned.

The book trade in Latin America (2005)

Publishers based in Brazil	20%
Publishers based in Spain	30% (50% published in Catalonia)
Publishers based in rest of Latin America	30% (15%, Catalan subsidiaries and affiliated companies)
Publishers based in rest of world	20%

Some 18% of the Latin American market is therefore, in one way or another, in the hands of Catalan publishers. Or, to put it another way, nearly one in five books sold in the southern half of the American continent is produced by a Catalan publishing house or one of its subsidiaries.

The internationalisation of our industry, however, goes well be-

yond the market of Spanish-speaking countries and extends all over, consolidating and enlarging the sector's power.

Countries receiving exports from Catalan publishers (2004)

<i>Country</i>	<i>Exports (in 000s of €)</i>	<i>% of total</i>
Mexico	37,287	32.10
Portugal	14,373	12.38
United Kingdom	12,594	10.85
Argentina	6,816	5.85
Columbia	5,048	4.35
USA	4,740	4.10
Italy	4,600	3.96
Chile	3,264	2.80
Venezuela	3,203	2.75
El Salvador	2,913	2.50
Ecuador	2,786	2.40
Guatemala	2,412	2.08
Germany	1,854	1.60
Peru	1,812	1.55
Rest of Latin America	8,294	7.15
Rest of EU	2,899	2.50
Rest of world	1,251	1.08

Book exports by Catalan publishing companies in 2004 were worth 116,146 million euros, with 63.57% coming from Latin America and 31.27% from the European Union. It is precisely the sustained and sizeable increase in exports to the European Union over the past few years (up by 33.60% between 2003 and 2004) which has enabled our industry to reduce its relative dependence on exports to Latin America and, in consequence, diversify its international business.

In addition to the export of books in Spanish to the area where this language is spoken and the broad market of readers in this language, exports of children's books, illustrated books, reference books and, increasingly, the sale of publishing projects and services for other markets have also been growing.

Another important feature of this process is the conversion of traditional Catalan publishing houses into multinationals with a presence in various markets through their own subsidiaries and affiliate companies.

Countries with subsidiaries/affiliate companies of the Catalan publishing industry (2007)

<i>Country</i>	<i>Subsidiaries /affiliates</i>	<i>Country</i>	<i>Subsidiaries /affiliates</i>
Argentina	17	Italy	2
Bolivia	1	Japan	1
Brazil	6	Mexico	27
Chile	8	Nicaragua	1
China	1	Panama	2
Columbia	9	Paraguay	1
Costa Rica	1	Peru	2
Ecuador	2	Poland	1
El Salvador	1	Portugal	7
France	4	Puerto Rico	1
Guatemala	1	United Kingdom	1
Holland	1	Uruguay	6
Honduras	1	USA and Canada	9
Hungary	1	Venezuela	6

A solid, powerful industry with a tradition and a future. Which has a presence in all subjects and also has the virtue of publishing books in the two languages of the society in which it is based, even though its market is much wider. Indeed, Spanish

is the language that provides our industry with a secure and assured presence in the international marketplace, while Catalan gives it its singularity, as well as a diversification that enhances its economic potential.

Thus, with the mergers and takeovers of the past few years (in 2004, 72.5% of Catalan publishers were part of a holding company), most of the publishing houses in Catalonia –which is where the biggest part of the industry is concentrated– have different imprints for different subjects, of course, but also different imprints for publications in Spanish and publications in Catalan. The co-existence of the two languages is, again, an added value.

Indeed, the leading role of the publishing industry of Catalonia is based on publications in Castilian –with a much bigger market than Catalan, of course– but it is the value added of publishing in Catalan that fully rounds out its profile.

Industrial data for publishers based in Catalonia (2005)⁷

Companies	260
Jobs	6,393
Titles published	30,708
Titles published, literature	8,456
Titles published in Catalan	10,861
Titles published, literature in Catalan*	1,026
Copies published (in 000s)	165,988
Copies published, literature (in 000s)	64,962

⁷ The data given here are for 2005 and are taken from the above-mentioned survey *Comercio interior del Libro en España 2005*. Figures marked with an asterisk are for 2004 and come from the already cited CD-ROM *Ed/l: 2006. El sector editorial i la indústria gràfica a Catalunya. The publishing sector and the graphic illustration in Catalonia*. Figures marked with a double asterisk are for 2007 and were supplied by the Gremi d'Editors de Catalunya (Catalan Publishers' Association). When I have referred to (2004), (2005) and (2007) in previous tables, I have used these same sources.

Industrial data for publishers based in Catalonia (2005)⁷

Copies published in Catalan (in 000s)*	24,226
Back catalogue titles	136,556
Literature catalogue titles	38,889
Catalogue titles in Catalan*	46,435
Total turnover (in millions of €)	1,569
Countries with subsidiaries of Catalan companies**	28
Catalan companies with subsidiaries abroad**	25

The strong Catalan publishing industry has essential organisational and disseminating tools in its well-established trade associations: the Gremi d'Editors de Catalunya (Publishers' Association of Catalonia) and the Associació d'Editors en Llengua Catalana (Association of Publishers in the Catalan Language). The organisation of the 25th Congress of the International Publishers' Association, the proclamation of 23 April as World Book Day –spreading the Catalan tradition all over the world– and the work leading up to Catalan culture being invited to the Guadalajara and Frankfurt international book fairs, are examples of this strength that have had public repercussions, but behind them lies constant work in the field of training and the development of a fabric of international contacts and relations with a view to repositioning Barcelona and Catalonia as an essential reference point for the sector all over world.

Besides the strength of our publishing industry, we cannot forget Catalonia's leading role in the sphere of illustration. Graphic illustration –in the book field and in the press, in advertising and comics, animated cartoons and packaging, infography and music videos– is the primary professional activity of nearly 1,500 people. Catalonia has the largest concentration of illustrators in Spain and one of the biggest in Europe, and they will also have a space for publicising and promoting their work at the Fair.

For all these reasons, a good part of the guest culture pro-

gramme leading up to the Fair has focused on a series of grants to the publishing industry for participation in various international fairs and actions designed to facilitate exchanges and professionalise and improve the industry. These actions, which have been led by the Gremi and the Associació, have been directly supported by the Catalan Institute of Cultural Industries and the Spanish Ministry of Industry, Trade and Tourism.

Without a powerful publishing industry such as ours is, nobody would have thought of inviting Catalan culture to an eminently professional fair. Without a publishing industry of its own, with an international scope and impact, no fair of the size of Frankfurt would have agreed to designate a culture such as Catalan culture as guest of honour. But if there were no language of its own allowing Catalan culture to be defined differently from the others, the industry would not have its own framework which also defines it differently. Thus, Milan also has a very big publishing industry and so does New York –very much so–, but it would be surprising to see their respective regions invited independently to an event of this kind. Indeed, it is not that it would be surprising; it is unthinkable. The industries of Milan and New York do not function in a delimited context with their own culture, different from that of Rome or San Francisco.

This is another of our paradoxes and another way of approaching the singular contribution we can make to universal culture.

An overview of Catalan culture

Frankfurt is a trade fair, the annual centre of the book world. That is why the publishing industry and its literary expression are its undisputed stars. They are and so they should be. However, the organisers of the guest culture have an added responsibility: to offer an overview of the historical heritage and

contemporary creativity in their territory; to explain their culture in its totality.

Indeed, the central exhibition presenting Catalan culture as the guest culture, which can be seen at the Fair's Forum from 9 to 14 October, combines all three views. Technically produced by the Barcelona Centre for Contemporary Culture and under the specific curatorship of external specialists, the exhibition, with the classical format of display cabinets and the most modern multimedia appliances, presents three lines of discourse: the history of Catalan publishing; a thousand years of the Catalan language and 800 years of Catalan literature; and Catalan culture today. These are also the three common threads running through the entire Frankfurt 2007 project. And the nexus structuring our parallel programme, which will mainly take place outside the Fair in museums, theatres, auditoria and other spaces in the city. A chance to show the cultural wealth of the territories where Catalan is spoken.

Our territories contain an extensive material and non-material heritage, their own contribution to world heritage. A cross-border contribution having more than one common link, going beyond the language.

World Heritage is a plan for protecting the world's cultural and natural goods put forward by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) through the Convention concerning the Protection of the World Cultural and Natural Heritage which was adopted in 1972. It is also known by other names such as World Heritage of Humankind, Common Heritage of Humankind, Cultural Heritage of Humankind (in the case of cultural goods) and Natural Heritage of Humankind (in regard to natural goods). By the end of 2006, World Heritage comprised 830 items, of which 644 were cultural, 162 natural and 24 mixed.

Some of these heritage sites are situated in the different Cata-

lan-speaking territories. Roughly from north to south, the cave art of the Mediterranean arc of the Iberian Peninsula, which is shared. In Andorra, the landscape of the Madfriú-Perafita-Claror valley. In Catalonia, a broad and diverse catalogue comprising works by Antoni Gaudí (Güell Park, Güell Palace, Casa Milà, the Sagrada Família, Casa Vicens and Casa Batlló, in Barcelona, and Colònia Güell, in Santa Coloma de Cervelló), works by Lluís Domènech i Montaner (the Palau de la Música Catalana and Sant Pau Hospital in Barcelona), Poblet Monastery, the Romanesque churches of Vall de Boí and the diverse set of archaeological Roman remains of Tarraco (in Tarragona). In the Balearic Islands, the biodiversity and cultural heritage of Eivissa (Ibiza). In the Valencian Country, La Llotja de la Seda (the former silk exchange, in Valencia) and the Elx (Elche) palm grove.

We ought to add the Masterpieces of the Oral and Intangible Heritage of Humanity. Of the 90 the UNESCO has proclaimed across the world since 2001, there are two in our territories: the Patum de Berga, at the foot of the Catalan Pyrenees, and the Elx Mystery, in the autonomous community of Valencia.

