



THE HISTORY OF PUBLISHING IN CATALONIA

# Books and Publishing in Catalonia. Notes and Considerations

**Manuel Llanas**

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GREMI D'EDITORS DE CATALUNYA

2004

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## Foreword

The history of books and publishing constitutes an essential chapter in the history of culture. In order to justify such an assertion, an Italian philosopher, Eugenio Garin, comes to my aid. In 1991, when compiling his essays on this subject, he noted down observations like the following:

The history of culture is not made [...] without writing the history of publishing, and not only of its specific organization, but of the subtle weft of the different links that are established between all those who contribute to the birth of a book, a magazine, a copy of any publication.

This reality, to my mind undeniable, does not usually arouse much interest in the Hispanic academic world, which, in general, has not determined an area of knowledge dealing with books and publishing in an explicit and specific way. This can be seen in a chronic lack of monographic studies on the world of publishing, whose presence in the great works of synthesis and reference is, as a result, secondary and marginal. In stark contrast, cultures such as the French, the English-speaking and the Italian, to quote just three among the



leaders in the area we are dealing with here, have generated and continue to generate studies and historical evaluations that, founded upon a broad bibliographical base, periodically revise and update their respective publishing traditions.

The need to undertake the study of Catalan publishing became imperative six years ago, at the University of Vic. At the time I had been entrusted with teaching a subject, the history of the printed book, whose importance I am still trying to transmit to the students. Shortly afterwards, and at the same university, I began to direct the activities of a research group working on the relationships between publishing and translation in contemporary Catalonia. I merely had to begin thinking about the topic for study to realize that there was virtually nothing done. Straight away I resolved to address it by selecting the documentary sources: bibliography and public and private archives. It was upon concluding this task that I became fully aware of a paradox I had already sensed: we are more familiar with old publications (with the incunabulum first and foremost) than with contemporary ones. It was thus urgent to get down to work and try to rescue from oblivion a series of publishing initiatives of the utmost interest.

In short: given this set of circumstances, I was inevitably immediately attracted by the Gremi d'Editors de Catalunya's proposal. This was to make a historical approximation to Catalan publishing, a structured synthesis of what is known of it supplemented with whatever investigations and inquiries,



limited in time, may bring. In the context of the said project, which has to be brought to a head in 2006 and of which the third volume should be about to see the light (corresponding to the nineteenth century), at the same time the advisability was considered of composing a kind of portico to offer, in a schematic way, a series of notes on relevant aspects of the history of publishing in Catalonia. This is how the present book originated; it alternates broad, fundamental contents with other more concrete, descriptive ones. It also aspires to reflect, albeit faintly, the wealth of a long cultural tradition: a tradition that constitutes an insuperable letter of introduction and at the same time one of the Catalan nation's most legitimate reasons to be proud.

Manuel Llanas



## The Age of the Incunabulum

**B**efore 1500, the first printing presses were installed in Barcelona (1473; a date not confirmed but more than likely, which would make it the pioneering city), Tortosa (1477), Lleida (1479), Girona (1483), Tarragona (1484) and Montserrat (1499). If we go outside the Principality to the present-day Catalan-speaking territories, we have to add Valencia (1474), Valldemossa (1485) and Perpignan (1500) to the list, and Saragossa (1475) if we extend the scope to the old Crown of Aragon. In the nine Catalan-speaking localities an estimated total of 258 works were printed, 135 of which were in Latin (51%), 117 in Catalan and 6 in Castilian. Taking Europe as a whole, these are very modest figures, with percentages, moreover, biased, as in the same period European presses published 77% of books in Latin, 22% in vernacular languages and 1% in Greek and Hebrew, figures that reveal a production much inclined towards works in the language of learning, the only ones with no linguistic frontiers and, therefore, the only ones capable of being exported abroad. It is known, to quote perhaps an extreme case, that the Venetian press exported four-fifths of what it printed. In contrast, in Catalonia the tendency was towards internal consumption. In the words of Doctor Jordi Rubió, our printers in the age of the incunabulum did

Phocas.  
*De principalibus orationis partibus*  
(Barcelona: Pere Posa, 1488)





Francesc Eiximenis.  
*Llibre de les dones*  
(Barcelona: Joan  
Rosenbach, 1495)



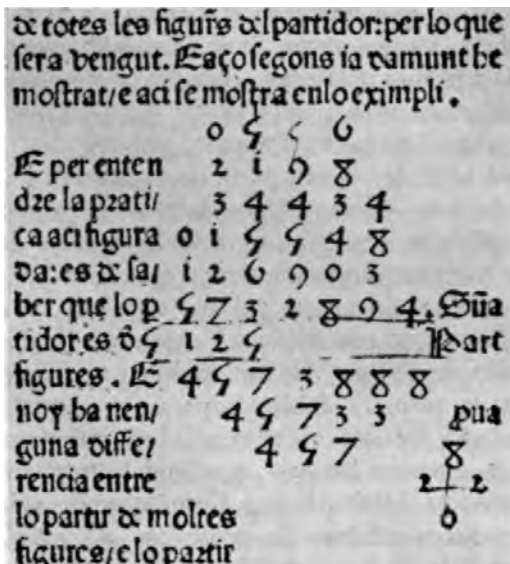
not risk setting up large publishing concerns and were content with the easy pickings from imported books in Latin (religious, juridical and scholastic) and local books in Catalan (popular, literary and also juridical). They were good traders, but cowardly industrialists. For their part, the Barcelona presses had no cultural institutions to support or help them. The Estudi General (university) of Barcelona, for instance, jealous of its privileges and unlike, let's say, the University of Salamanca, always turned its back on them. Yet it must be added that on a peninsular level the scene was no more encouraging. Thus, in the rest of the Iberian Peninsula 46 printing presses were working in 21 places, with an approximate output of 650 works – nowhere near the 500 Italian, the 200 German or the 160 French presses.

On the other hand we do come close to Europe in the print runs (between 400 and 500 on average, with minimums of 100 and maximums of 2,000), and in the origin of the printing presses, the vast majority of them German, so much so that in Barcelona we only find three Catalan presses in the fifteenth century: Pere Posa, Pere Miquel and Gabriel Pou. (A fourth name, Bartomeu Labarola, has not been confirmed as Catalan). Next to them the names of Enric Botel, Joan Planck, Joan Rosenbach, Jordi von Holtz and Nicolau Spindeler often appear, wandering professionals who we meet again in a number of cities, on their own or associated with other colleagues. All of them worked as printers and publishers and some even ran a bookshop, although the profession of bookseller, with a long previous tradition, never gets confused with the first two.

If the first known book printed in Catalan is the *Obres o trobes en llaors de la Verge Maria*, which came out in Valencia in 1474, the first printed in Catalan in Catalonia is a translation (*Regiment de Prnceps*, by Egidio Colonna), published in 1480. In a similar way, the *Suma d'art d'aritmètica*, printed in Barcelona in 1482, is the first mathematics book published in the Iberian Peninsula. Although the printed book lowered the price of the manuscript by between one-fifth and one-eighth, it continued to be an expensive product, generally speaking. The costliest element in book making was the paper, over and above the printing process itself (typographic material included), and the sale price was double, or almost, that of printing; a price that, obviously, tells us nothing if we do not

Page from the *Suma d'art d'aritmètica* (Barcelona: Pere Posa, 1482), by Francesc de Santcliment, the first work of mathematics printed in the Iberian Peninsula

Left, detail of another page from the same book






compare it with others in other areas of everyday life. Missals were the dearest books: a breviary from Vic sold in 1498 for two pounds (one pound = 24 *sous*). At the other extreme, a popular book of hours sold for one *sou*. A year before, in 1497, the rent for a shop in Plaça Sant Jaume in Barcelona was worth half a pound a month; and the day's wage for a Venetian typesetter (in other words, a qualified machinist) was, that same year, two and a half pounds a month, plus another pound for food. One last aspect to point out is the degree of dissemination of our incunabulum, which in 1490 saw the publication of the first bestseller in Catalan, *Tirant lo Blanc*. This first edition, in effect, made in Valencia, consisted of 715 copies, the equivalent, given the number of Catalan-speakers then and now, to a present-day print run of about 8,500; a complete success, corroborated by the fact that in 1497, with the first edition sold out, a second one had to be made, of 300 copies in Barcelona.

Types from *Flos Sanctorum romançat* (Barcelona: Joan Rosenbach, 1492)

## An False First Hispanic Incunabulum —

The *Libellus pro efficiendis orationibus*, a grammar by Bartomeu Mates printed by the German Joan Gherlinc in Barcelona, bears the date 1468 on the colophon. For many years it purported to be

the first Hispanic incunabulum, until Doctor Jordi Rubió demonstrated that the date was erroneous and that this grammar had actually been published twenty years later, in 1488.

## Montserrat, the Oldest Active Publishing Name in the World

In spite of an appreciable gap of over two centuries (from the seventeenth to the nineteenth), the Abbey of Montserrat, in effect, can exhibit this title with pride. To be precise, there are documents that seem to prove that the printing press reached there with some bulls in 1493. The abbey then housed, together with the monastery of Subiaco (the first place in Europe outside Germany, just next to Rome, where the press arrived in 1465) one of the only typographical workshops established in a monastery before 1501.



*De instructione novitiorum* (Montserrat: Joan Luschner, 1499)

Page from the *Missale Benedictinum*, with engravings and vignettes (Montserrat: Joan Rosenbach, 1518)





*Diurnale secundum  
consuetudinem  
observantie  
monachorum  
congregationis sancti  
Benedicti de Valleoleti  
(Montserrat: Joan  
Rosenbach, 1518)*



Thus, in 1999 it celebrated the fifth centenary of the first book to be printed, in 1499. Montserrat belonged after 1493 to the Benedictine congregation of Valladolid, which in 1497 commissioned Abbot García Jiménez de Cisneros with the publication of the liturgical books typical of the congregation. Cisneros straight away looked for a printer with experience in the field and prepared to move his typographical workshop to the monastery, and he found him in the figure of the German Joan Luschner, who on April 16th 1499 had just printed the first book from Montserrat, a 'pseudo-Bonaventura': the *Liber meditationum vitae Domini nostri Iesu Christi*, 392 pages long in Gothic script in three formats. It was just the beginning of an intense collaboration. For the abbot, seizing upon the opportunity, simultaneously arranged the publication of fundamental works of the *devotio moderna* – in which he was very interested – and a wide range of bulls, which altogether reached print runs close to 200,000 copies. In this way, just in 1499 a total of eight books probably emerged from Luschner's Montserrat workshop, not counting the bulls: the liturgical ones with print runs of between 100 and 400 copies, and those of a spiritual nature, of between 800 and 1,000. Of the latter, two more 'pseudo-Bonaventuras' stand out, *Tractatus de spiritualibus ascensionibus* and *De instructione novitiorum*, and the monks' spiritual code, *Regula eximii patris nostri beatissimi Benedicti*.

From then until the twentieth century, Montserrat worked mainly with Barcelona printers, its activity subjected, as is natural, to the ups and downs of an oft-agitated history. In 1918, Abbot Marcet once more had a printing press installed and promoted

publishing activity. It was the resumption of a tradition, today happily continued under the name of 'Publicacions de l'Abadia de Montserrat'.

## The First Bibliophiles

Without doubt, the most significant and relevant is the Barcelona humanist Pere Miquel Carbonell (1434-1517), royal archivist, historian and cousin of Jeroni Pau (the first Catalan Hellenist). Carbonell experienced to the full the transition from the handwritten book to the printed one, and this was reflected by his well-stocked private library, made up of both his own purchases and of books that, beyond his reach, he found himself forced to copy, with, it must be said (as Dr. Jordi Rubió explains), magnificent handwriting and on splendid parchments. At times, also, he filled the works he read with notes in the margin. His passion for culture counted, obviously, but also a wish to discipline himself "*ne mulierosus persisterem*" (in order not to persist in being fond of women, being a womaniser). And Carbonell made it even clearer: "And this I do not say without reason, because I am very libidinous by nature, and I know that if I had not set myself to copying and composing books, I would have become involved in much sinning. Therefore on holidays I devote myself to writing or to study, taking refuge at home in the solitary life, so that my heart may not be disturbed by the vanities, and thus will not offend God's majesty". Few testimonies are as explicit as this on the role of books as a means of redemption of one's conduct.



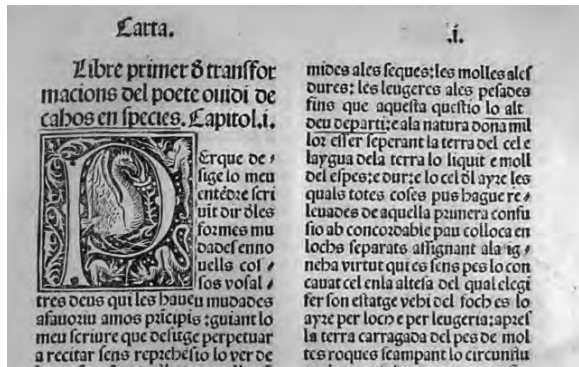
Above, capital letter  
from *De principalibus  
orationis partibus*  
(Barcelona: Pere  
Posa, 1488)



Capital letter from  
*La vida e trànsit del gloriós  
Sant Jerònim* (Barcelona:  
Pere Posa, 1492)

Right, page from the  
Catalan translation  
of the *Metamorphosis*,  
by Ovid (Barcelona:  
Pere Miquel, 1494)

This synthetic profile of Carbonell can be completed with a humorous episode from the beginning of the twentieth century, when a batch of Latin incunabula from our archivist's library appeared in Caldes de Montbui (a locality close to Barcelona). With the bait of this news, the bookseller and bibliographer Antoni Palau i Dulcet (who, satisfied, details the deception in



## Pere Miquel Carbonell's Family Problems

We are familiar with intimate aspects of Pere Miquel Carbonell's personality thanks to the comments and annotations on his own life that he regularly made and which Jordi Rubió has unearthed. It seems that he was unlucky in marriage, and thus at a certain moment he exclaimed: '*nemo libris et uxori deservire potest*' ('no-one can serve his wife and his books'). Other family worries, like the difficulties with marrying off three

daughters, interfered with his intellectual life. Nevertheless, Doctor Rubió adds that 'he overcame everything, and even though he was '*re uxorial captus*' (a prisoner of marriage), he wished day and night for nothing else than to acquire the doctrine of distinguished men '*et nihilominus scribere semper et legere, quae mihi solatia sunt ingentia*' ('and in spite of all, read and write always, which is mighty consolation').

*Memòries d'un llibreter català*) published a catalogue in 1908 announcing, for December 28th (Spanish 'April Fools' Day'), the sale at public auction of 29 Catalan incunabula from Pere Miquel Carbonell's library, among them a copy of the second edition (1497) of *Tirant lo Blanc*. According to Palau's own testimony, not a few booksellers and bibliophiles fell victim to the trick.



## The Survival of the Incunabulum. The Inquisition

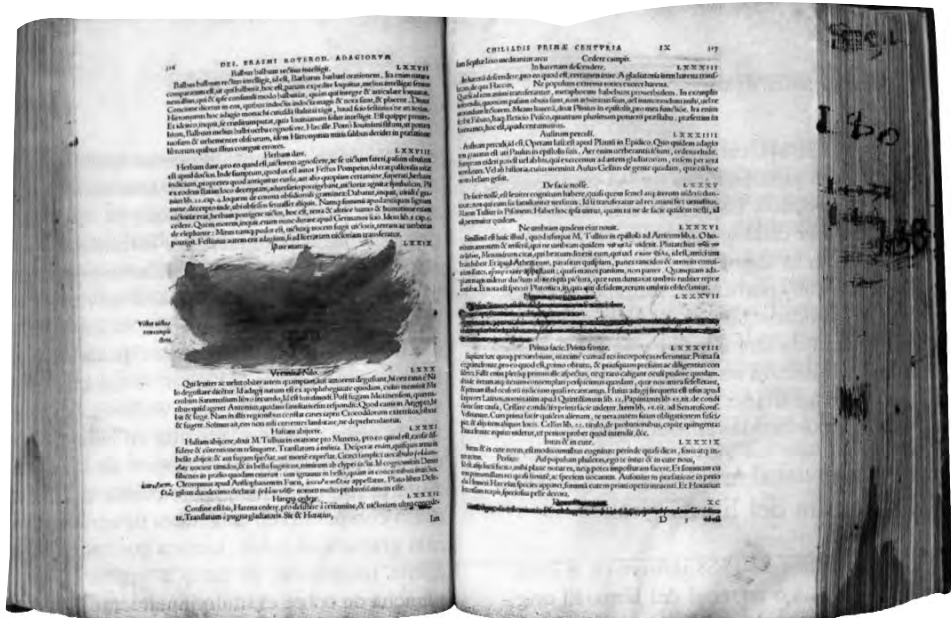
Censuses of incunabula can only be approximate. To start with, we have to bear in mind that when we talk of printed works, we are referring both to books and to brief treatises and single sheets, many of which have been lost, borne out by the inventories of libraries and bookshops that we know of. Secondly, entire editions of important books have also been lost, as exemplified by the Catalan translation of the Bible published in Valencia in 1478 (to which I refer in the following paragraph). This massive disappearance of copies of an edition is demonstrated by a parallel phenomenon: the fact that so few copies of certain works have been conserved. Of the two thousand printed in Girona, in 1495, of the *Psaltiri laudatori* by Francesc Eiximenis, only one has survived; of the 715 of *Tirant lo Blanc* in 1490, three; of the 300 of *Tirant lo Blanc* in 1497, only one. Thirdly, works sold in the Catalan-speaking territories were at times printed outside them; this is the case with *Llunari*, by Bernat de Granollachs, printed in 1491 in Seville; or with thirteen crusade bulls printed in Toledo (the archbishopric of that city had the

Title page and detail of *Llunari e reportori del temps*, by Bernat de Granollachs



exclusive privilege); or a *Tractat de pronosticació*, which appeared in Toulouse in 1485; or the *Liber elegantiarum*, by Joan Esteve, and the *Psaltiri* translated by Joan Roís de Corella, works printed in Venice in 1489 and 1490 respectively.

In the conservation of certain incunabula, the intervention of the Inquisition has also been an important factor; over the centuries it efficiently controlled and destroyed the books reputed to be unorthodox. A significant aspect of the condemnation by the Inquisition was the language of the books, especially the religious and biblical ones, which could only be issued in Latin. The purpose was



## Gracies infinides sien fetes al / omnipotēt deu e senyoz nostze/

Jesu crist : e ala humil . e sacratissima verge maria mare sus . Acaba la biblia molt vera e catbolica : treta de vna biblia del noble mossen berē / guer viues de boil caualler : la qual son trellada de aquella propria que son arromançada en lo monestir de portaceli de lengua latina en la no / stra valenciana per lo molt reuerend micer bonifaci ferrer doctor en ca / sum orre / e en facultat de sacra theologia : e con de fora la Canoga i ger ma del benaaventurat sanct vicent ferrer del orre de pricadors : en la qual trans lacio fore / e altres singulars homes de sciencia . E ara detretamet aquesta es stava viligentment corregida / vista / e regonegada per lo reue / red mestre jaume borrell mestre en sacra theologia del orre de pricadors : e inquisitor en regne de valēcia . Es stava emprada en la ciutat de valencia a respes de magnifici en philip vizlant mercader de la vila de jine de alta Alamāya : per mestre Alfonso fernāoz de Corcous del Reg / de Castilla / e per mestre lambert palomar alamāy mestre en artes : comē / gada en lo mes de febrer del any mil quatrecents . setāta i et : e acabada en lo mes de Maç del any Mil . CCCCLXXVIII .



to keep most of the reading public away from the holy texts, with the aim of avoiding dissenting interpretations of the dogma. In this context, the prohibitions of the translations of the Bible into the vernacular languages were specific and in themselves constitute a revelatory chapter on the effects of the work of the Inquisition. From the beginning of the thirteenth century, when the Parliament of Tarragona, of 1234, prohibited the possession of “*llibres de Vell o Novell Testament en romanç*” (books of the Old or New Testament in Romance), there are many reports of the existence of Catalan versions of the Holy Scriptures. At the beginning of the fifteenth century, two queens, Violant de Bar and Maria of Castile, expressed the desire to have a “very good Bible in

Opposite, a work by Erasmus of Rotterdam, mutilated, in a library of the Company of Jesus

Above, colophon of the Valencia Bible of 1478



Above, *Histories e conquestes del rei d'Aragó* (Barcelona: Carles Amorós, 1534)

Opposite, a classic of Catalan cuisine, written by Robert de Nola and published by Carles Amorós in Barcelona in 1520 (*Llibre de doctrina per a ben servir, de tallar i de l'art de coc*) and a Catalan-German – German-Catalan vocabulary printed by Joan Rosenbach in Perpignan in 1502

Romance”, and we know that King Alphonse the Magnanimous purchased one in 1427. But at the end of that century, added to the Catholic hierarchy’s traditional misgivings was the serious suspicion of it being linked to Judaism: in this way it would be able to survive among the converted Jews. It has to be said that the suspicions were not groundless; we know of the existence, in the mid-fifteenth century, of numerous bibles in Hebrew, as well as the Catalan versions. In the sixteenth century, the fear spread due to Lutheranism. All this unleashed an extreme degree of zeal in the persecution of the bible translations. The process can be chronologically charted very precisely. In 1447, for example, twenty bibles, evidently translated, were burnt in front of Barcelona Cathedral. With the establishment of the Castilian Inquisition the persecution became obsessive. In 1492, once more in Barcelona, “in the Plaça del Rei in the said city the bibles in plain language were burnt, as well as other books derived from the Bible, which were great in number”. Nothing illustrates this story so well as the ups and downs of the first Catalan translation of the Bible, printed in Valencia in 1478 and supposedly translated by Bonifaci Ferrer, brother of Saint Vincent, who had died in 1417. The inquisitorial fear of books reached such a point that, of this Bible, we only have one copy of the book of Psalms (Paris, Bibliothèque Mazarine) and the last sheet with the colophon. This book suffered so many vicissitudes, throughout the fifteenth century and afterwards, that they gave rise to a detective novel by Rafael Tasis (*La Bíblia valenciana*).