Whether or not its contents is listed in a world catalogue, our material heritage is varied: the imprint left by the Phoenicians, Greeks and Romans; all Romanesque art; Gothic art; the Renaissance; Baroque; etc. And so is our non-material heritage: the traces of medieval spectacularity in the songs of the Sibyl in Perpinyà (Perpignan) and Majorca, the Death Procession in Verges, the Corpus Christi in Valencia, etc. And the richness of popular and festive culture: the human castles which originated in Catalonia and have now spread to Majorca and North Catalonia; the popular dances and songs found all over, from L'Alguer (Alghero) and throughout the Balearic Islands to the mainland; festivals with fire and fireworks, in all their variations; and so on.

However, as happens with our language, literature and publishing industry, our heritage is not just historical or traditional. Our modern and contemporary heritage has been, and continues to be, far-ranging, rich and highly creative too. And, in the face of an infinite number of possibilities to choose from, we have opted in fact to highlight this modernity, to present, in the main, our contemporaneity. To offer a multiple view of a culture that is dynamic, in a non-stop process of innovation and evolution. One that turns outward towards the world, certainly. And that opens itself up to the world, too. Avidly, eagerly, with relish.

The Art Nouveau movement –known in Catalonia as *Modernisme*– of the late 19th and early 20th century, a period of economic and demographic expansion, was a magnificent example of this will to innovate and open itself up that determines our culture. *Modernisme* presented itself, right from the very beginning, as an all-round, social art attaching special importance to the decorative arts and becoming the most brilliant artistic movement of its time. Antoni Gaudí, its most outstanding and internationally renowned figure, transcends the boundaries of the movement due to his extraordinary personality. Other outstanding architects of this period included Lluís Domènech i Montaner, Josep M. Jujol, Cèsar Martinell and Josep Puig i Cadafalch. Between them all they turned Barcelona into the European capital of Art Nouveau architecture, certainly, but they also spread their works to the north and the south, flooding our territories with the new art.

Since the brilliant explosion of *Modernisme*, the various new architectural movements have had creators of the first international rank in our territories: Josep Lluís Sert, Josep Antoni Coderch, Oriol Bohigas, Ricard Bofill, Oscar Tusquets and many others. Enric Miralles and Santiago Calatrava have built works all over the world, including such emblematic projects as the seat of the Scottish parliament in Edinburgh designed by Miralles and the railway stations Calatrava has erected in various European and American cities, as well as the City of the Arts and Sciences in Valencia. And, beginning with the mod-

ernisation that came with the 1992 Olympic Games, Barcelona has been marked by the stamp of architects of worldwide importance: Arata Isozaki (Palau Sant Jordi), Norman Foster (Collserola communications tower), Frank O. Gehry (the Fish sculpture), Santiago Calatrava (Montjuïc communications tower), Peter Eisenman (the Olympic Village, and La Draga Park in Banyoles), Richard Meyer (Barcelona Museum of Contemporary Art), Herzog and De Meuron (the Fòrum building), Jean Nouvel (Agbar tower), etc. The architectural process heading towards the Catalonia of the future is also being conceived with an international accent: Toyo Ito is working on the project of enlarging the Fira de Barcelona Montjuïc-2 fairground; Zaha Hadid is going to build the Spiralling Tower, the future university campus in the Besòs district; David Chipperfield has designed the City of Justice in L'Hospitalet de Llobregat; and Dominique Perrault has planned Badalona's sports complex.

And, alongside the architecture, our plastic and visual arts – from painting and sculpture to design– also saw their first renewed explosion with *Modernisme* and have not stopped providing us with talent and creativity since then. Painting has possibly been the best standard-bearer with Ramon Casas, Santiago Rusiñol and Isidre Nonell, among many others during the early years, and then Salvador Dalí, the young Picasso, Joan Miró, Antoni Tàpies, Joan Guinovart, Hernández Pijoan, Modest Cuixart, Antoni Clavé, Antoni Miró, etc. These are names and careers widely acclaimed all over the world; they are synonymous with talent and put our pictorial tradition in a leading position in modern and contemporary art. The world's major capitals put on retrospective exhibitions of their work year after year and they are part of the collections of the principal museums and art galleries. Renovation in this field is assured. The international recognition of Miquel Barceló –highlighted by his work in Palma cathedral– is the paradigm of the impact and the excellence of the most recent generations. Catalan sculpture

has also produced distinguished creators. We might pick out Juli Gonzàlez, who made the emblematic *Montserrat*, the fighting peasant woman displayed in the Spanish Republic's pavilion in Paris beside Picasso's *Guernica*.

Catalan symphonic music has also had great composers and performers with an acclaimed international career. Felip Pedrell was the great renovator of Catalan music and became the master of composers belonging to musical *Modernisme* such as Enric Granados and Isaac Albéniz, the avant-garde Robert Gerhard, and Enric Morera, a creator of operas and *sardanes*, the traditional dance of Catalonia. In the late 19th century, popular music was given a great boost by Anselm Clavé, who introduced choral singing to the Iberian Peninsula. In this connection, we must also mention the work done by Lluís Millet and the Orfeó Català.

The universal Catalan in the field of 20th century music was Pau Casals. His performances marked a watershed in cello playing with the introduction of various innovations that were then taken up by others. As a complement to his virtuosity, Casals' stance throughout his life was one of absolute commitment to peace and freedom. An example of this personal legacy is his *Hymn to the United Nations*. Other outstanding performers during the first half of the 20th century were Eduard Toldrà, Alícia de Larrocha and Leonora Milà, who took Catalan and Spanish music to the world's main concert halls during the Franco dictatorship. In the field of composition, the extensive work of composers such as Frederic Mompou –who since 2003 has had a chair named after him at the Graduate Center of the City University of New York–, Xavier Montsalvatge and his contemporaries Joaquim Homs, Josep Maria Mestres Quadreny and Joan Guinjoan, also deserve to be mentioned. And so too does the avant-garde expressive explosion contributed by the pianist Carles Santos.

After the Pau Casals Orchestra, Eduard Toldrà founded the Municipal Orchestra, the embryo of subsequent formations with different names: the City of Barcelona Orchestra, and the Bar-

celona and Catalan National Symphony Orchestra. Antoni Ros Marbà, a student of Toldrà's, ensured, with his teaching, that there would be others to follow him and today there is a list of Catalan orchestra conductors who are highly thought of on the international scene. Salvador Mas, Edmon Colomer, Josep Pons and Ernest Martínez Izquierdo are the most significant names engaging in what we might regard as a faithful, yet open, Mediterranean, interpretation of the great repertoire.

Catalan culture has made a major contribution to the world of opera since the beginning of the 20th century with internationally renowned performers such as Francesc Viñas, a tenor who enjoyed great success wherever he went singing Wagner, and Maria Barrientos, a light soprano and singer of lieder who performed in the foremost European and American theatres. Throughout the century and right up to the present day, the tenors Jaume Aragall and Josep Carreras, the baritone Joan Pons and the sopranos Victòria dels Àngels and Montserrat Caballé have delighted the world with their voices. One of the most special figures of Catalan music is Jordi Savall who for over thirty years has devoted himself to recovering, researching and disseminating ancient and Baroque music to different audiences around the world.

As far as music with jazz roots is concerned, the world-famous Xavier Cugat and his orchestra, and the great pianist Tete Montoliu, both now dead, are two names that stand out. Flamenco is part of Catalan music culture with outstanding figures such as the historical *bailaora* (dancer) Carmen Amaya and singers such as Juan Rafael Cortés Santiago *Duquende* and other younger performers. At the height of the dictatorship in the 1950s, our culture developed a popular musical style of its own known as *rumba catalana*, or Catalan rumba, which arose among the gypsy families in the Barcelona district of Gràcia and has ended up by becoming one of the main bases of the cross-over music

which since the 1990s has made Barcelona a meeting point for performers from all over the world.

In the 1960s the *chanson d'auteur*, known at the time as protest songs, flourished with the movement of singer-songwriters who sang in Catalan, a language forbidden by the Franco dictatorship. Some of those names still keep up an enviable career with a recognised international presence. This is the case of Raimon, Lluís Llach, Joan Manuel Serrat and Maria del Mar Bonet. The singer-songwriter tradition in Catalan has continued with later generations who have also evolved towards rock, pop, various kinds of world music, electronic music and still others styles.

The Catalan stage also came of age with *Modernisme*. Playwrights such as Àngel Guimerà, in the late 19th and early 20th century, took advantage of Barcelona's fame to get their quality plays put on in the international circuits. Guimerà's most famous piece, *Terra baixa*, was translated into several languages –including German–, made into an opera and adapted for the cinema more than once. Santiago Rusiñol and Josep Maria de Sagarra were two very different, but equally successful, playwrights, while actresses such as Margarida Xirgu became real stars, even in Latin America. However, as with all the arts in which language and ideological content played a part, the Franco regime put a stop to this tradition. Gradually, however, the Catalan stage recovered and since the final decades of the last century several Catalan companies have become a byword for top quality modern theatre: Comediants, Dagoll-Dagom, La Fura dels Baus, Joglars, etc. Directors such as Calixto Bieito and Josep Maria Flotats are also well known on the international scene. *Théâtre d'auteur* is being promoted in several drama centres, especially in Barcelona and Valencia, and these are being joined by new ones, such as those recently set up in Reus, Girona, Perpinyà and Andorra. The play *El mètode Grönholm* (The Grönholm Method) by Jordi Galceran, which emerged from a contemporary text creation project at the National Thea-

tre of Catalonia, has been translated into quite a number of languages and performed in many countries, and has also been made into a film.