## The Sixteenth Century

According to Norton's famous inventory, *A Descriptive Catalogue of Printing in Spain and Portugal (1501-1520)*, at the beginning of the sixteenth century there were 150 typographical workshops in Venice and only 30 in the entire Iberian Peninsula. It could be said that Catalan printing and publishing did not escape the precarious, secondary situation, on a European scale, in which it came into being. What did vary, and greatly, was the language of the publications. In order to give us an idea, I have transcribed some percentages referring to the city of Barcelona. In the first half of the

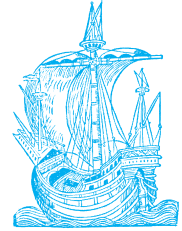


Illustration of the *Consolat de mar* (Barcelona: Joan Rosenbach, 1518)







Below, left, *Las obras de Boscán y algunas de Garcilaso de la Vega* (Barcelona: Carles Amorós, 1543)

Below, right, title page of *Crònica* by Ramon Muntaner (Barcelona: Jaume Cortey, 1562)

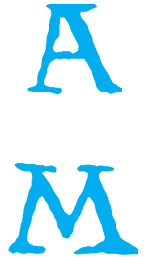
century they were as follows: 46% in Catalan, 40% in Latin and 14% in Castilian. In the second half, Castilian increased greatly, overtaking Latin and, above all, Catalan: 18% in Catalan, 27% in Latin and 55% in Castilian. If in the previous century most of the printers were German, in the sixteenth century they were French and Provençal. This was the case, we may suppose, with Carles Amorós. Pere Montpesat and Claudi Bornat, active in Barcelona, and Arnau Guillem de Montpesat, a relative of the second and publisher, in 1539 in Tortosa, of the famous *Libre de les costums generals escrites de la insigne ciutat de Tortosa*. In that century, the most important printer in Tarragona was Felip Mei, son of the Fleming Joan Mei, established in



Valencia. In Barcelona, while Carles Amorós printed, among other notable works, the *Llibre de doctrina per a ben servir, de tallar i de l'art del coc* (1520), the first cookery book printed in the world, written by the cook Robert de Nola, the *Obres de mossèn Ausiàs March ab una declaració en los marges de alguns vocables escurs* (1543) and *Las obras de Boscán y algunas de Garcilaso de la Vega* (1543), his fellow bookseller Jaume Cortey published the second edition of the *Crònica* by Ramon Muntaner (1562; the first edition was published in Valencia in 1558) and Claudi Bornat, an active bookseller, introduced italics and Greek and Hebrew type and produced above all for the ecclesiastic and university market. It all seems to indicate that the social consideration of printers, or at least of most of them, was much lower than that shown to booksellers, who founded the first professional guild in Barcelona in 1553, the *Confraria de Sant Jeroni dels Llibreters* (St. Jerome's Guild of Booksellers). Printers were only accepted well into the eighteenth century (in the reign of Charles III) in spite of their repeated petitions.

## Joan Guardiola, Renaissance Publisher and Bookseller

Joan Guardiola, born in Tàrrega, established in present-day Carrer de la Llibreteria in Barcelona and who died in 1561, is an example of the drive and the financial strength of the publishers and booksellers. These, devoted to the importation of books and the professional defence of their own interests, turned their backs on local printers. Indeed, Guardiola,



a founding member of the *Confraria de Sant Jeroni dels Llibreters*, already possessed, when he entered the profession, a large personal fortune, obtained through inheritance and marriage. As a publisher, in his own right or in partnership, he is known for 24 titles, fourteen of which are in Catalan (religious works, history books and trade books) and ten in Latin (liturgical works – often ordered by the bishopric of Urgell – and juridical). As a bookseller, the main part of his clientele came from legal circles (36.5%), ecclesiastical (33%) and other bookshops (8.5%). The inventory of the material in Guardiola's bookshop, carried out on his death by expert booksellers following his instructions, distributes the books in five groups: 1) theology; 2) law; 3) humanities, poetry and philosophy; 4) *astrology (sic)*; includes mathematics, cosmography and astrology) and medicine; and 5) music. The highest number of copies corresponds, by a long chalk, to the third group (books especially for students), followed by the first, the second, the fourth and the fifth. In contrast, the most expensive books were those in the second and first groups (jurists and ecclesiastics, the customers with most purchasing power), and the cheapest, those in the third group. The price factor is inseparable from the format. The most inexpensive books abandon the folio for the octavo, a format that, apart from being more manageable, greatly reduces costs. No explanation is needed then as to why 74% of the books in the third group were in octavo. One last fact: on average, approximately, a book from the second group cost twice as much as one from the first group, five times more than one from the fourth or fifth and ten times more than one from the third group.

## The Seventeenth Century

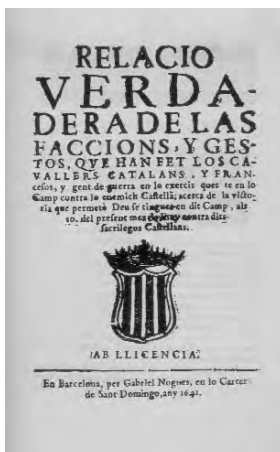
Along the same lines of typographic and publishing modesty of the preceding centuries and with a production also destined for internal consumption, 40% of books were devotional tracts, sermons and theological treatises, followed by literature and political philosophy. In fact, a not inconsiderable part of the Spanish literature of the *Siglo de Oro* (golden century) was published in the Catalan-speaking territories.

Therefore the bibliographical hegemony of Castilian was consolidated, relegating Catalan to the field of popular publications: books for schools, single sheets and pamphlets or brief treatises of little concern. About a thousand registers of books printed in this century in Barcelona give the following result: 672 in Castilian, 222 in Latin and 112 in Catalan. In the capital of Catalonia, outstanding among other names are those of Sebastià



Front pages of two newsheets, 1641 and 1645, printed by Gabriel Nogués

Official legal compilation produced by Jeroni Margarit's Barcelona press in 1621





Cormellas, father and son, Sebastià and Jaume Matevat, Esteve Lliberós, Pere and Antoni Lacavalleria, Joan Jolis, Jeroni Margarit and Rafael Figueró.

Margarit, for example, in 1609 published the *Crònica universal del Principat de Catalunya*, by Jeroni Pujades; and in 1634 Pere Lacavalleria printed *Delicias del Parnaso*, by Luis de Góngora, a collection of poems with the text refined. Nevertheless, the new, emerging publishing phenomenon in this century were the printed newsheets, an embryonic form of press that became very important due to the Reapers' War (1640-1652). A British historian, Henry Ettinghausen, has studied these publications and has reproduced many of them in facsimile. Half information and half propaganda, many printers of the time produced them; they appeared irregularly and generally had four or, at the most, eight pages. This title will serve as an example, printed in Barcelona by Jaume Matevat in 1641: *Relació molt verdadera de la victòria que han tingut les armes franceses y catalanes contra lo exèrcit de los castellans junt a Tarragona* (A most truthful account of the victory obtained by the French and Catalan forces over the Castilian army outside Tarragona). This, then, is the context in which the figure of Jaume Romeu appears.

*Expedición de los catalanes y aragoneses contra turcos y griegos* (Barcelona: Llorenç Déu, 1623)

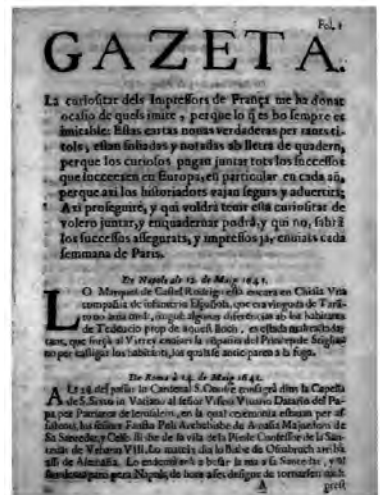
## Jaume Romeu: a Memory

Dedicated above all to newsheets, in Barcelona Romeu became, at least in intention, the promoter (printer and publisher at the same time) of the first weekly publication to appear in the Iberian Peninsula: *Gaseta vinguda a esta ciutat de Barcelona, per l'ordinari de París, vui a 28 de maig, any 1641. Traduïda del francès en nostra llengua catalana.* (Gazette brought to this city of Barcelona, by stagecoach from Paris, this day May 28th 1641. Translated from the French into our Catalan language). 'Gazette' was the name by which, in Europe, the weeklies had generally become known. The name and model had been set in Paris by Théophraste Renaudot, a protégé of Cardinal Richelieu who in 1631 began publishing the *Gazette de France*, soon to be widely imitated. Romeu, then, joined the trend, taking advantage of the events in the war and, therefore, the desire for news by the reading public. He headed the first issue of the weekly with an introduction that shows, simultaneously, marketing sense and cultural sensitivity. His *Gaseta* was useful both for readers in general and for present and future historians. As it is short and very interesting, it is worth translating this introduction in its entirety:

'The curiosity of the French printers has led me to imitate them, for what is good is always imitable. These letters, true news for so many titles, are foliated and annotated in notebook lettering, so that the curious may join together all the things that are happening in Europe, in particular each year, so that in this way the historians may be sure and well-informed. I shall thus proceed, and he who wishes to have this curiosity of joining and binding will be able to, and he who does not will know about true events, printed and sent each week from Paris'.



Front page  
of the first  
issue of Jaume  
Romeu's *Gaseta*



## The Printer's Workshop in *Don Quixote*

We are in chapter LXII of the second part of the novel. The main character, having arrived in Barcelona, where he lodges with Antonio Moreno, has just witnessed the fantastic scene of the talking head. At a given moment, Don Quixote feels like taking a walk in the street, at his leisure and if possible without attracting too much attention:

'Don Quixote took a fancy to stroll about the city quietly and on foot, for he feared that if he went on horseback the boys would follow him; so he and Sancho and two servants that Don Antonio gave him set out for a walk. Thus it came to pass that going along one of the streets Don Quixote lifted up his eyes and saw written in very large letters over a door, "Books printed here," at which he was vastly pleased, for until then he had never seen a printing office, and he was curious to know what it was like. He entered with all his following, and saw them drawing sheets in one place, correcting in another, setting up type here, revising there; in short all the work that is to be seen in great printing offices. He went up to one case and asked what they were about there; the workmen told him, he watched them with wonder, and passed on. He approached one man, among others, and asked him what he was doing. The workman replied, "Señor, this gentleman here" (pointing to a man of prepossessing appearance and a certain gravity of look) "has translated an Italian book into our Spanish tongue, and I am setting it up in type for the press.'

Don Quixote broadens the following animated colloquy with the translator, on the virtues of translation, with questions like this: 'But tell me, are



you printing this book at your own risk, or have you sold the copyright to some bookseller?’ The dialogue then gets involved in denouncing the wheeling and dealing of printers and booksellers, alone or in cahoots, to swindle the author, even though in this case it is a translator (who enjoyed full publication rights as the author was foreign). Here is the translator’s reply to the question and the end of the conversation:

Don Quixote riding through Barcelona, in an engraving by Gustave Doré. In the background, Santa Maria del Mar



'I print at my own risk,' said the author, 'and I expect to make a thousand ducats at least by this first edition, which is to be of two thousand copies that will go off in a twinkling at six reals apiece.'

'A fine calculation you are making!' said Don Quixote; 'it is plain you don't know the ins and outs of the printers, and how they play into one another's hands. I promise you when you find yourself saddled with two thousand copies you will feel so sore that it will astonish you, particularly if the book is a little out of the common and not in any way highly spiced.'

'What!' said the author, 'would your worship, then, have me give it to a bookseller who will give three maravedis for the copyright and think he is doing me a favour? I do not print my books to win fame in the world, for I am known in it already by my works; I want to make money, without which reputation is not worth a rap.'

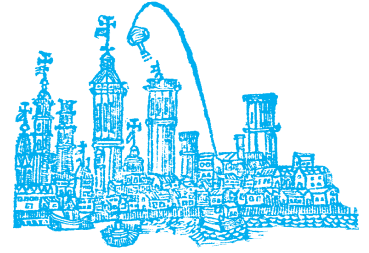
Cervantes is prodigal with these invectives against printers and booksellers in other works, most certainly arising from bitter experiences he had had with them. All the indications are that the great writer's relations with printers and booksellers would be deserving of greater study, of which we shall only touch on one aspect here: the printing workshop that appears in *Don Quixote*. The critics maintain that the description I have just transcribed corresponds to the typographical workshop of Sebastià Cormellas senior, like Cervantes, a native of Alcalá de Henares and probably known to him. This is the most likely hypothesis, given even more weight by the fact that the writer must have frequented that printing press during the only known stay he made in Barcelona, in the summer of 1610.

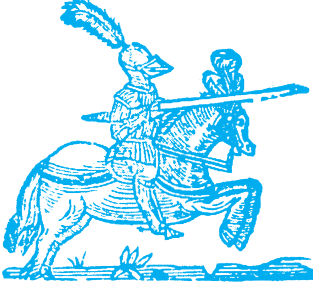
Opposite, another edition of *Partinobles* (Barcelona: Joan Jolis, 1729)

*Relación diaria del sitio de Barcelona, capital del Principado de Cataluña* (Girona: Gabriel Bro, 1714)

## The Eighteenth Century

The determining factor in the production of printed material is the outcome of the War of Spanish Succession, with the defeat, at the beginning of the century, of Majorca, Valencia and the Principality of Catalonia at the hands of the Bourbon armies of Philip V. Publishing in the conquered territories really felt the blow, as this defeat caused, among other things, the introduction of Castilian book law (much more restrictive and full of monopolies), the displacement of paper manufacturing and the appointment of a royal printer. To cap it all, the





situation was aggravated in Catalonia because the privilege of printing books for all levels of teaching was granted to the Cervera University Press (created in 1717). (A privilege, it has to be said, that was often violated). In these conditions, the activity of the printers depended on the sympathies they aroused among the victors. One of them, Rafael Figueró, from Barcelona, an Austrian supporter and, thus, on the losing side, disappeared without trace; on the other hand, another, Josep Teixidor, a notorious renegade, was appointed royal printer (a title, it has to be said, more honorific than substantial). Despite all, throughout the century families of printers worked whose activity was important and positive: Martí, Surià or Piferrer (with whom I shall deal below).

Towards the last quarter of the century, a series of factors (among them a certain reduction in illiteracy, the strengthening of the urban fabric and the increase of trade with Spain and America) enabled the publishing output in Barcelona to bounce back a little. During the century, printing reached a number of Catalan cities for the first time, such as Cervera, Figueres, Manresa, Mataró, Olot, Reus, Tremp, Vic and Vilafranca del Penedès. We have some figures, unfortunately very partial and too localised, on the language used in all these publications. In Barcelona, during the first half of the eighteenth century only 5% of production was printed in Catalan. In Girona, throughout the century, the Bros and Oliva families' workshops printed in the following proportions: 21% in Catalan, 23% in Latin and 56% in Castilian.

## Carles Gibert and the Legal Obstacles for Books in the Eighteenth Century

Of all the figures associated with books over the eighteenth century, that of the Barcelona bookseller, publisher and printer, Carles Gibert i Tutó is the most significant for the way in which legal, and, therefore, external, impediments choked the spirit of initiative. As a bookseller, Gibert supplied his customers with all kinds of books, foreign ones included, at the lowest prices. He offered catalogues of the stocks, preceded by prologues full of interest. As a publisher we know him, among other things, for a collection of comedies then being performed in Barcelona, not classical, but translated from French and Italian. And as a printer in 1775 he had, according to him, the best-equipped workshop in Barcelona: four presses and a wide range of types. Furthermore, and with the wish of increasing production and completing the cycle of book production, he had had a paper mill built in Gelida (near Barcelona). With the guarantee of all this equipment and his career, in 1788 Gibert sent a memorial to the Council of Castile, which, since the Decree of *Nova Planta* had been the only body that could grant printing licenses. The memorial requested 'the competent faculty to reprint each and every one of the works that previously may have gone to press with a

### Philip V and Books

The wall of incomprehension Carles Gibert's request ran into is the result of the Council of Castile's monopoly in the granting of printing licenses. A monopoly that, fixed in Castile by a pragmatic sanction of 1558, was also extended to the defeated kingdoms by virtue of the Decree of *Nova Planta*. In this context, a ruling of Philip V dated December 17th 1716 details the process of imposition of the Castilian legislation on books 'in the kingdoms of Aragon, Valencia and Catalonia', putting forward 'the abolition of the *fueros* (privileges) and [the] new rules established for the better governance of each one of those Kingdoms'. Of the supposed abuses the ruling denounces and tries to correct, there are some that are painfully recurrent, like the 'harmful consequences [of the book] against the purity of our sacred religion, good customs, rights and prerogatives of the Crown'. In contrast, other proposals, like the preservation of the rights of the legal publications, were objectively beneficial.

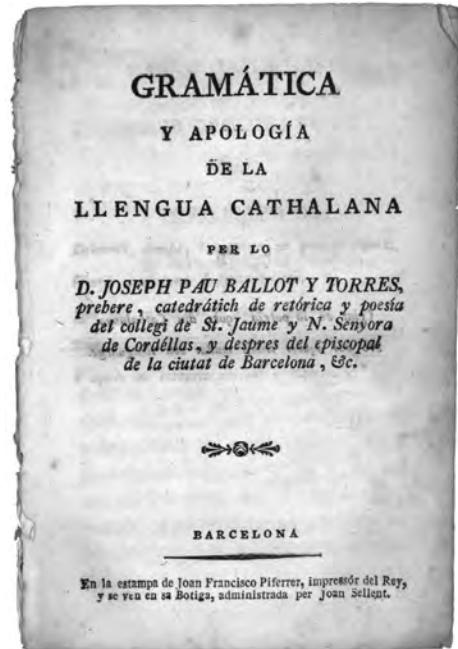
license from the Council, excepting those that enjoy exclusive and prohibitive privilege'. Gibert based his publishing plan on the reprinting of works there was great demand for and defended it by putting forward arguments of varying types, above all cultural (the raising of the level of the public's education) and economic (the higher price of books brought from Madrid due to the transport costs and the need to maintain an agent to continually issue the printing licenses). He added also that the opening of the port of Barcelona to American trade made it possible to export books cheaper than those published in Madrid to that continent. None of this was any use. In August of that year, 1788, the Council of Castile rejected his request. In any case, Gibert was frequently beset by financial problems, debts and creditors. In 1807, at the age of about 70, his name appears in the cadastre of booksellers and printers as being extremely poor. As Jaume Moll asks (the scholar to whom I owe this information), was it a fiscal ruse or the sad end of a businessman?

*Teatro de los niños  
o Colección de  
composiciones dramáticas  
para uso de las escuelas  
y casas de educación,*  
a book for schools  
published in 1828 by the  
Piferrer company

*Gramàtica i apologia  
de la llengua catalana,*  
by Josep Pau Ballot, was  
published in Barcelona in  
1814 by Joan Francesc  
Piferrer. Detail of  
punctuation marks

## Piferrer: Booksellers, Printers and Publishers

In Barcelona, the printing and publishing house with the greatest drive over the eighteenth century, far ahead of the others and comparable to the Madrid ones of Ybarra or Sancha, was that of the Piferrer family, established in Plaça de l'Àngel from 1702 until 1868, the year when it closed down for good. This company's history, luckily studied, brings to light a lot of revealing information from the world of books in the



Catalonia of the time. The Piferrers began with a bookshop business, and as they prospered they embarked upon the printing (from 1715, Çjust after the defeat) and opened several shops. Their ideology is outlined for us by a fact: one member of the family, Tomàs Piferrer, held the titles of Royal Printer and Printer to the Holy Office of the Inquisition. The firm's publishing policy was aimed at five kinds of clientele: the political and administrative institutions, the religious and educational

- Inciso , que se figura axí. . . . ( , )**
- Punt é inciso. . . . ( ; )**
- Dos punts. . . . ( : )**
- Punt final. . . . ( . )**
- Interrogant. . . . ( ? )**



bodies, the professions (above all jurists), the general reader (trade literature: picture stories, romances, verses) and the professional of the book world (distribution and marketing of books supplied to other bookshops). The size of the Piferrer business, which had trading relations mainly with Spain, is attested to by the numbers of books that in 1794 were stored in the central building in Plaça de l'Àngel: 250,000 copies, corresponding to over a thousand titles.

## Romantic Publishing

This was made up by a series of names that, over the first half of the nineteenth century, experienced the transition from the Old to the New Regime, ideologically motivated by the impact of the French Revolution and Romanticism. They were familiar with some of the great new technology brought to the book world by the Industrial Revolution, but, whether due to the lack of financial resources or courage, they applied them timidly. After all, they were still working almost like craftsmen, subject to a traditional view of the profession that, I imagine, considered the figures of the bookseller, the printer and the publisher to be inseparable. Incidentally, I might just add that in our country the profile the publishing profession has today was introduced and consolidated very late in the day. But one thing is certain: there are plenty of names to choose from, as between 1800 and 1850 in Catalonia there are about 150 printer-publishers registered, some of them medium-sized and the great majority small. To illustrate this scene I have chosen three of the former.

Brusi, very well known thanks to the *Diario de Barcelona* newspaper, entered the nineteenth century with Antoni Brusi Mirabent (1782-1821) at the helm. He had his printing press in Carrer de la Llibreteria and often worked to order of the Board of Trade. In 1819 he created a well-known type font and in the following year, advised by the chief pupil of Senefelder, he introduced lithography to Spain. His successor, Josep Antoni Brusi i Ferrer (1815-1878), trained in Europe,



Left and above, cover, capital letter and page from *Recuerdos y bellezas de España*, a Romantic work *par excellence* published by Joaquim Verdaguer







*Los trovadors moderns*, published in Barcelona by Salvador Manero in 1859, is one of the most famous anthologies of Romantic Catalan poetry

took the firm to its highest point: he increased the sales of the newspaper, which under the editorship of Joan Mañé i Flaquer experienced a golden age, and published renowned works (among others, those of Jaume Balmes) and illustrated magazines that, like *El àlbum de las familias* (1859-1861), were supplements of the *Diario*. Brusi i Ferrer left us some memoirs, written in about 1865, full of interesting information. With the third generation, represented by Antoni Maria Brusi i Mataró (1846-1887), the firm



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went into decline, in spite of the publication of an extensive collection of novels, associated with the newspaper.

The son of Vicenç Verdaguer i Vila (born in 1752 and manager of the Herederos de la Viuda Pla printing press), Joaquim Verdaguer i Bollich (1803-1864) founded the press and the publishing house that bear the family name in 1828 in Barcelona. There, for the first time in Spain, he used a Stanhope iron press and opened the Verdaguer bookshop in Rambla del Mig,

Tommaso Grossi.  
*La noia fugitiva*  
(Barcelona: Joaquim Verdaguer, 1834)

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the first to have a stock of works in French. Joaquim Verdaguer, who had learnt the profession of typesetter at Didot in Paris, published many of the earliest works of the Catalan 'Renaixença' and *Recuerdos y bellezas de España* (1839-1865), one of the most prestigious works of Spanish Romantic literature. One of his sons, Àlvar Verdaguer i Coromina (1839-1915), continued the family business, enlarged the bookshop (which held a *tertulia* [discussion] attended by personalities like Milá i Fontanals, Joaquim Rubió i Ors, Josep Balari i Jovany, Víctor Balaguer and Valentí Almirall and which did not close until 1959) and, in his other capacity as a writer, worked on publications like *Lo Gai*

This history of Spain, by Romey, was translated and published by Antoni Bergnes de las Casas



*Saber* or *La Renaixensa*. Àlvar Verdaguer was the printer, for example, of some volumes of the 'Biblioteca Catalana' collection, edited by Marià Aguiló, and of several of the latter's works.