The pioneer of cinema in Catalonia, who has also gone down in history as the founder of Spanish cinematography, was Fructuós Gelabert, film-maker, inventor and designer of the first film studios in Spain. In 1897 he shot the first fiction film in Spain, *Riña de café*. By 1914 Barcelona was already the centre of the Spanish film industry as regards both production and distribution, and one of the cities with the most cinemas –over 100– in the world. As a consequence of the Civil War, in 1939 a large part of the film-makers went into exile and the remainder had to survive in the midst of the virtual disappearance of cinema in the Catalan-speaking territories. During the post-war period it was Ignacio F. Iquino who stood out on account of his strength of will to continue the film industry. In 1952, Iquino met the challenge by showing *El Judes*, the first film in Catalan during the Franco dictatorship, although it was banned the very day of its premiere. Later names are Francesc Rovira Beleta, Vicente Aranda, Pere Portabella, Gonzalo Suárez, Antoni Ribas, Jaime Camino, Francesc Bellmunt, etc. A major international impact as far as prizes and the screening of their films are concerned has recently been obtained by Bigas Luna, Ventura Pons, Rosa Vergés and Isabel Coixet. Catalan cinematography entered the 21st century with Barcelona as an active production centre. In 2004, a total of 106 films produced in Catalonia were shown at film festivals around the world.

Dance (with contemporary companies such as those of Sol Picó and Gelabert-Azzopardi), circus (from the tradition of the Raluy to the innovation of Circ Cric), photography (with names that are by now classics, such as Agustí Centelles and Català-Roca) and multimedia creation (diverse and young) are also, today, fields of production with an international impact. The scientific research

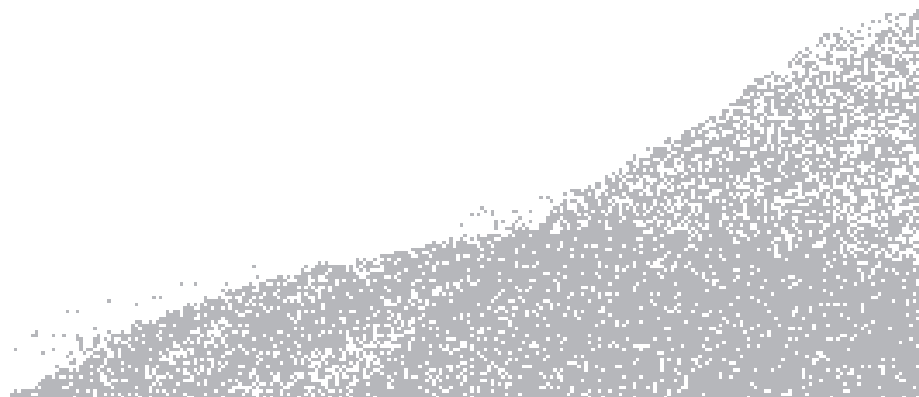
carried out at the research centres and universities in the Catalan-speaking territories and by our scientists in such centres all over the world, especially in the spheres of biomedicine and nanotechnology, has also achieved an international reputation.


The same thing applies to gastronomy. For several years now, Catalan *nouvelle cuisine*, full of innovation, though always based on its own age-old Mediterranean culinary tradition, has been acknowledged as one of the contemporary cuisines of the greatest excellence and highest standard. Ferran Adrià, Carme Ruscalleda, Santi Santamaria, the Roca brothers, Sergi Arola and others have led the renovation of our cookery and brought us a host of Michelin stars and all sorts of prizes.

This has been an overview –necessarily rushed and condensed, with too many names to mention and too little space in which to do so– of our modern and contemporary culture, of cultural creation in our territories since the end of the 19th century. And this is, in one way or another, the overview of modern and contemporary Catalan culture that we shall be presenting in Frankfurt and, to a lesser extent, in other German cities.

This is the art we shall be exhibiting. The architecture we shall be displaying. The theatre we shall be putting on there. The music we shall be bringing. The cinema we shall be showing. The dance we shall be fetching to be performed. Even the gastronomy we shall be inviting people to try.

Simply, an overview of our culture. To help people gain a better understanding of our singularity. Or rather, to exhibit what we have contributed and continue to contribute to universality.





A Singular and Universal Culture

Frankfurt 2007 is a good opportunity to highlight the importance of the Catalan publishing industry, its leading role in Spain and its process of internationalisation. At the same time, it is a magnificent opportunity to bring into prominence what identifies Catalan culture within global culture: the Catalan language and its creative expressions. In other words, it is a great opportunity to give a fresh boost to awareness of the Catalan language and its literature abroad, but also to spread knowledge of the plural reality and artistic creation in the territories where it is spoken, in regard to both its historical tradition and its most contemporary modernity. And also to enhance the identification of many creators who have already gained undisputed personal recognition on an international level as belonging to Catalan culture.

Catalan culture is well known across the world, but very often it is not recognised as such. Many of its exponents are well known, but are not usually identified as Catalans. Without going beyond the last hundred years, painters such as Joan Miró, Salvador Dalí, Antoni Tàpies and Miquel Barceló, architects such as Antoni Gaudí, Josep Lluís Sert, Enric Miralles and Santiago Calatrava, musicians such as Pau Casals and Alícia de la Rocha, lyrical singers such as Josep Carreras, Montserrat Caballé, Victòria dels Àngels, Jaume Aragall and Joan Pons, are world-famous, in spite of the fact that people are unaware that they are Catalan. This is the task of culturally identifying our creators, of internationalising our historical, modern and contemporary creativity.

The Fair is a magnificent opportunity for carrying out this task. And, since it is essentially a trade fair, it is also a magnificent opportunity for taking the internationalisation of our publishing industry, which already occupies a good position in the markets, and the mechanisms of commercial interconnection, even further; for consolidating its leading role in Lat-

in America and underlining and expanding its influence in the European context.

And it is a good opportunity for presenting, through our publishing industry, the writers in our territories, including both those writing in Catalan and those doing so in Spanish and French, of course, but distinguishing their belonging to the different literatures and clearly delimiting those doing so in Catalan. Not only because they are the ones who use the language that singularises our culture, who construct Catalan literature, but also because they are the ones who have no other means of making themselves heard.

That is why the contents of the programme that has been prepared by the Ramon Llull Institute for Frankfurt 2007 is based around three key themes: promotion of the Catalan publishing industry, with a place for its entire output, whichever language it is written in; raising awareness of the Catalan language and the literature expressed in it; and the presentation of Catalan culture, in all its domains.

For all these reasons too, we have prepared a programme that goes beyond the days the Fair as such is on and in fact covers the whole of 2007. With its epicentre, however, in the Fair, 2007 will be the year of Catalan language, literature and culture in Germany. Activities of all kinds, including exhibitions, performances of music, dance and plays, book presentations, talks, debates and poetry recitals, will be staged in some twenty cities, beginning with Leipzig and going on, for example, to Tübingen, Köln, Munich and Freiburg, with special emphasis on Berlin and, of course, Frankfurt. And our authors, creators and thinkers will be taking part directly in them.

Prior to this, our publishing industry will have received specific support in Barcelona –with grants for particular projects and a variety of activities from the Saló del Llibre, the Children's and Young People's Book Week, and the visit of publishers from all

over the world– and will have been present, thanks to an extraordinary effort by the Ramon Llull Institute and the Catalan Cultural Industries Institute, at the Leipzig, Paris, London, Bologna and Thessalonica book fairs.

The vision we intend to give of Catalan culture is diversified and identificatory. It is one of a culture with an enormous creative and industrial tradition, certainly. And that is why we like to recall always that Ramon Llull was the first author to write on philosophy and science in a Neo-Latin language –and he did so in Catalan– and that our *Publicacions de l'Abadia de Montserrat* is the doyen of publishers on the European continent and everywhere else.

However, we also want to stress the vision of a radically modern culture, linked to the new technologies, which can offer, for example, all possible registers in its musical manifestations, all included in the programme we are presenting, from classical music and opera to electronic music and DJs.

Language and literature, of course, but also art, industry, cinema, popular culture, dance, theatre, music, design, graphic arts, architecture, comics, tourism, gastronomy, etc. Tradition and modernity, history and contemporaneity, cities and territories, prestigious names and emerging youngsters. And creative talent as the common link in every case. Our singular contribution to universal culture.

This is the slogan we have chosen for Frankfurt 2007: “Catalan culture, singular and universal”. With the help of Majorcan painter Miquel Barceló, who has offered us his dancer, and the Barcelona designer Amèrica Sánchez, who has prepared the poster for it.

Singular and universal. With talent and creativity. Traditional and modern. Cross-border.

The year of Catalan language and literature in Germany

As part of this approach, the programming of specific measures promoting Catalan language and Catalan literature all over Germany, comprising both more translations and the staging of activities, takes on special importance. It is true that, particularly since the second half of the 20th century, Catalan culture has included, and still includes, a large number of writers in Spanish. In other words, Spanish literature has become part of a diverse and plurilingual Catalan culture. However it is also true that Spanish literature has its biggest and best international showcase in Spanish culture itself and the various Hispanic cultures. Thus Spanish literature includes, without distinction, the Catalan writers in this language, as could be seen in 1991, when Spain was the guest of honour at the Frankfurt Fair. Literature in Catalan, on the other hand, does not have the same international showcases nor such powerful tools for projecting itself internationally, since it has no major state to take it on board as its own. That is why the Frankfurt 2007 project is so important for Catalan literature.

The Frankfurt 2007 project cannot, nor does it want to, hide the expressive diversity of contemporary Catalan culture, and it won't. However, neither can it present its reality in a confused way, indiscriminately mixing up this diversity, presenting it as a uniform and identical whole, because it is not that. If it were presented like that, it would be impossible to understand the richness of this diversity.

Language is the starting point and primary definition of all literary expression. And Catalan literature, that which expresses itself in Catalan, is the only one until very recently that had shaped the historical trajectory of our culture. At the same time, it is also the only one that has its full and entire place of expression in it. Outside of Catalan culture there is no Catalan literature.

Catalan literature is one of the oldest European literatures and

in the 20th century it has produced some of the foremost poets and novelists in Europe. At the present time there is a broad spectrum of writers in all genres with an output, proportionally to its demographic weight, on a par with any other European culture. Catalan poets, narrators, essayists, playwrights and journalists are in permanent dialogue with their European colleagues and the number of translations of Catalan authors is growing in several countries, especially in Europe.