Three more members of the family have links with the same sector. A sister of Verdaguer i Bollich, Francesca (born in 1790) worked as a typesetter in the Brusi firm. During the Napoleonic Wars she carried a portable press around with her and, like her father, continued the Herederos de la Viuda Pla firm. The other two were brothers of Àlvar: Dionís (1829-1858), who worked in the Reinvald bookshop in Paris and later with his



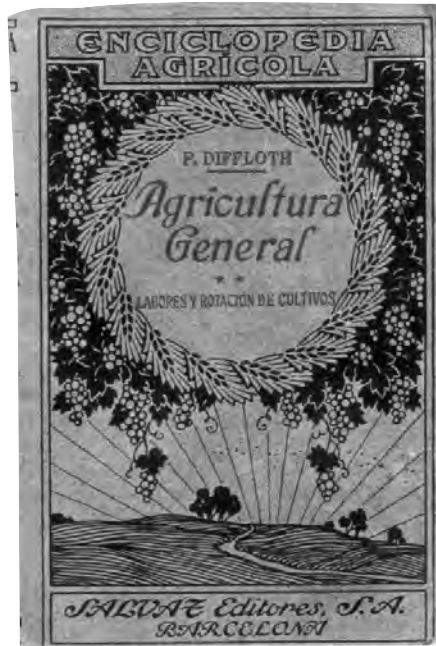
Front page of the magazine *Museo de familias*, published by Antoni Bergnes de las Casas



Above, capital letter used by Tomàs Gorchs in his 1858 edition of *Don Quixote*

father, and Celestí, who, established in his own right in Barcelona, made a name for himself with the printing of large-size chromo-lithographical posters.

The registered name Imprenta de A. Bergnes y Cía, active between 1830 and 1843, was promoted and kept going by Antoni Bergnes de las Casas (1801-1879), professor of Greek and vice-chancellor of the University of Barcelona, the father of modern Hellenism in our country and reformer of language teaching. It was a bookshop, printing press and publishing house, very important for the dissemination of Romantic literature and, in spite of its short life, very active. It put into circulation a series of small-format collections (like the 'Biblioteca Selecta, Cheap and Easy to Carry'), aimed at spreading works of literature, science and general knowledge often translated and revised by Bergnes himself. It also published more influential titles (like the complete works of Buffon, in 58 volumes) and was a pioneer in the bibliophile's edition. At the same time, he was the driving force behind two magazines, *El vapor. Periódico mercantil, político y literario* (1833-1835), a legendary masthead of our culture that became a newspaper, and *El museo de familias* (1838-1841), with almost three thousand subscribers. In the editorial offices of *El vapor*, Bergnes opened a reading room, a novelty at the time that was reserved for subscribers. Characterised by a selective spirit, the business foundered financially and in 1843 was taken over by another publisher, Joan Oliveres i Gabarró. These days, Bergnes de las Casas is the name of the section of the Library of Catalonia that conserves the documentary and bibliographical material of the Catalan book chambers.



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## The First Industrial Publishers

Under this epigraph I bring together three of the chief publishing houses which, in the second half of the nineteenth century, applied the great transformations produced in the graphic arts by the Industrial Revolution to publishing, which thus became yet another industry. For this, they needed, on the one hand, a large initial amount of capital and, on the other, an extensive consumer market that would permit them to reap the rewards from large-scale investments. That is why, in general, the Catalan book industry in this period worked for the Spanish and Latin-American public.

*Agricultura general*, a publication by Salvat at the beginning of the twentieth century



# JOSÉ ESPASA

EDITOR Casa fundada en 1860

CIENCIAS Calle de las Cortes, n.º 221; Barcelona

ARTES

LITERATURA

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**ILUSTRACIONES Y EDICIONES DE GRAN LUJO**

En esta forma la Casa ha publicado gran número de obras, así históricas y de viajes, como religiosas y literarias, mereciendo entre ellas especial mención el

<p><b>Reducido por varios distinguidos literatos en vista de los de Domínguez, Balza, Galdierro, Boquey Barceña, Ferrández Chaves, Woss y Bouret, Vales de Aragón</b></p> <p><b>NOVISIMO DICCIONARIO ENCICLOPÉDICO DE LA LENGUA CASTELLANA</b></p> <p><b>HISTORIA GENERAL DE FRANCIA, DE M. QUIZOT</b></p> <p>Traducida por D. Federico Schwanitz, completada, anotada y prologada hasta nuestros días por D. Teodoro Barceña. Espirituosa síntesis literaria con más de 350 grabados litográficos, dibujados en su mayoría por el artista Naville, con las etras de cuadros de los escritores artísticos contemporáneos en los mapas, y multitud de grabados intercalados, prologado to-</p>	<p>dos mayor interés y valor que a la narración, sino como dramática hasta llegar a las tragedias, otras poéticas hasta confundirse con el drama, que siempre acompaña al actor, siendo, por otra parte, el teatro del general aplauso con que ha sido recibida tan importante obra. — Contiene de siete tomos de magníficas dimensiones, encuadrados con tapas en oro y colores.</p>
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**SECCIÓN MORAL RECREATIVA**

Como su título indica, la colección está encargada de novelas en las que, además de recrear el ánimo con la lectura de sucesos de interés literario, se atiende a cultivar la forma sencilla, dulce y alegre de los hábitos del buen gusto.

**BIBLIOTECA ILUSTRADA DE CIENCIAS MÉDICAS**

<p>Una colección en que el progreso, una de las más importantes con que cuenta la casa editorial por motivo así, viene así a reflejar en obras, ya originales, ya vertidas al español, los pasos de gigante que han dado esas ciencias en los modernos tiempos, para atender a sus progresos, se ha procurado siempre poner al al-</p>	<p>canza del médico respecto a diagnóstico—anatomía las obras de mayor interés que ten ha las en el extranjero. No menos peculiar de una biblioteca que cuenta por autores a los franceses <b>Willaux, Halliopoulos, Auvray, Pons, Comby, Poulet, Chabal, Debore, Colette</b>, etc., vietas y traducciones</p>	<p>como <b>Péris, Frey, Gervet, Reicher, Schleich, Singer, Buhner</b>, etc., en idioma español como <b>Soto y Ladrón, Viana y Carreras, Martínez Valverde</b>, etc.; vietas: serie que abarca todo el campo de la anatomía y la que se destacan las obras españolas en el extranjero en publicaciones.</p>
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*Tratado de Anatomía Aplicada* : : : : : por **Mirola Robin** : : : : : 8 tomos  
*Tratado de Medicina Clínica y Terapéutica*, por **Chabán y Schwalbe** : : : : : 6 tomos  
*Tratado de Cirugía Clínica y Operativa* : : : por **Bergmann, Braun y Mikulicz** 5 tomos

Se remiten catálogos y prospectos de las obras a quien los solicite

Page of information and advertisements, 1901

The founder of Espasa, Josep Espasa Anguera (1840-1911), had moved to Barcelona from La Poble de Cérvoles (Les Garrigues) and entered the world of publishing by opening a subscriptions centre. Between 1860 and 1877, the publishing house, with the name Espasa Hermanos, published from time to time in Catalan; in 1881, Espasa entered into partnership with Manuel Salvat, his brother-in-law, and the registered name became Espasa y Compañía, which lasted until 1897. In 1886 they moved from Carrer Aribau to a new building in the Gran Via. In those years the publishing house alternated novels by instalments, periodical publications, monumental editions and works of medicine. With Manuel Salvat by now out of the company, from 1897 to 1908 it took the

name of José Espasa, and from 1908 to 1911, José Espasa e Hijos. In that year his sons took charge: Josep (1873-1949), Joan (1875-1930) and Lluís (1876-1923) Espasa Escayola. By then the publication had already begun (1908) of the extremely well-known eponymous encyclopaedia, which needed a lot of intellectual collaborators (a total of 33 permanent and 616 temporary writers worked on it), a very well-equipped graphic arts workshop and a large complement of staff. This is how the encyclopaedia itself explained it in 1924:

'For the printing and print run [the workshop] has several of the most modern and complete typesetting machines, and, instead of the simple printing machine worked by hand with which the firm began, there are today eight worked by electric motors, with 150 technicians to service

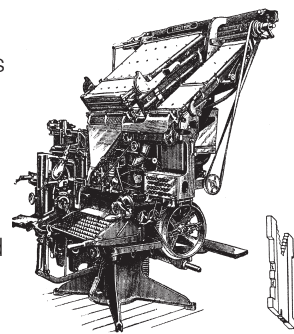


Esposa published this title by Apelles Mestres, illustrated by the author, in 1892

## Some Technical Innovations

It does not need to be said that the industrialisation of the publishing process demanded the incorporation of the latest developments in the field of the graphic arts, both of machinery (from France and Germany) and print types (which, in spite of local contributions, were imported mainly from

Germany), the reproduction of illustrations (which alternated the recovery of woodcuts with chromolithography and photogravure), or the manufacture of ink and paper. It should be pointed out, in this last respect, that after 1850 the Catalan paper industry became the main supplier to the Iberian Peninsula and South America.



The Linotype was invented in the USA in 1886





Opposite, the cover of a work published by Montaner y Simón in 1898 and one of the firm's information and advertising sheets from 1901

the two sections. We must also mention the page-folding section, which has at its disposal the most complete mechanical means.'

In 1926, when 50 volumes had already been issued, José Espasa e Hijos merged with the Calpe publishing house (Compañía Anónima de Librería y Publicaciones Españoles), owned by Nicolás M. de Urgoiti, and the resulting company, Espasa-Calpe S.A., moved to Madrid.

Montaner y Simón, the most important publishing house in Spain at the turn of the century, was founded in 1868 by Ramon de Montaner i Vila (1832-1921) and Francesc Simón i Font (1843-1923). It published large-size works, often luxury editions, highly illustrated (through the new chromo-lithography technique) and in several volumes, such as histories of Spain, universal histories, histories of art or natural histories, alongside a 26-volume encyclopaedia (*Diccionario enciclopédico hispanoamericano de literatura, ciencias y artes*, which came out between 1887 and 1910), a sort of monumental publication that since then has distinguished the publishers with most initiative and volume of business. Furthermore, we should mention collections like the 'Biblioteca Universal Ilustrada' and two magazines, with a luxurious presentation and a large readership, *La ilustración artística* (1882-1915) and *El salón de la moda* (1884-1913), which incorporated photogravure and which among other things contributed to ensuring a faithful clientele, spread between Spain and Latin America. All in all, the publishing house achieved a happy marriage between the technical innovations in industrial printing and the preservation of the book as an art object. In 1879 it

moved to Carrer Aragó, to a magnificent building of its own that, designed by the architect Lluís Domènech i Montaner (a relative of the first of the founding proprietors), is now the home of the Fundació Antoni Tàpies.

Manuel Salvat i Xivixell (1842-1901) was trained at the presses of Magriñà i Subirana, Narcís Ramírez, Jaume Jepús and Josep Espasa. Married to a sister of the latter, from 1881 to 1897 he was in partnership with his brother-in-law, whose publishing house was then called Espasa y Compañía. In 1897 Manuel Salvat left the company and the following year he founded the publishing house Salvat e Hijo, which he moved to Carrer Mallorca and managed until his death. For their



**MONTANER EDITORES**  
**Y SIMON**

Barcelona: 11  
 Calle Arag6n  
 309 y 311 11

**Historia general de España.** Actualizada. FORTIN. KUTNER. REVILLON. GARCIA. MONTANER. FERRER. IZQUIERDO. FERRER. — Espasa, una edición en tres de los más bellos de copiosos en publicación desde su edición, se actualiza a todos los años de la obra. Actualización de la obra y edición con ilustraciones y mapas. — Una magnífica obra en cuatro tomos, ilustrada con dibujos originales de autores y autores. — Su precio: una gran obra popular en tres ejemplares. — En la imprenta española más adelantada se está imprimiendo en el mejor papel y con las mejores condiciones de impresión.

**Historia general de España.** Esta obra siempre publicada bajo el nombre de Ferrer y Montaner, que G. B. Montaner, continuada hasta hoy por el Sr. Ferrer, que la edita en la imprenta de M. Montaner y S. Ferrer, es una obra que ha sido traducida en el extranjero y que ha sido objeto de muchas ediciones. — Una magnífica obra en cuatro tomos, ilustrada con dibujos originales de autores y autores. — Su precio: una gran obra popular en tres ejemplares. — En la imprenta española más adelantada se está imprimiendo en el mejor papel y con las mejores condiciones de impresión.