Although we have entered the 21st century with this considerable increase in translations, the 20th century Catalan classics were insufficiently translated in their time due to the brutal interruption caused by the Franco dictatorship and the persecution to which the Catalan language and Catalan literature were subjected, which prevented Catalan authors from becoming sufficiently well known internationally and being able to enter into a dialogue with other European literatures. This happened even though Catalan literature has always been an open-minded literature that has translated a lot. In fact the literary renewal of the early 20th century was linked to the translation of classical authors (few literatures have a treasure like the “Bernat Metge” specialised collection) and also of contemporary authors. Specifically, the reception of German literature and thought in Catalonia –and the other Catalan-speaking territories– has been intense and has had a strong influence on our narrators, poets, thinkers and artists. At the present time there are numerous links between German and Catalan writers which we shall highlight and thoroughly examine in the programme we have prepared.

Catalan society today is pluricultural. With the Catalan language as its heritage, it has an increasing internal pluralism, especially since the last decades of the 20th century. Today, some of the most important and renowned writers in Spanish are citizens of the Catalan-speaking territories, particular-

ly Catalonia: they are Catalans. And since the 1960s numerous Latin American writers and intellectuals, who are also authors writing in Spanish, have lived in Catalonia, too. Over the past few decades the dialogue between the two literatures has been intense, as it had already been while underground during the dark years of the Franco regime. Catalan literature has benefited also from the strength of a powerful publishing industry within the sphere of production in Spanish. Indeed, a large part of our culture's strength is the fruit of this dialogue, of this creative and creating co-existence. That is why we cannot leave the Catalan writers working in Spanish out of this programme. Over the past few decades there have been a large number of them of an extremely high standard and international acclaim, including Manuel Vázquez Montalbán, a really universal writer, and also José Agustín Goytisolo and Carlos Barral, among those no longer with us; and Eduardo Mendoza, Juan Marsé, Rosa Regàs, Javier Cercas and Carlos Ruiz Zafón among those still alive. Their talent and quality, and their contribution to contemporary literature are unquestionable. And a source of pride for any culture. And a spur for the publishing industry and its internationalisation.

The literary dialogue between the two languages has certainly been constant since the second half of the 20th century, which is when we can speak properly of the existence of Catalan writers in Spanish. Many writers in Catalan translate themselves into Spanish or write articles for the press or non-fiction texts in Spanish. At the same time, writers in Spanish have also written certain texts originally in Catalan, as in the case of some plays by Vázquez Montalbán and Mendoza, and many examples of non-narrative prose. There are also authors, such as Terenci Moix and Pere Gimferrer, who have written works of literary creation in both languages, although, in these particular instances, their fiction in Catalan came first and is more extensive. An ongoing, daily dialogue, then. Experienced and understood in our territories as something absolutely normal. A dialogue between literatures, between languages, in a single society.

The presence of one or two of the authors writing in Spanish in the programme of Catalan language and literature, in addition to their participation in the publishing industry's programme, should help to highlight this dialogue and their relationship to Catalan literature, and allow them to talk about their experience as creators in this context.

A relationship which we can also hear described in the words of authors from all over, such as Gabriel García Márquez, Mario Vargas Llosa, Seamus Heaney and Harold Bloom, who have spoken admiringly and with knowledge of some of the chief works of our literature. Without attempting to be exhaustive, I cannot but recall that García Márquez has written about the novelist Mercè Rodoreda, Vargas Llosa about the medieval novel *Tirant lo Blanc* (The White Knight), Heaney about the poet Gabriel Ferrer; and Bloom has studied Ramon Llull as well as other medieval and modern authors. In *The Western Canon* (1994) Bloom included six writers in Catalan: Carles Riba, J.V. Foix, Mercè Rodoreda, Salvador Espriu, Joan Perucho and Pere Gimferrer. And all of these foreign authors have written with admiration on the basis of direct knowledge.

Juan Goytisolo may serve as the paradigm of both, as a Catalan writer in Spanish, of course, but also as someone who has helped to introduce literature written in Catalan into the international arena. He has been doing this for a long time now, and has done so again this very year with his prologue to the French translation of the definitive edition of Joan Sales's novel *Incerta glòria*. A paradigm of what we seek to achieve with the programme for promoting awareness of Catalan literature: an increase in the number of translations into other languages, a boost to knowledge of its writers, recognition of its contribution to universal literature. In other words, putting Catalan literature in its corresponding place in the context of European literatures.

German citizens already have a good knowledge of Catalan culture, but it is piecemeal, often only through the names of artists. And they have an even vaguer knowledge of our literature. It is therefore necessary to position our writers in the marketplace and link the painters, musicians, architects and other artists who are often identified only as Spanish –or French– with Catalan culture. To get people to recognise Dalí, Casals, Gaudí and Carreras as Catalans, certainly. And get the modern classics of Catalan literature, with key names from the late 19th and the whole of the 20th century, such as Jacint Verdaguer, Josep Pla, Salvador Espriu, Joan Fuster and Mercè Rodoreda, even better, much better, known. And also get more translations produced of contemporary writers who can already be read in other languages, such as Baltasar Porcel, Quim Monzó, Carme Riera, Ferran Torrent, Andreu Martín and Maite Carranza –to mention just prose writers from various different narrative genres and origins, without wishing at all to establish a canon– and all the younger writers. Indeed, to achieve a situation in which the translation into some thirty languages of Albert Sánchez-Piñol's novel *La pell freda* (Cold Skin) since it first came out in 2004 is not such an unusual phenomenon as it is now. Classical Catalan literature, be it ancient or modern, and contemporary Catalan literature, have an excellence making them worthy of being better known internationally. This knowledge has to be driven in the first place by us and the Frankfurt Fair gives us an opportunity to do it which we cannot afford to waste.

Modern and contemporary Catalan literature displays a considerable wealth of genres, styles and influences. It has had, and continues to have, authors with a distinctive voice of their own and work of the highest quality, and I myself would now have the irresistible temptation to mention more of them. I could draw up a long list and cite, for example, 20th century poets of whom I am especially fond, from Joan Maragall, Joan Salvat-Papasseit, Carles Riba and J.V. Foix to Gabriel Ferrater, Vicent Andrés Estellés, Maria Mercè Marçal and Miquel Martí i Pol. But this is not the appropriate place to do so; it is merely the introduction

to this presentation of Catalan literature which we have formulated in the Frankfurt 2007 project.

Those attending the Frankfurt Fair wishing to approach all this wealth of authors and works will have available to them various publications on Catalan literature, including two condensed and personal views covering the period from the Middle Ages up until today, both published by the Ramon Llull Institute. One is the speech given by the writer Biel Mesquida at the press conference held by the Fair on 5 October 2006: *A European, Catalan-language writer says. Ein europäischer Schriftsteller in katalanischer Sprache sagt. Un escriptor europeu en llengua catalana diu. Un escritor europeo en lengua catalana dice* (2006). The other is Harold Bloom's speech on accepting the 14th Catalonia International Prize in 2002: *Ramon Llull and Catalan Tradition. Ramon Llull und die katalanische tradition. Ramon Llull i la tradició catalana, Ramon Llull y la tradición catalana* (2006), with a prologue placing it in context by professor Jordi Llovet.

This speech by Bloom is actually a suggestive introduction to various moments in the historical development of our literature. Focusing mainly on three authors as different and as far-removed from each other in time as the Majorcan Ramon Llull, the 15th century Valencian poet Ausiàs March and the 20th century Barcelona poet, narrator and playwright Salvador Espriu, it conveys the profound reading of their works and presents a universal view of them. It also denotes a convincing admiration for a literature –Catalan literature– that is often not sufficiently well known. Harold Bloom thus concludes his speech with the confirmation of Catalan literature's territorial diversity:

"...Llull's Majorca, March's Valencia, Espriu's Barcelona, and places I regret I will never be, now that I am old, including Alacant and Andorra. Few peoples are as devoted to the best of their imaginative literature as are the Catalans. Barcelona in

particular is a city-of-cities, like New York City, Rome, and Paris, and resembles them most in being a city of the imagination. Again, I regret that probably I never will have the energy to voyage there for a final visit. Instead I will try to immerse myself more deeply in the study of Catalan and of its literature.”⁸

The Fair’s professional and general public will also have access to other publications on Catalan literature and, in particular, will be able to visit the central exhibition presenting Catalan culture, which is situated in the Forum space. One of its three areas, curated by the poet Narcís Comadira and the publisher Xavier Folch, focuses precisely on the history of Catalan literature. The guidebook accompanying it is another of the printed materials which will be available to those attending the Fair. Without leaving Frankfurt, with all these publications (which you will be able to find on the institutions’ official stands and especially on the stands of the publishing houses), the central exhibition and the activities in the other dedicated spaces at the Fair and in the city’s Literaturhaus, we shall put together a very broad view of Catalan literature, an extensive list of ancient, modern and contemporary classics, and also of young people that is up with the times and highly productive.

The literary programme deployed in Germany between the Leipzig and Frankfurt fairs –and even before and after them– is ambitious and seeks to show Catalan literature in all its richness. The writers taking part in it will fulfil at least one of these three criteria: they will have a good knowledge of the Catalan classics and the ability to present them to the German public; have been translated into German and other European languages; have a rich body of work and a discourse of their own concerning the themes of the various literary and academic events in Germany. The final choice will therefore be made according to these criteria and the necessary balance in relation to gender, the territories they come from, literary specificities, etc. And also, obviously, the availability and willingness of each of the authors. And the requirements of the Fair organisers and the

managers of the cultural centres where the activities are to be held. The end result cannot and will not be exhaustive, but it should be representative.