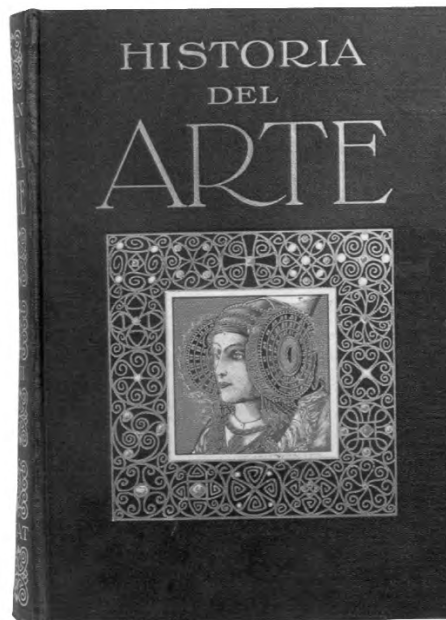
**Gran Diccionario Enciclopédico Hispano-Americano.** DE CUBILLA. BARRA. LIVERMANA, entre otros. — Este gran diccionario enciclopédico, que ha sido traducido en el extranjero y que ha sido objeto de muchas ediciones. — Una magnífica obra en cuatro tomos, ilustrada con dibujos originales de autores y autores. — Su precio: una gran obra popular en tres ejemplares. — En la imprenta española más adelantada se está imprimiendo en el mejor papel y con las mejores condiciones de impresión.

**Diccionario de las lenguas Española y Francesa.** Este diccionario de las lenguas Española y Francesa, que ha sido traducido en el extranjero y que ha sido objeto de muchas ediciones. — Una magnífica obra en cuatro tomos, ilustrada con dibujos originales de autores y autores. — Su precio: una gran obra popular en tres ejemplares. — En la imprenta española más adelantada se está imprimiendo en el mejor papel y con las mejores condiciones de impresión.

**SE REMITEN CATALOGOS A QUIEN LO SOLICITE**



part, both the founder's son Santiago Salvat Espasa (1891-1971; from 1962 to 1965 he was the first Catalan president of the International Publishers' Union), and his grandsons Joan and Manuel Salvat Dalmau, managed to make the publishing house the largest in the Spanish-speaking world (it was the 1960s and 70s, when the company reached 4,000 employees). The growth was based on encyclopaedias and collectibles by instalment (like *Monitor* or *Fauna*), a genre in which they were pioneers, or on collections of very widespread readership, like the 'Biblioteca Básica Salvat', which at the beginning of the 1970s flooded the market with books at very low prices. Today the name Salvat still lives on, but since 1992 it has been completely owned by the multinational Hachette.



This work in three volumes, by Josep Pijoan, was published by Salvat between 1914 and 1916

## Religious Publishing in the Nineteenth Century

This is, by a long way, the most widespread of the century. Of *Camí dret i segur per arribar al cel* (The Sure Right Way to Get to Heaven), by Antoni Maria Claret, without doubt the nineteenth-century bestseller in Catalan, a total of 400,000 copies were published, a print run that is light years ahead of all other known titles. In this chapter I shall describe three of the most successful initiatives in this area.

In Barcelona in about 1845, Jaume Subirana i Canut (1817-1862) created the bookshop and publishing house bearing his name. He first established it in Plaça Sant Jaume and then in 1860 moved to Carrer Portaferriosa, where he devoted himself above all to the sale and publication of religious works. On the founder's death, the company took the name Viuda e Hijos de Jaime Subirana (from 1862 to 1890) and under the direction of Jacint Calsina, was advised by outstanding clerics who, like Josep Morgades or Tomàs Sivilla, would in time become bishops. In the hands of the sons, Joaquim (1851-1906) and Eugeni (1855-1934) Subirana i Fajol, after 1890 it became known as Subirana Hermanos and was awarded the title of 'pontifical publishing house and bookshop'. It was then when it undertook the publication of the *Anuario eclesiástico* and published large-format and large-circulation works, like the principal textbooks of the Catholic seminaries in Spain and Latin America. For many years it presented customers with a bibliographical magazine, *Orthodoxon biblion*, whose title needs no translation. Furthermore, the *tertulia*

This Catalan translation of the blessed Alfonso María de Liguori was published by Pau Roca in Manresa in 1852





Opposite, left: page from the illustrated edition, in eight languages, of *El liberalismo es pecado*, by Fèlix Sardà Salvany, published in Barcelona by La Hormiga de Oro in 1891

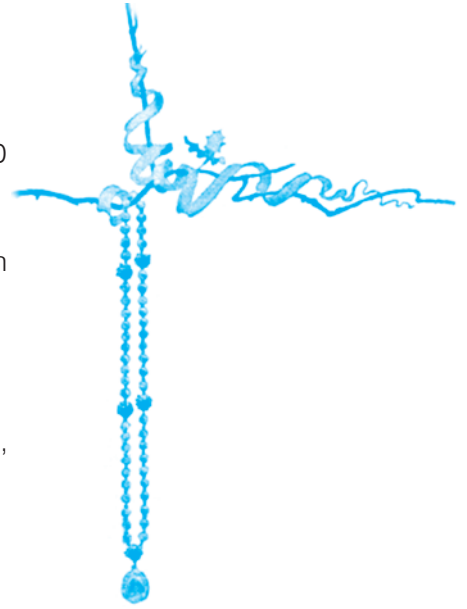
Right: volume by Father Claret published by the Librería Religiosa in 1863

(discussion) that Eugeni Subirana held in the bookshop was famous: bishops and other notable ecclesiastics attended along with important intellectuals and lay Catholic polemicists, like Joan Mañé i Flaquer and Josep M. Quadrado.

The Librería Religiosa, in Carrer Avinyó in Barcelona, was more active as a press and publishing house than as a bookshop proper. The proof is that its publications were distributed in Barcelona by another bookshop, Pau Riera's Catholic bookshop. This was usual at the time, even though in this case the religious bookshop held another influential *tertulia* of clerics and laymen. It was founded in 1848 by a canon of Tarragona Cathedral, Josep Caixal i Estradé, (1803-1879, Bishop of Urgell from 1853), and immediately received the protection and support of Father Claret. The figures we have available for the Librería Religiosa's print runs are exorbitant and, nevertheless, fully documented: between 1849 and 1859, 1,711,500 books, 1,055,500 brief treatises and 1,447,000 single sheets. In the years following 1851, when Father Claret was Archbishop of Cuba, it is known that sailing ships were chartered to transport the firm's publications there. These were generally speaking catechisms, devotional tracts and apologetic works, often translated from French and sometimes in a Spanish-Catalan dual version.

The factotum and founding *maître à penser* of all the initiatives grouped under the singular name of La Hormiga de Oro (The Golden Ant) was a Carlist with an impressive name, Lluís Maria de Llauder de Dalmases (1837-1902), who in 1876 had put into circulation *El Correo Catalán*, the most outstanding newspaper of Catalan traditionalism for many years.

Eight years later, in 1884, Llauder began publishing the magazine *La Hormiga de Oro*, which ran to 20,000 copies, shared between Spain and Latin America and lasted until July 1936. In 1885 he opened a bookshop in Carrer Ciutat with the same name, and in 1887, in Rambla Santa Mònica, a printing press and publishing house, where Sebastià Carner worked, father of the poet Josep Carner, who also worked for the company. I do not really need to add that the publications specialised in works of piety: catechisms, hagiographies, sermon books or classics of religious literature. The company moved to its present headquarters, in El Portal de l'Àngel, in 1941.





Above, and opposite, initials designed by Eudald Canibell in 1901

Opposite, an example of Maucci's low-price collections, 1906

Maucci publishing house building, opened in about 1901 in Carrer Mallorca, Barcelona



## Trade Books and the Maucci Publishing House

In the last quarter of the nineteenth century, the publication of works, especially literary ones, destined for the mass of the public, was at a standstill. Sales of books by instalment were dropping, according to one contemporary witness. This had enjoyed great popularity thirty or forty years before. Only publishers like Tasso, Gili, López Bernagossi, Saurí and some on religious themes were trying, with varying degrees of conviction, to meet the growing demand from the largest sectors of the population keen to read. To judge by the success obtained, only the publisher Manuel Maucci fully guessed the cultural needs of the great mass of the public. Everyone agrees on one point: Maucci was the first publisher to offer cheap books in large print runs, which flooded the market and wiped out the competition. Born in Italy, where he worked as a bookseller, Manuel Maucci spent ten years in Buenos Aires, first selling and later publishing books. He settled in Barcelona in 1892 and then set up a branch in Madrid and distribution houses in Buenos Aires and Mexico City. By 1901, when the publishing house moved to Carrer Mallorca, 166, Maucci had published 300 titles in 400 volumes and each year distributed a million copies of books at one peseta, a third of which he sold in Spain and the remaining two-thirds in Latin America and the Philippines. A 1908 catalogue offers hundreds of titles spread over twenty-five collections, the vast majority of them fiction, alternating highbrow literature (European fiction by first-rate authors) with popular or

melodramatic (Ponson du Terrail or Carolina Invernizzio), and at prices that, floating chiefly between 30 centimes and one peseta, must have seemed unbeatable. That is the good side. The bad side was already being denounced by writers who, like Josep Pous i Pagès, had first-hand knowledge of the emergence of the Maucú phenomenon. The publishing house, in actual fact, had absolutely no scruples mutilating the originals so that they would fit the pattern of 250 pages, and the translations, in the majority in the catalogue and entrusted to translators paid a pittance, made one want to cry, for being so bad. It was the result of what Pous called the publisher's "insatiable mercantilism".



Below, information and advertising sheet, 1901



**CASA EDITORIAL MAUCUCCI**  
Mallorca, 226 y 228; BARCELONA  
Aptado y frente, 161 - corner angles - Masad. Barcelona

**Obras notables á peseta el tomo**

**de Conde León Tolstoi**

- La Guerra y la Paz
- Ana Karenine
- Resurrección
- Historias viciosas
- Escenas modernas
- La Verdadera Vida
- La Señala de Sretulzer
- Los Cosacos
- Amor y Libertad
- El Matrimonio
- Folkvichas
- ¿Que es el Arte?
- Joda el Simbólic
- Mis Memorias

**de Enrique Sienkiewicz**

- Que Vida?
- Contra el mal de la vida
- El hombre y el mundo
- Á sangre y fuego
- El Diluvio
- Pan Miguel Wodzyński
- La Familia Polakowski
- Los Cruzados
- Más allá del misterio - Sin dogma
- Luchar en vano - La Vida - En la casa azul
- (Sigamele) - Barón el vencedor - Diario de un praxepor - El Ángel - La Misma Dicha - La Condura de las lices - Que
- En busca de felicidad - Per el para - Vida rística
- Mama - El Juicio de Júpiter
- Silvina - El Organista de Poncilla - Mando el música - El Correo - Una Corría de tres - Un sueño - Sushem

**EN GRAN LIBRO**  
**Den - Xur**  
en Lleno 11. A. L. A. L. A.





Above and opposite,  
details of the title  
page of the second  
volume of *Bibliofilia*,  
published by Ramon  
Miquel i Planas

## The Bibliophile's Edition and Bibliophilia in *Modernisme*

Under the influence, or not, of foreign models, like William Morris's Kelmscott Press (which published 52 works from 1891 to 1898), as a result of *Modernisme* the book was artistically reappraised. In all honesty, it was yet another aspect of the enormous creative capacity of the movement, which in the field of publishing generated authentic models of refined bibliophilia. Types cast expressly and linen paper of the finest quality, laid or coated, were used for the task of dignifying the book as an art object, and, it must also be said, as a reaction to the vulgarity, impersonal nature and mediocrity of some industrial publishing.