Germany is a polycentric country and so the literary and cultural programme presented there has been designed so as to take in a large number of cities through the Literaturhaus and public library network, among others. Exhibitions, poetry recitals, book presentations and debates have been scheduled in these different spaces, including all the Literaturhäuser and the eleven central libraries. An extraordinary presence of our authors has also been programmed at the various literary festivals that are organised every year in Germany, with specific activities being added in certain cases.

There is also what we might call a secondary programme involving the twinning of Catalan bookshops with German bookshops –some 400 of these will feature books by Catalan authors and on Catalan topics in their shop windows and on the shelves– and the active participation of German secondary schools which, starting this academic year 2006-2007 and especially during the next school year 2007-2008, will include in their timetables various activities such as the reading of Catalan authors, introductory classes to the Catalan language with teachers going to the schools specially to take them and, in some cases, the presence of Catalan writers. A similar project has been extended to certain universities, some of which normally teach Catalan and others of which do not.

In total there are now just over 80 cities in Germany –and Austria– where activities will be staged as part of the Frankfurt 2007 Project, not counting the involvement of the bookshops:

⁸ Bloom, Harold: *Ramon Llull and Catalan Tradition* (Barcelona, 2006), pp. 156-157.

Activities in the Frankfurt 2007 Catalan language and literature programme in Germany

<i>City</i>	<i>Activities</i>
Ahaus	secondary schools project
Alzey	secondary schools project
Aschaffenburg	secondary schools project
Balingen	secondary schools project
Bayreuth	secondary schools project
Berlin	Berlinale; Poetry Festival; International Literature Festival; Catalan music and theatre fortnight; Tanz 07; international scientific research symposium; international Catalan studies symposium; visual poetry exhibition; Literaturhaus; Carles Santos exhibition; contemporary art exhibition
Bielefeld	secondary schools project
Bietigheim-Bissingen	secondary schools project
Bingen	secondary schools project
Bitburg	secondary schools project
Bonn	secondary schools project
Bornheim	secondary schools project

<i>City</i>	<i>Activities</i>
Braunschweig	Catalonia Library exhibition and activities
Bremen	Catalonia Library exhibition and activities; secondary schools project
Bochum	universities project
Bünde	secondary schools project
Castrop-Rauxel	secondary schools project
Cologne/Köln	Catalan literature conference; Literaturhaus; secondary schools project
Darmstadt	opera festival
Detmold	secondary schools project
Düren	secondary schools project
Emmendingen	secondary schools project
Erkelenz	secondary schools project
Essen	Catalonia Library exhibition and activities; secondary schools project
Frankfurt am Main	Book fair; Literaturhaus; classical, singer-songwriter and rock music, theatre and opera in the city; parallel exhibitions in the city on

City

Activities

	architecture, comics, contemporary painting, photography, illustrated books, etc.; Sònar nights, with gastronomy and electric music; film cycle; urban shows; <i>sardanes</i> and Catalan folklore gathering; symposium on Catalan thought; Catalonia Library exhibition and activities; Music Fair; secondary schools project
Freiburg	Catalonia Library exhibition and activities; Llull congress
Gaggenau	secondary schools project
Göttingen	secondary schools project
Halle	secondary schools project
Hamburg	Catalonia Library exhibition and activities; secondary schools project; Literaturhaus; multilingualism seminar
Hanau	secondary schools project
Hannover	secondary schools project
Hanau	secondary schools project
Haßfurt	secondary schools project
Hechingen	secondary schools project

<i>City</i>	<i>Activities</i>
Heidelberg	Catalonia Library exhibition and activities; secondary schools project
Herbrechtingen	secondary schools project
Hilpoltstein	secondary schools project
Jena	universities project
Kassel	secondary schools project
Königsfeld	secondary schools project
Krefeld	secondary schools project
Langenhagen	secondary schools project
Leinfelden-Echterdingen	secondary schools project
Leipzig	Book fair; musical performances; poetry and play readings; Literaturhaus
Leverkusen	secondary schools project
Lorch	secondary schools project
Ludwigsburg	secondary schools project
Menden	secondary schools project
Merseburg	secondary schools project
Mönchengladbach	secondary schools project

<i>City</i>	<i>Activities</i>
Möhrendorf	secondary schools project
Monschau	secondary schools project
Mülheim	Catalonia Library exhibition and activities
München	Catalan literature conference; Literaturhaus
Münster	secondary schools project
Nuremberg	secondary schools project
Oberhausen	secondary schools project
Oberndorf am Neckar	secondary schools project
Osterholz-Scharmbeck	secondary schools project
Papenburg	secondary schools project
Plochingen	secondary schools project
Potsdam	secondary schools project
Remchingen	secondary schools project
Reutlingen	Catalonia Library exhibition and activities
Rintlen	secondary schools project
Rodgau	secondary schools project
Rottenburg	secondary schools project

<i>City</i>	<i>Activities</i>
Salzburg (Austria)	Literaturhaus
Schleiden	secondary schools project
Schweinfurt	secondary schools project
Senden	secondary schools project
Siegen	secondary schools project
Stadecken-Elsheim	secondary schools project
Steinfurt	secondary schools project
Stuttgart	Catalonia Library exhibition and activities; Literaturhaus; secondary schools project
Tauberbischofsheim	secondary schools project
Tübingen	academic conference; secondary schools project; universities project
Velbert	secondary schools project
Verden	secondary schools project
Vienna (Austria)	universities project
Wiesloch	secondary schools project
Würzburg	Catalonia Library exhibition and activities; universities project

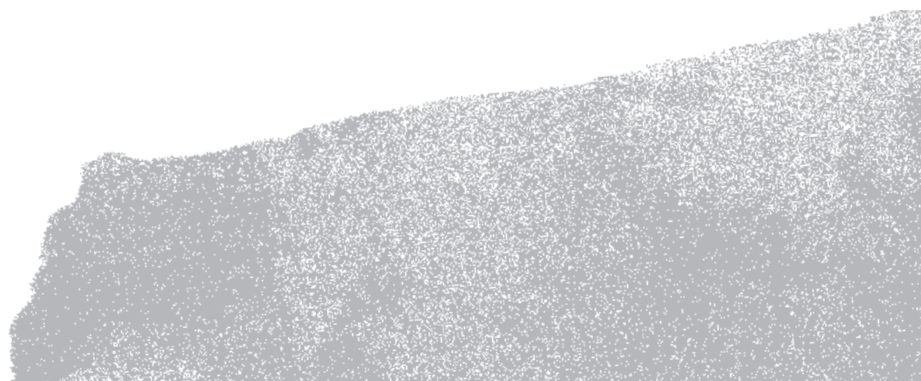
Catalonia Tourism Year

The entire set of activities that will occupy Germany this 2007 in the presentation of Catalan culture will be accompanied by a specific Turisme de Catalunya promotion plan, the biggest ever promotional action ever organised by this public-sector body. This plan, which Turisme de Catalunya has called "The Year of Catalonia in Germany", includes, among other things, the organisation of a business mission made up of around thirty Catalan companies and tourism organisations, a direct marketing campaign that will reach nearly 250,000 people and an agreement, in conjunction with the guest culture programme, that will make it possible to turn 400 German bookshops into promotion points for Catalan culture and tourism.

Germany is Europe's biggest tourism-generating market and the fourth largest for Catalonia, with 1.5 million tourists in 2006, therefore making this an economic and also a cultural link between the two territories. Turisme de Catalunya has organised a considerable number of activities with a view to penetrating this market further:

- actions for professionals: workshops in Frankfurt, Köln, Berlin, Hamburg and Munich; and a presence at the tourism fairs in Stuttgart, Munich, Berlin, Essen, Frankfurt (two), Düsseldorf and Leipzig
- actions for the target public: promotional events in three Chic Outlet Shopping Villages, one in Belgium 15 kilometres from the German border, the other two near Frankfurt and Munich; various advertising campaigns; the promotional presence in these 400 bookshops; and the joint publication with the Ramon Llull Institute of a number of literary tourist routes to do with Catalonia in German.

In short, a good complement to our Frankfurt 2007 project.





The Connection between Catalan Culture and Germany

The links between our culture and Germany go back a long way and have remained strong throughout all this time right down to this day. Strong too has been the German influence on Catalan culture. The printing press was brought to the Catalan-speaking territories precisely by German printers and engravers who settled there. Heidelberg-born Johann Rosenbach –Joan Rosembach when he was with us– was one of these printers. He worked in Barcelona, where he made his home, and also in Tarragona, Perpinyà and Montserrat. In 1502 he produced a Catalan-German vocabulary⁹ which is the first bibliographic example of the link between the two cultures. With this pocket-sized volume published in Perpinyà, Rosembach sought to help the German and Catalan traders who had to go to either country, evidence of the strong relationship that already existed.

In the literary sphere, Catalan poets have been excellent translators and introducers of German poetry and literature in general to the Catalan territories. In the late 19th and early 20th centuries, one of the foremost names of modern Catalan poetry, Joan Maragall, did an inexhaustible job of bringing a long German tradition closer to Catalan, including many Christmas carols which became so popular that they now seem our own. The same thing happened with the children's fairy story of Hansel and Gretel, who for us are Ton and Guida. We also owe to Maragall our literary knowledge of Goethe and Nietzsche, Brahms' songs, Schiller's *Ode to Joy* –used in Beethoven's Ninth Symphony–, a complex version adapted to the music of Wagner's *Tristan and Isolde*, and many more. In the mid-20th century, an-

⁹ There exist two contemporary editions of this vocabulary, the only original copy of which has been kept in the Library of Catalonia, in Barcelona, since 1908. The first was brought to light on the occasion of the Frankfurt Book Fair in 1991 by professor Tilbert Dídac Stegmann. The second was published in 2002 on the occasion of the 500th anniversary of its appearance by the Ramon Llull Institute with a bilingual introduction by Vinyet Panyella, Director of the Library of Catalonia. This facsimile edition has the same size and format as the original and bears the title *VOCABULARI CATALÀ-ALEMANY imprès a Perpinyà per Joan Rosembach el 1502*. A third edition will be brought out for the Fair this year.

other key poet, Carles Riba, produced some superb versions of Rilke and Hölderlin. In the last few decades, Feliu Formosa has brought various German poets into our bookshops and a large number of playwrights, beginning with Brecht, onto our stages. The list is extremely long and still more fruitful for Catalan culture.

The same thing has happened in the musical sphere. Let us recall only the premieres of Bach in the Palau de la Música Catalana, in the heart of Barcelona. It is there that such significant works of his as the *Mass in B Minor* and the *St. Mathew Passion* were first heard and continue to be heard year after year. Or let us recall also the fiery, militant Wagnerism of the Gran Teatre del Liceu. Or, moving on to the field of architecture, the impact made by the German Pavilion, designed by Mies van der Rohe for the International Exhibition held in Barcelona in 1929, and which can still be visited having become the seat of the foundation bearing the architect's name.

And I cannot fail to mention Walter Benjamin, the philosopher and art critic who committed suicide in Portbou, in the Empordà, on the Spanish-French border. His connection with the Catalan-speaking territories was not confined solely to the last days of his life. Between 1932 and 1933 Benjamin lived on the island of Eivissa (Ibiza) and there wrote some of his best work. Eivissa recently remembered him with a magnificent exhibition covering those years and the Institute of Balearic Studies will be bringing it to Berlin, probably towards the end of 2007. Portbou also remembers him. The foundation bearing his name is based there and is due to move into an old municipal building that is to be restored by Norman Foster.

The relationship between the two cultures has been constant and is given specially close attention in the programme of the Frankfurt 2007 Project with a monographic publication –the result of expressly commissioned research– and complementary debates, among other things.

When referring to the link with Catalan culture, we cannot forget that Germany has always had a notable Lullian tradition in which the Raimundus-Lullus-Institut, the research centre specialising in Ramon Llull at the Albert-Ludwigs-Universität in Freiburg, has played an outstanding part. In the same connection, we can also mention the Badische Landesbibliothek in Karlsruhe, which conserves a colour-illustrated manuscript of Llull's *Breviculum* dated 1321.

There is also an important tradition of translations into German of Catalan works. In 2005, Ferran Robles brought out a 278-page volume entitled *Bibliografia de la literatura catalana en versió alemanya -narrativa, poesia, teatre* published by the Biblioteca Catalànica Germànica-Beihefte zur Zeitschrift für Katalanistik of Frankfurt University.

At all events, the specific programme put in place for 2007 has had the effect of considerably stepping up the publication of translated works to be presented mainly in Leipzig, Berlin and Frankfurt. Whereas 29 Catalan works were translated into German between 1998 and 2003, the number of translations this year, 2007, will amply exceed this figure, reaching about sixty. For obvious reasons, the language which receives the most translations from Catalan is Spanish followed, at some distance, by French. Of course, these are the two languages that are in direct contact with Catalan. That is why it is significant that today the third language in regard to the number of translations from Catalan is German, ahead of English and Italian¹⁰.

In the opposite direction, there has also been an increase in translations from German into Catalan. Whereas in 1999, 55

¹⁰ The number of titles translated from Catalan into other languages between 1998 and 2003 was as follows: Spanish, 216, French, 40; German, 29; Rumanian, 18; English, 15; Italian, 12; Portuguese, 11; Russian, 7; and Hungarian and Polish, 5 each.

books were translated, it went up to 75 in 2000 and 99 in 2002, following which the number levelled out at 95 in 2003 and 2004. German is thus the fourth language in regard to the volume of translations into Catalan, behind Spanish, English and French¹¹. In this connection, it is also significant, as mentioned above, that Catalan is the tenth language into which translations are made from other languages, a fact which underlines the openness of Catalan culture, its whole-hearted commitment to intercultural dialogue and the strength of its publishing industry¹².

Today, the relationship between Catalan and German culture, as far as language and literature are concerned, centres on translations and, much more significantly, on university teaching.

The teaching of Catalan language, literature and culture

The presence of our language and our literature in Germany has an essential point of reference: the university. There are 23 universities in Germany with lecturers and assistants in Catalan belonging to the Ramon Llull Institute network and another three that also teach Catalan language and literature exclusively with their own staff and in collaboration with our Institute. At the same time, non-university Catalan classes, with subsequent assessment and certificates, are taught in seven cities at the Catalan *casals*, or centres, and the centres of the Instituto Cervantes, in all cases also by means of agreements with our Institute.

The map of the German cities with universities, *casals* and centres teaching Catalan language, literature and culture is quite extensive.

Universities and other centres where Catalan is taught in Germany

<i>City</i>	<i>University/Centre</i>
Berlin	Freie Universität; Humboldt-Universität zu Berlin and Instituto Cervantes

<i>City</i>	<i>University/Centre</i>
Bielefeld	Universität Bielefeld
Bochum	Ruhr-Universität Bochum
Bonn	Rheinische Friedrich-Wilhelms-Universität Bonn
Braunschweig	Technische Universität Braunschweig
Bremen	Universität Bremen and Instituto Cervantes
Cologne/Köln	Universität zu Köln and Centre Cultural Català de Colònia
Eichstätt	Katolische Universität Eichstätt-Ingolstadt
Erlangen	Friederich-Alexander-Universität
Frankfurt am Main	Johann Wolfgang Goethe-Universität Frankfurt am Main
Freiburg	Albert-Ludwigs-Universität Freiburg
Göttingen	Georg-August-Universität Göttingen
Halle	Martin-Luther-Universität
Hamburg	Universität Hamburg and Associació Catalana d'Hamburg "El Pont Blau"
Heidelberg	Ruprecht-Karls-Universität Heidelberg
Kiel	Christian-Albrechts-Universität Kiel
Konstanz	Universität Konstanz
Mannheim	Universität Mannheim
Marburg	Philipps-Universität Marburg
München	Ludwig-Maximilians-Universität and Instituto Cervantes
Münster	Westfälische Wilhelms-Universität Münster

¹¹ In 2004, 854 titles were translated into Catalan from Spanish, 456 from English, 164 from French, 95 from German, 50 from Italian and 32 from Portuguese, to mention only the most important languages in this regard.

¹² All these data have been taken from the volume *La literatura catalana i la traducció en un món globalitzat. Catalan Literature and translations in a globalized world*, a report by Carme Arenas and Simona Škrabec published by the Institució de les Lletres Catalanes (Institution of Catalan Letters) and the Ramon Llull Institute (Barcelona, 2006), which will be presented in Frankfurt during the Fair following its presentation in Barcelona and New York.

<i>City</i>	<i>University/Centre</i>
Saarbrücken	Universität des Saarlandes
Siegen	Universität Siegen
Stuttgart	Universität Stuttgart
Tübingen	Eberhard-Jarls-Universität Tübingen

There are over 1,300 students taking such subjects as part of the curriculum at German universities in the academic year 2006-2007, while during the academic year 2005-2006 exactly 1,261 did so, taking into account only the 23 universities with Ramon Llull assistantships. Germany is thus the country with the most higher education students enrolled in subjects dealing with Catalan language, literature and culture, which is more than in Spain, if we discount the Catalan, Valencian and Balearic universities. In fact Germany is the country with the most universities teaching Catalan language and literature. We might say that it is spearheading the internationalisation of our culture in the academic domain, leading a group of three other countries comprising France, the United States and the United Kingdom.

Germany also has an advanced centre for study and research on Catalan culture, the *Estudi d'Investigació Catalanística*, based precisely in the University of Frankfurt. Five other universities in the world, all of acknowledged prestige, have centres of this level, all in collaboration with the Ramon Llull Institute: the University of Chicago (the Joan Coromines Chair of Catalan Studies), Queen Mary University, in London (Centre for Catalan Studies), the University of the Sorbonne-Paris IV (Centre d'Études Catalanes), the London School of Economics (Cañada Blanch Centre for Contemporary Spanish Studies) and the University of New York (Catalan Center).

The Johann Wolfgang Goethe-Universität Frankfurt am Main is one of the main centres of Romance and Catalan studies in Germany. It started to teach the first courses in Catalan lan-

guage and culture in 1974 and these subjects received a major boost when Tilbert Stegmann was appointed as a professor there in 1981. The Catalan Library, currently the biggest library on Catalan topics outside our language domain, with a collection of 35,000 volumes, is situated in the Institut für Romanische Sprachen und Literaturen of Faculty 10 (New Philologies).

The same University of Frankfurt also founded the *Zeitschrift für Katalanistik* in 1988 to promote annual Catalan courses and research seminars for German universities. In 1993 the Generalitat de Catalunya awarded the university an assistantship in Catalan, managed since 2002 by the Ramon Llull Institute, to support the work done by its own teaching staff.

Collaboration between the University and the Ramon Llull Institute was taken a step further in 2005 with the agreement to concentrate all the teaching activities to do with Catalan language, culture and literature in the Frankfurt Catalan Studies Research Centre, the *Forschungsstelle Katalanistik*, in the Institut für Romanische Sprachen und Literaturen. In addition to teaching on the curriculum, its aims include:

- organising a seminar once a semester on a topic to do with Catalan language and culture;
- training new scholars specialising in research on Catalan topics;
- establishing and strengthening links among Catalanophile researchers from various disciplines in Germany and also between these and researchers elsewhere;
- fostering excellence and innovation in research from a cross-subject and interdisciplinary perspective, particularly by means of its own publications (especially in the “Bib-

lioteca Catalànica Germànica-Beihefte zur Zeitschrift für Katalanistik” collection).

Lastly, Catalan is also taught in other German-speaking territories.