Within this process, to start with two initiatives by collectors and scholars stand out, linked to a historical or archaic line. Both invoked as a precedent, explicitly or implicitly, the figure of Marià Aguiló, who in 1873 had begun publishing the *Cançoners de les obretes més divulgades en nostra llengua maternal* in single sheets, in Gothic script and with engravings and vignettes inspired by olden times. This was the Societat Catalana de Bibliòfils (Catalan Society of Bibliophiles), which counted among its members Antoni Rubió i Lluch, Santiago Rusiñol, Eduard Toda, Isidre Bonsoms and Pau Font de Rubinat (chairman); from 1905 to 1912 it published ten volumes of old texts printed at the Oliva workshops in Vilanova; also the 'Recull de Textos Catalans Antics', a collection promoted by four renowned bibliophiles (General Lluís Faraudo de Saint-Germain, Ignasi de Janer, soon to be replaced by Ramon Miquel Planas, and Ernest



Moliné i Brasés) which between 1906 and 1917 published 18 fascicles with old-style illustrations printed by Serraguardians i Russell's La Académica press.

These two collective initiatives were accompanied and continued by other individual ones, by personalities who often moved on the boundary between the world of graphic arts and intellectual impulses. This was the case, firstly, with Eudald Canibell (or Canivell), a printing worker in his youth, the cofounder of the Institut Català de les Arts del Llibre (Catalan Institute of Book Arts), the first librarian at the Arús Library (the first public library in Barcelona), publisher of the *Anuario de Artes Gráficas Neufville* (manufacturers of the most innovative types of the *Modernista* presses), author of *Tipos góticos incunables para impresiones artisticas y ediciones de bibliófilo* (1904) and, in short, an active participant in many of the bibliophile publications of his day.



Second issue of *Bibliofilia*, magazine promoted by Ramon Miquel i Planas

This volume by Eudald Canibell is a classic of Catalan bibliophilia



Volume from a collection with an archaic look, in circulation between 1906 and 1917



Next to him came Joan Oliva, from Vilanova i la Geltrú, who, after learning the printing profession in Paris and London, in 1899 installed a printing press in his hometown. In 1915, by now run by his sons (Víctor and Demetri), it moved to Barcelona, where Víctor Oliva would be a prominent figure. We must also mention the figure of Octavi Viader, from Sant Feliu de Guíxols, responsible, among other daring publications, for two very limited editions of *Don Quixote* (1905 and 1907) on sheets of cork. But without doubt the most important Catalan bibliophile in the first quarter of the twentieth century was Ramon Miquel i Planas, academic, scholar, translator, honorary president of the Institut Català de les Arts del Llibre and tireless promoter of editions of old Catalan texts and of a host of initiatives, from magazines like the *Revista Ibérica de Exlibris* (1903-1906) or *Bibliofília* (1911-1920) to collections like 'Biblioteca catalana' (16 volumes between 1908 and 1917), 'Bibliofília' (4 volumes between 1918 and 1920) or 'Pequeña colección del bibliófilo' (24 volumes between 1921 and 1928).

All in all, and in spite of the elitist and minority nature that was inherent in it, this bibliophile movement had a beneficial effect on the graphic arts, which had been growing less and less concerned about the material and aesthetic aspects of books. Thus, it reinforced the use of linen paper, it forced the reappraisal of the printing quality and type selection, it revived the techniques of binding, it promoted the use of bookplates and made possible the incorporation of artists and illustrators, the most outstanding of whom, in the period we are dealing with, was perhaps Apel·les Mestres.

## The 1914 Leipzig Book Fair

During the fifteenth and sixteenth centuries, the annual fairs of Frankfurt and Leipzig, held since the thirteenth century, specialised in books. They competed until, in about 1760, the former declined and thus ceded total prominence to the latter. From then on until the beginning of the Second World War, the Leipzig fair became the international shop window of books. Indeed, among other institutions, Leipzig possessed a prestigious school of graphic arts, where around 1930, to quote one close example, the future publisher Gustau Gili i Esteve studied. After 1945, now within the Soviet sphere of influence, this fair was substituted by Frankfurt, which since 1949 has gone from strength to strength each year. In Leipzig, then, there used to be an annual book and graphic arts fair that reflected the city's cultural and publishing might. There was not a single Spanish pavilion there until the 1914 edition (the fair was held between June and July), thanks to the initiative of the Institut Català de les Arts del Llibre. This confession was made in a report on the Leipzig fair which



Stands of  
Montaner y  
Simón and  
Hijos de Paluzie  
at the 1914  
Leipzig fair



Leipzig, 1914. Left, the presence of the work of J. Thomas, Bailly-Ballière, R. Sopena y J. Vidal, all of them from Barcelona; right, stand of the Institut Català de les Arts del Llibre

appeared in the Madrid illustrated magazine *La Esfera* in 1914, making a triumphalist assessment of the Spanish contribution: an assessment accompanied by a wealth of photographs immortalizing the shop windows of printers and publishers like J. Thomás, Montaner y Simón, Ramon Sopena, Paluzie and Joan Vidal i Mateu. Through the report we realize that the Institut Català de les Arts del Llibre took part in the fair with its own stand, which brought together another group of printers and publishers. In the midst of the waffling rhetoric of the report, one observation shines through, which in passing confirms the competition that New York and certain cities in central and northern Europe represented for Spanish publishing's American market: 'Europe had no idea of our progress in the graphic industries. The publishers who, in Paris, Heidelberg, London, New York, Liege or Berne, print books in Spanish to exploit the growing markets of Latin America have not yet realized that the supremacy of their businesses over that of Spanish publishers is due to causes which have nothing to do with the printing press; in their countries they have transport facilities and banking organizations that Spain lacks'.

## School Books

Over the nineteenth century, and in spite of various restrictive legal regulations, the number of books authorized for teaching grew and grew (between 1848 and 1883, 1,218 titles recognised officially in Spain for elementary education!). Right from the start, school textbooks were a good business: for the publishers, for the booksellers, and for the teachers, who were usually the authors. The latter, especially, found in them a source of supplementary income that compensated their meagre salaries.

In that century, probably the first publishing house of commercial importance that devoted itself to schoolbooks was Paluzie Editores, founded by Esteve Paluzie Cantalozella (1806-1873), from Olot. Paluzie, a schoolmaster, took refuge in Valencia fleeing from the Absolutists and in 1840, now living in Barcelona, he founded



Two school books by Paluzie, 1898 and 1900





a school and a publishing company for school books, which was so successful and had such a large circulation that part of the material was still being offered in 1935 in the catalogue of Imprenta Elzeviriana y Librería Camí. Many of those books, illustrated with lithographs, were printed with manuscript letter types drawn by the publisher himself, who was also very keen on maps and atlases. One of Esteve's sons, Faustí, gave an even greater boost to the firm's commercial activity, venturing into the field of children's material (miniature theatres, cut-outs, etc). By 1892, after costly investment in the latest technology of the time, it had become a great publishing and graphic arts business. After Faustí Paluzie's death (1901), his sons continued the business until, in the 1920s, they sold it to the Imprenta Elzeviriana.

They were followed chronologically by Joan Bastinos i Coll (1816-1893), who in 1852 opened a bookshop in Carrer de la Boqueria in Barcelona, the embryo of the Librería y Casa Editorial Bastinos, which began publishing in about 1865. The credit and the confidence obtained by the firm among schoolmasters were inseparable from the publication, between 1859

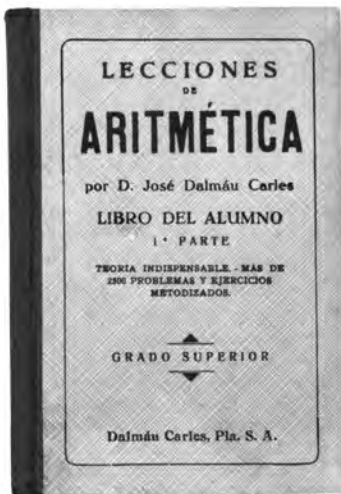
Above, the Bastinos illustrated catalogue of school books from 1897, with photographs of the authors of the books

The Bastinos bookshop in 1886



and 1900, of *El Monitor de Primera Enseñanza*, one of the most enduring Catalan pedagogical magazines. By the time the 1877 catalogue came out, with a hundred or so titles, Joan's son, Antoni Bastinos i Estivill (1838-1928) had already joined the firm. In 1886 they moved the bookshop to Carrer Pelai, a site especially suitable due to its proximity to the University. Antoni Bastinos kept the publishing house going until 1917, and the bookshop was sold to another bookseller, Josep Bosch Oliveró in 1927.

In Girona in 1904, Josep Dalmau i Carles (1857-1928), schoolmaster and pedagogue, founded the publishing house Dalmau Carles, which, with the incorporation in 1915 of a son-in-law, Joaquim Pla i Cargol, became Dalmau Carles Pla S. A. For over fifty years it sold teaching books in Spain and Latin America. The publishing firm always had its own printing press, binding workshop and bookshop. Its founders and proprietors were also the authors of many of the works published. In 1928, the firm had a permanent exhibition of books and teaching materials open for teachers in Madrid.



One hundred and fifty editions up to 1936 endorse the quality of this arithmetic book by Dalmau, Carles, Pla, S. A.

Below, the company's logo

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C

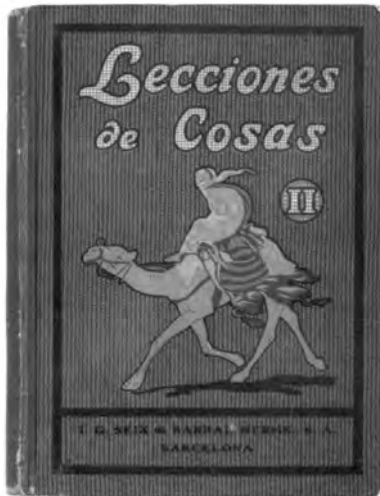




Originally two graphic arts businesses, Seix Barral, created in 1911, concentrated at first on school books and was advised by such well-known pedagogues as Joan Palau i Vera, Pau Vila and Artur Martorell, which allowed it to publish high-quality, innovative school books and teaching materials.

Seix Barral and other schoolbook publishers collaborated in varying degrees with the *Associació Protectora de l'Ensenyança Catalana* (Society for the Protection of Catalan Teaching), a private body that, founded in 1889, was given a strong boost after 1914 and by 1933 had 7,800 members. In 1936, arising from its First National Congress, it organized an exhibition on Catalan schoolbooks that formed one of the most didactically refreshing events of the time. It published grammars (one of them by Pompeu Fabra), reading books, books of arithmetic, geography, natural sciences, the history of Catalonia (produced by Ferran Soldevila and Ferran Valls i Taberner) and general history (produced by Enric Bagué and Jaume Vicens).

During Primo de Rivera's dictatorship there emerged the initiative of the single textbook. The dictator himself championed it in his closing speech at the National Book Conference, in 1927. And he championed it as he usually did, no beating about the bush or half-measures. Thus, he said, the textbook had to be fully controlled because 'the virgin thoughts of the children that families send to the classrooms [...] should be channelled into ideas of order and true Spanish traditions'. In fact, he continued, in this kind of book he had found, alarmingly, 'attacks on military discipline, on Christian morality, on patriotic sentiment, that were real, and if they were not they should be



kept in the hope of the human spirit to keep the patriotic principle lofty and upright'. There is no doubt that the general should have been thanked for his frankness at least.