Austria

Salzburg	Universität Salzburg
Vienna	Universität Wien; Wirtschafts Universität Wien; Casal Català de Viena and Instituto Cervantes

Switzerland

Basel	Universität Basel and Casa Nostra de Basilea
Bern	Amics Catalans de Berna
Zurich	Universität Zürich and Casa Nostra de Zurich

Catalan *casals* and communities

Another link and opportunity for dialogue are the Catalan *casals* or cultural centres. The Catalan communities of very diverse origins and motivations that have settled in Germany have specific associations with their *casals* and meeting centres:

- Katalanischer Salon (Berlin)
- Centre Cultural Català de Colònia
- Associació Catalana d'Essen
- Casal Català d'Hannover
- Associació Catalana d'Hamburg “El Pont Blau”
- Associació El Casal (Bamberg)
- Sprachforum Heinrich Heine

These *casals* –to which we might add those in Luxembourg, Vienna, Basel and Zurich, in other German-speaking territories– comprise an important network putting on activities related to and promoting our cultural reality.

Catalan studies

In December 2006, six Catalan studies centres in different parts of the world set up the Federació Internacional d'Associacions de Catalanística (International Federation of Catalan Studies Associations - FIAC) based at the Institute of Catalan Studies and supported by the Ramon Llull Institute, with a view to facilitating collaboration among them in organising conferences, symposia, tributes to outstanding Catalanophiles and joint publications, and promoting the Catalan language, literature and culture in the international academic and university sphere.

The FIAC comprises the Associació Internacional de Llengua i Literatura Catalanes, the Anglo-Catalan Society, the Associazione Italiana di Studi Catalani, the Association Française des Catalanistes, the North-American Catalan Society, the Deutscher Katalanistenverband and the Societat Catalana de Llengua i Literatura. The international Catalan studies associations are organisations set up in the second half of the 20th century grouping together scholars of, and experts in, Catalan language and literature living in or outside the Catalan language domain.

FIAC's first president is Johannes Kabatek, who is also president of the Deutscher Katalanistenverband, and was elected in recognition of the importance of German universities and scholars in Catalan studies as a whole.

The Catalan studies associations will be holding their second meeting, in Berlin this autumn, as part of the Frankfurt 2007 programme.



**Frankfurt 2007
and the Promotion
of Catalan
Culture
Abroad**

The programme prepared by the Ramon Llull Institute for the Frankfurt 2007 project therefore covers a wide range of activities over almost twelve months in both Catalonia and Germany, as well as a number of cities in other European countries, with a presence at book fairs and literary festivals, and the unmistakable intention of promoting Catalan culture internationally. This dense and complex programme resulting from the participation and collaboration of a large number of organisations, bodies, associations and professionals is based around three objectives:

1. To make visible the strength and role of the Catalan publishing industry
2. To increase knowledge and recognition of Catalan literature and promote the translation of its works into other languages
3. To promote the internationalisation of Catalan culture on the basis of its diversity.

While the Fair is on there will be a solid programme with 1,800 professionals from our publishing industry expected to come to Frankfurt, seven institutional and collective stands, 250 Catalan exhibitors, around 60 presentations and debates in the spaces belonging to the Fair, a comprehensive daily literary programme in the city's Literaturhaus, plus a dozen exhibitions in the city's museums and the fairground, and various activities involving music, films, theatre, popular culture, applied arts and gastronomy.

Prior to the Fair, there will be an extremely varied programme in about 20 German municipalities, with special emphasis on literature, thought and artistic creation, meetings of professionals in Barcelona and promotional activities by publishers in Leipzig, Paris, London, Bologna and Thessalonica.

One of the key elements making up the programme's canvas is the presentation of our culture as a cross-border culture, open to the universal dialogue from the position of its singularity. First, an internal dialogue between the various aesthetics, provenances, ideologies, forms of expression, etc., and also an outward-looking dialogue between our culture and other cultures. An ongoing, lively and suggestive dialogue. A creative dialogue.

This is an opportunity we have to make the most of in order to take firm steps towards the goals we have set ourselves while never the less being aware that these are long-term aims and do not have a final stopping point, an insuperable limit, as such a thing does not exist either for Catalan culture or for any other.

The Frankfurt 2007 project, our presence as the guest culture at the Book Fair, is not a destination, nor even the end of a stage. It is one more step. A step that must be firm, but must straight away be followed by others.

It is the biggest effort ever made to present our creative talent and our artistic potential in a particular country and within a circumscribed period of time, that is true. However it is not the only one we have made or are going to make. It is not even the only one we are going to make this year. In the months leading up to the Frankfurt Fair proper, activities promoting the Catalan language and culture have been carried out in other places in Europe, North Africa, Latin America and North America.

One of these activities has also involved an extensive programme; not as extensive as the Frankfurt one, though, but quite wide-ranging all the same. This was the project entitled "Made in CataluNYa. Catalan Culture in New York", put on from March to June. Taking as its pretext the exhibition "Barcelona and Modernity: Gaudí to Dalí" at the Metropolitan Museum of Art, organised by this museum in conjunction with the Cleveland Museum of Art, the Ramon Llull Institute prepared a programme that included a second exhibition ("A Mediterranean

Mirror: Catalan Law in an International Context”, at New York University, with originals of medieval and modern Catalan legal texts, and parallel events); various concerts of classical music, jazz and singer-songwriters; contemporary dance shows; poetry recitals and theatrical and musical performances involving poetry (including one with Lou Reed, Patti Smith and Laurie Anderson reciting 20th and 21st century Catalan poets); university and literary symposia; and the presence of an extraordinary number of Catalan writers at the Pen World Voices Festival, the New York gathering devoted to international literature, always in dialogue with authors from other cultures. In other words, A programme identifying 19th century artists and creators such as Gaudí, Dalí, Miró, Rusiñol, Casas, Nonell, etc. as belonging to Catalan culture, vindicating our historical tradition and publicising the diversity and richness of contemporary creators and artists, and doing so in a modern, international language. And wherever possible, with artists from the host country and in top-rank cultural centres.

The singularity of Catalan culture, a European, Mediterranean, historical culture with a relatively small demographic weight, was presented in New York, the capital of modernity, of globalisation, of contemporary universality. And it was presented with self-esteem, with the conviction of the excellence of the samples given, of the creators’ talent. With the same self-esteem as any representative of any culture has, must have, in order to project it to the world.

And all this was done during the first half of 2007 while arranging the presence of Catalan poets in Casablanca; an exhibition on the exile following the Spanish Civil War, in Buenos Aires, Santiago de Chile and Mexico DF; the celebration of the 20th anniversary of the assistantship in Krakow; the meeting of North American Catalanophiles in Halifax, Nova Scotia, Canada; a presence at the language exhibitions in Paris, Berlin and

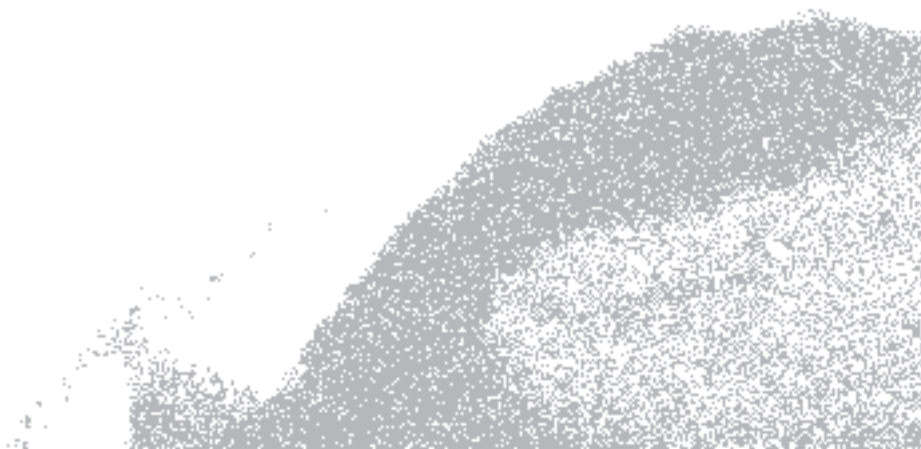
London; participation in music festivals in Australia and theatre festivals in the United Kingdom; and a Catalan conference in Korea. And getting various grants approved for translating works in Catalan into other languages, and preparing the setting up of new assistantships in Europe, North America and Asia.

This is the everyday work of promoting the Catalan language, literature and culture abroad; work that revolves around four central axes:

1. Identification of creators who have achieved international recognition as belonging to Catalan culture.
2. Recognition of new Catalan creators in the international context by spreading awareness of their talent and their works.
3. Circulation of Catalan creation in the international markets through translations, in the case of literature and thought; taking part in festivals and cycles, in the case of music, dance, theatre, cinema and circus; and organising exhibitions, in the case of the plastic arts.
4. Promotion of the teaching of Catalan and various aspects of the culture that expresses itself in this language at universities and research centres across the world, as well as basic teaching in dedicated and shared centres.

The post-Frankfurt is therefore even more important, as it must ensure the consolidation of the continuity of this work in Germany and the rest of the world. Our world.

Our singularity in our universal.



Organisation of the Guest of Honour



When the Fair, the AuM, chooses a guest of honour, it also chooses the body responsible for programming its presence and activity, its organiser. In the case of Catalan culture, this body is the Ramon Llull Institute which signed the corresponding agreement with the AuM and took part in the handover in the Fair enclosure last year. And, in conjunction with those responsible for the Fair, it has been defining the guest culture's programme, jointly presenting the programme's main themes at an initial stage in October 2006 in Frankfurt and later at a more advanced stage at the Leipzig Fair in mid-March of this year.

The Ramon Llull Institute is a consortium formed by the Generalitat de Catalunya –Catalonia's own government, with broad powers, including in the cultural and educational spheres– and the Institute of Catalan Studies, whose statutory remit includes the promotion of the Catalan language and Catalan culture abroad. One of its two components, the Institute of Catalan Studies, is the official academy of the Catalan language and the geographical area in which it acts encompasses all the Catalan-speaking territories (as specified in its 1907 founding articles and recognised by the Spanish government's Royal Decree 3118/1976 of 26 November). The Institute of Catalan Studies has also been a full member of the International Academic Union since 1922.

In order to complete the institutional representation of Catalan culture as the guest of honour of the Frankfurt Fair 2007 and make its diversity visible, the Ramon Llull Institute has held talks with other governments and institutions of the various Catalan-speaking territories. This does not mean that it is shirking its responsibility as the sole, official organiser of the programme with full powers, but rather that it is seeking to broaden the programme's territorial scope and the effective presence of its public representatives who, moreover, collaborate with the Institute. It is with this intention that the Ram-

on Lull Institute has reached agreements with the government of Andorra (through its Minister of Foreign Affairs, Culture and Co-operation), the government of the Balearic Islands (through the Institute of Balearic Studies), Perpinyà City Council and L'Alguer Town Council, and is in advanced talks with other institutions. For the same reason, the Ramon Lull Institute will also include in its representation the Vives Universities Network, a body assembling the public- and private-sector universities in the entire Catalan-language area, which work together in solidarity on certain matters, such as, precisely, the promotion of their common language and culture abroad¹³.

Institutional representation of the Catalan-speaking territories at Frankfurt 2007

<i>Territory</i>	<i>Institutions</i>
Catalonia	Ramon Lull Institute (organiser) Generalitat de Catalunya, Universities
Balearic Islands	Institute of Balearic Studies (Balearic government), University
Valencian Community	Universities
Andorra	Government of Andorra, University
North Catalonia	Perpinyà City Council, University
L'Alguer	L'Alguer Town Council

In its organisational work, the Ramon Lull Institute has also been helped by the direct involvement of the Gremi d'Editors de Catalunya and the Associació d'Editors en Llengua Catalana, who have become resolute and indispensable promoters of the corresponding part of the programme and headed up specific actions in support of the industry by taking part in activities in Barcelona prior to the Frankfurt Fair and European fairs throughout the year. Consequently, the Gremi d'Editors de Catalunya and the Associació d'Editors en Llengua Catalana –which groups together almost all of the companies that

publish in Catalan– will share the central institutional stand at the Fair in representation of the publishing industry. The Gremi d'Editors del País Valencià, which is also collaborating in representing our common culture, will have its own stand there, right next to these associations. Lastly, the diverse institutional representation will include the small publishing houses that do not belong to any association.

The Ramon Llull Institute has obtained the full collaboration of various other cultural and professional organisations, associations and institutions, in every case with this aim of representing and presenting the richness, dynamism and diversity of Catalan culture, especially in regard to everything to do with the world of books, publications, the use of new technologies and graphic illustration. And also other cultural industries that are related to it as a whole or to some aspect of it, such as cinema and the theatre.

The presence of Catalan culture as the guest of honour at the Frankfurt Fair has had a long and, as is usual in such cases, complex gestation period. Sergio Vila-Sanjuán, who has lived through it from the beginning and is eventually collaborating in it as a content adviser for the central exhibition, recalls it in this way:

“It was in 1996, after seeing the display the Frankfurt Fair devoted to Ireland, that I first thought the Fair’s guest country category might be useful and appropriate to Catalan literature. Ireland, in fact, shares a language space with Great Britain (and

¹³ The universities belonging to the network are: Abat Oliba CEU University (Barcelona), University of Alacant (Alicante), University of Andorra, Autonomous University of Barcelona, University of Barcelona, University of Girona, University of the Balearic Islands, International University of Catalonia, Jaume I University (Castelló/Castellón), University of Lleida, Miguel Hernández University of Elx (Elche), Open University of Catalonia, Via Domitia University of Perpinyà (Perpignan), Polytechnic University of Catalonia, Polytechnic University of Valencia, Pompeu Fabra University (Barcelona), Ramon Llull University (Barcelona), Rovira i Virgili University (Tarragona), University of Valencia and University of Vic.

the United States), but at the same time its own cultural space is clearly different; and as far as its borders are concerned, there is no doubt that they are quite tangled up and its cultural borders don't coincide with its geographic and state borders. The very title, "Ireland and its Diaspora", gave its participation an extremely flexible category. Couldn't something like that be done in regard to Catalan literature, providing it with an international promotion which it needed, and correctly explaining at the same time its difference within Spain and its Valencian and Majorcan extensions? When I came back to Barcelona I mentioned this to some friends in the literary field, and I remember one or two conversations with Baltasar Porcel about it, on a purely speculative basis.

"There were other people who thought this at that time, and did so out loud. In 1998, during a formal event on the occasion of a visit to the Buchmesse by the minister of culture of the Generalitat, Joan Maria Pujals, the then president of the Associació d'Editors en Llengua Catalana, Josep Herrera, suggested that Catalonia should put itself forward for this category of guest country, perhaps in a package with other minority languages. Pujals, however, was not very receptive at that time."¹⁴

During the Fair in 2000, Jordi Vilajoana, the new minister of culture in the Catalan government, publicly announced that he was studying the possibility of officially putting forward the candidacy, which the management team of the recently set-up Ramon Llull Institute, led by Joan Maria Pujals, eventually did in late 2002. And it was at another Fair, the one in 2004, that the Institute's then director, Xavier Folch, announced that the candidacy had been successful: Catalan culture would be a guest of honour and it would be so in 2007.

Two years after that announcement, in October 2006, in Frankfurt, of course, the framework of the Catalan organisation was officially presented under the aegis of the Fair's chairman, Jürgen Boos, in the presence of another culture minister, Ferran

Mascarell; another director of the Ramon Llull Institute, Emili Manzano; and the project organiser, Anna Soler-Pont.

In spite of the changes in the people involved following the latest elections to the Catalan Parliament, that framework has remained in place –except for a few imponderables– and has been expanded to incorporate a greater territorial representation and new activities with the intention of crowning this journey of more than ten years with the biggest possible success. The professional and technical team of people that has carried out this project is very large and has been led by the technical staff of the Ramon Llull Institute, obviously under the responsibility of its management team.

¹⁴ Vila-Sanjuán: *Guia de la Fira de Frankfurt per a catalans no del tot informats* (Barcelona, 2007), pp. 125-126.

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Note: The English titles of Catalan works that have been translated are given in parentheses.

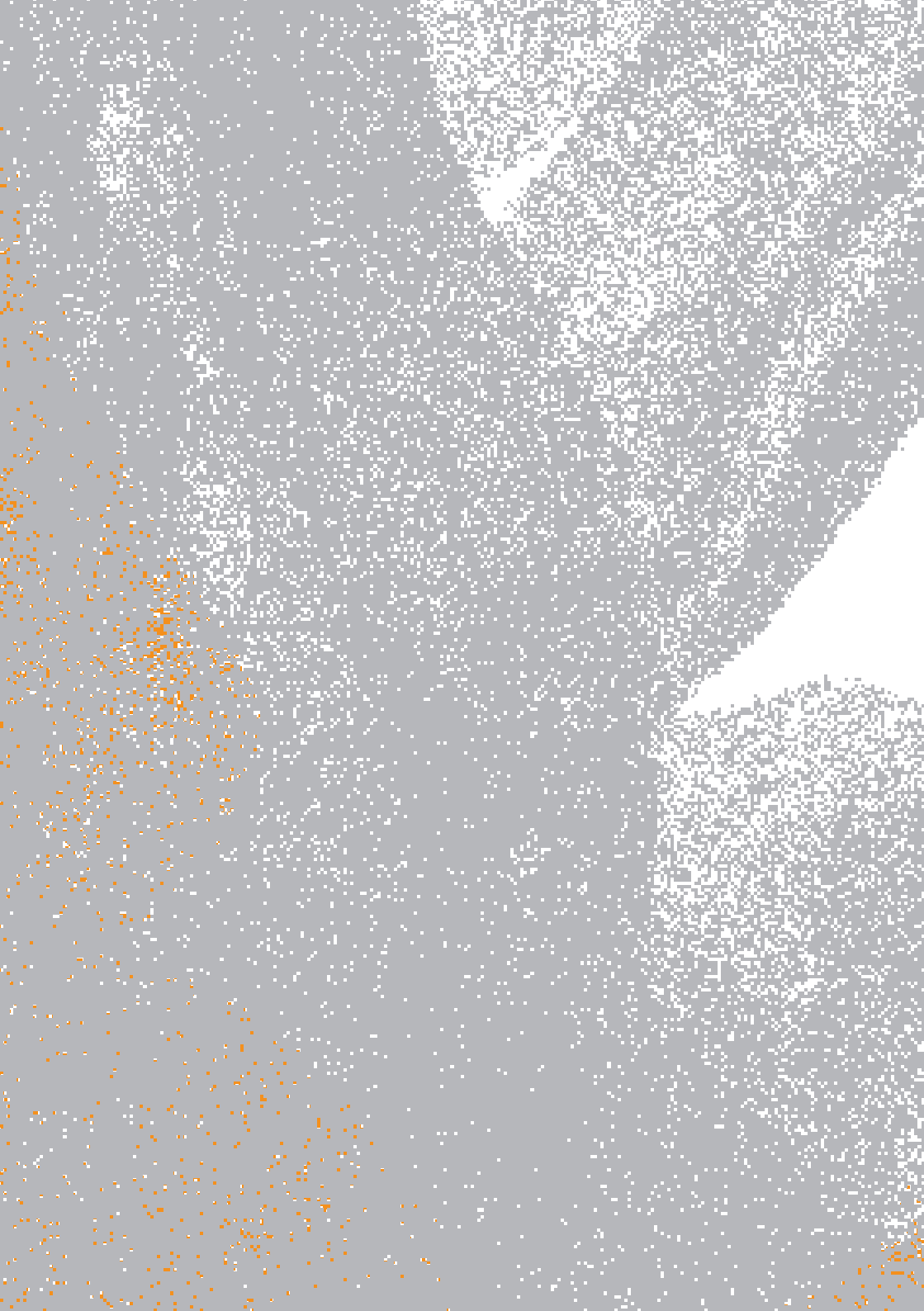
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