There are indications suggesting that schoolbooks were marketed a lot in Latin America before 1939. One of them is that in 1937, with the flow of exports interrupted due to the Civil War, Antoni López-Llausàs and Agustí Calvet (Gaziel) travelled to Colombia with the idea, in the end frustrated, of founding a publishing company in the capital specialising in teaching books that it would spread all over Spanish-speaking America.

Nowadays, textbooks are still very influential in the global book market. If in 1998 60,000 titles were published in Spain, representing approximately 240 million books, textbooks alone accounted for 6,500 titles and, look at this, about 55 million books!

School books by Seix Barral from the 1920s, 30s and 40s

## The 1927 National Book Conference

The very same Eduard Aunós, who in 1926, as Minister of Labour, Trade and Industry in the Directory, officially harboured the initiative of holding a book day (as we shall see further on), one year later announced and supported a National Book Conference in Madrid that took place from April 21st to 26th 1927. A series of interesting topics were dealt with: the reform of the copyright law, the defence against pirate publications (especially in Latin America), the introduction of tariffs on the import and export of books, policies to protect and promote books, the organization of the book publishing industry and subsidies and purchases of books by the State, although certain unforeseen topics, like the price of paper, also enlivened the debates. Quite a few of the Catalan publishers, who welcomed the conference with interest, attended. Ramon Miquel i Planas (representing the Institut Català de les Arts del Llibre), Victorià Seix (on behalf of the Cámara Oficial de la Industria de Barcelona, Barcelona Official Chamber of Industry), Gustau Gili i Roig (on behalf of the Cámara Oficial de Comercio y Navegación de Barcelona, Barcelona Official Chamber of Commerce and Navigation), Vicent Clavel, Josep Zendera, Enric Bailly-Ballière, Alesi Boileau and the publishers representing the Cámara Oficial del Libro de Barcelona (Barcelona Official Chamber of Books): Víctor Casellas, Josep Fornés, Ramon Rialt, J. Fernández de la Reguera, Joaquim Sopena, Joan Seguí, Manuel Pobul, Francesc de P. Feliu and Alfons Vinardell. But in spite of the

apparently encouraging expectations, it seems clear that the conclusions of the conference failed, in part due to the pro-government solemnity that surrounded them (the great presence of politicians, underlined by the closing speech of the dictator in person), and also in part due to the absurdly huge gathering of representatives of heterogeneous sectors (publishers, graphic arts industrialists, writers and booksellers side by side with paper manufacturers, the authors' association, university professors, military general staff, and representatives of cultural clubs, medical societies and centres and bodies of all kinds). The publication of the content of the sessions, transcribed in shorthand, clearly shows that the Catalan publishers were the most critical with the progress of the conference. Clavel, for example, complained of the low level of the debates and quite openly added: 'What a sad spectacle we are making of ourselves'; and Gili, without doubt the publisher who took most part at the conference, ended up confessing, in the final analysis, that an assembly of 80 or 100 people was unworkable. Lastly, the conference book of minutes and agreements should be mentioned. Published that year, it incorporated as an appendix a memoria by the Institut Català de les Arts del Llibre on the teaching and professional training of the workers in the graphic arts guild – a memoria born of the Institut's concern for this subject since the creation of its professional school in 1905.



### Eugeni d'Ors and the Popular Libraries in 1927

One of the opening speeches of the National Book Conference – and needless to say that of highest intellectual quality – was that given by Eugeni d'Ors. It was seven years since he had changed language and culture, but the memory of his career up to 1920 never left him. Proof of this is that he justified his presence at the event for having been 'the promoter of a system of popular libraries, in those days extending only to Catalonia, but which a stubborn fantasy of mine persists in believing that one day it will extend, like a new system of spiritual traffic, throughout every town and village in Spain'.



## Children's and Young People's Books

In 1912 Pau Vila published a brief treatise, frequently republished, entitled '*Què els portaran els reis als nostres fills?*' (What will the Three Kings bring our children?). It was a defence of the educational importance of toys, with a last chapter on the 'books that may be put the hands of boys and girls'. From the titles he mentions two realities can be gleaned. Firstly: most of the volumes recommended are in Spanish and come from publishers Araluce, Sopena or Seix Barral. And secondly: from the impoverished panorama in Catalan only one collection stands out (La Rondalla dels Dijous) plus a few titles from another (Biblioteca Popular) published by L'Avenç. It has to be said that Pau Vila was overlooking, heaven knows why, the Baguñà publishing house, the promoter of the children's magazine *En Patufet* and the popular sequels that followed it (especially those by Josep M. Folch i Torres). The fact is that from 1912 until 1936 the situation improved noticeably. On the one hand, because children's and young people's books were accepted by the publishers mainly devoted to books for adults (like Proa's 'Grumet' collection); on the other hand, because they come from others devoted to it, if not exclusively, at least preferentially. This was the case with Muntañola and Juventud (who alternated in Spanish and Catalan), Mentora, who published in Catalan, promoted a magazine (*Llegiu-me*) and was linked to Juventud, and Molino, who published in Spanish and, it would seem, was the first in Spain to market the products of the Disney factory, like the magazine *Mickey* in 1935.

Opposite, left: cover by Julia Asensi. *Las estaciones (Cuentos para niños y niñas)*, published in Barcelona by Antonio Bastinos in 1907

Right: Lola Anglada's cover for Alice in Wonderland (*Alicia en terra de meravelles*), by Lewis Carroll, published in Barcelona by Joventut in 1927

A review of the history of children's and young people's books, even one as succinct and schematic as this, can under no circumstances overlook referring to the publishers Bruguera, who, especially in the 1950s and 60s, hogged the market with all kinds of magazines and books that were distributed especially at newsstands. Bruguera had in fact begun before 1939, in the same line, with the name El Gato Negro, but the great Spanish and Latin American expansion came much later. In the golden years, the firm reached print runs of three and a half million copies a month for comics and 540,000 a week for newsstand novels, basically romantic and westerns.

# A





At the same time, let's mention a few publishing initiatives in Catalan in this area (some collections by publishers Ariel, Selecta, Arimany, Aymà or Joaquim Horta), always swimming against the tide of the Francoist dictatorship, of which the one that had greatest continuity and success was La Galera (appearing in 1963). The introduction of Catalan into primary and secondary schools gave this genre a strong boost. In 1981, for example, while in France children's and young people's books accounted for 16% of the total, in Catalan it was 25%, an excessive percentage that has since corrected itself. But the sector has remained vigorous, the proof being its external projection. Thus, the Consell Català del Llibre per a Infants (Catalan Council for Children's books), founded in 1982, promoted the creation of a state body, the Organización Española para el Libro Infantil (OEPLI), which has allowed the Consell to be present at international symposia while maintaining its own personality. For example, the acknowledgement by the International Board on Books for Young People, a consulting body of UNESCO and the participation at the annual children's and young people's book fair in Bologna, where for a few years the Catalònia prize was awarded.



A title of the La Galera publishing house, 1992

## Book Day, a Catalan Initiative

In 1923, the Valencian writer and publisher Vicent Clavel i Andrés (established from 1920 in Barcelona, where he directed the Cervantes publishing house) had proposed to the city's *Cámara Oficial del Libro*, of which he was a member, the need to institute a day devoted to books. He suggested it should be October 7th, the supposed date of Cervantes' birth. Once it had been accepted, in 1925 the Chamber sent the proposal to the Minister of Labour, Trade and Industry in Primo de Rivera's Directory, the Catalan Eduard Aunós, the only politician who, by the way, was a minister in both the twentieth-century dictatorships. Aunós was very receptive to it and in February 1926 turned it into a Royal Decree, the setting out of the reasons for which brazenly shows the *españolista* character it was intended to impress upon the commemoration. Thus, with the ridiculous, hyperbolic prose of these cases, he started by saying that 'the Spanish book is an everlasting tabernacle that spreads and expresses the thought, the tradition and the life of the glorious Hispano-American peoples and captures or perpetuates the conceptions of the genius of the race', and he lists as objectives 'to promote culture, show respect for the geniuses of the race, spread the conceptions of Spanish writers and facilitate the expansion of the language and soul of the Hispanic peoples to ennoble the Fatherland and increase and fortify its unsurpassed prestige'. With these sectarian and exclusivist plans, the first Book Day was held on October 7th 1926. The early editions



Book Day at the  
Catalònia bookshop  
(1929)

First poster for Book Day  
in Barcelona  
(1926)





clearly showed the different conceptions of the celebration: in Barcelona, more popular and commercial, in Madrid more official and academic. Very soon, booksellers and publishers realized the unsuitability of the chosen date (it coincided with the sales of school textbooks and the Autumn weather was not usually propitious) and managed to change it for April 23rd, the date of Cervantes' death and coinciding with *Sant Jordi* (Saint George's Day). Moreover, the first Book Day to be held on Saint George's Day was in 1931, shortly after the enthusiastic proclamation of the Second Republic. By then, the custom had taken root in Catalonia, on the part of the publishers, of publicising many novelties on Book Day and, on that of the Chamber, of publishing brief texts, always in Spanish, related to the festival that were entrusted to other printers, publishers and writers (including Víctor Oliva, Ramon Miquel i Planas, Carles Soldevila and Joan Estelrich) and distributed free of charge.

Poster by Cesc  
advertising Book  
Day 1964 in  
Catalonia



The success of Book Day in Catalonia has often been associated with the fact that it is not an official holiday, a factor that encourages the massive crowds of people in the street. The provisional ending to this story has a brilliant landmark: On November 15th 1995, the UNESCO general conference, then presided over by the Catalan Federico Mayor Zaragoza, declared April 23rd of each year World Book Day, with two aims: the promotion of reading and the provision of books in economically impoverished areas. This agreement crystallised for the first time in April 1996, the date when Barcelona played host to the International Publishers' Union congress. And its

success was partly due to the fact of raising the point that two other writers had also died on April 23rd: Shakespeare (symbol of the English-speaking world) and the Inca Garcilaso de la Vega (which allowed the Latin American countries to join in the initiative).

## Publishing Dynasties

Although it is not a case of the continuity of the same family, Herederos de la Viuda Pla (Heirs of the Widow Pla) is the establishment of bookshop, printing press and publishing house that stands as one of the longest-lived in Catalonia. Apparently, it was founded by the printer Joan Jolis in 1660 and he established it in Carrer de Cottoners in Barcelona. He was succeeded by his sister, Isabel Jolis, who died a spinster having left as her heir an administrator of the firm, Bernat Pla, who changed the name to Hereus de Joan Jolis and married Tecla Boix. On her husband's death, Tecla Boix became Widow Pla, whose heirs (from the families Verdaguer, Bocabella and Dalmases) continued the business. In 1828 it took the name Herederos de la Viuda Pla; in 1913 it moved to Carrer Fontanella and in 1983 the doors of the bookshop, the only section then surviving, closed for good. From the earliest times, the firm concentrated on publishing religious books (lives of saints, pious tracts, works of liturgy and catechesis and verses), accompanied in a secondary manner by works on language, such as the first edition of the dictionary (1839-1840) by Pere Labèrnia or the Catalan grammar by Pau Estorch i Siqués (1857). In 1908 it was awarded the distinction of 'pontifical bookshop and publishing house'.



A dictionary by the Verdaguer publishing house

Below, a title by Abadal of Mataró





Joaquim Abadal  
Casamitjana

Opposite, from top  
to bottom: Josep  
Abadal Casalins,  
Rosario Anglà Abadal  
and Heliodor  
Abadal Casalins

There is another publishing company in a position to dispute the record of longevity with Herederos de la Viuda Pla. Over three centuries, from the seventeenth to the twentieth, various branches of the family of the printers and publishers Abadal spread to three towns: Manresa, Mataró and Igualada. Even so, the origins of the dynasty are to be found in the town of Moià, where Pere Abadal i Morató (d. 1684) worked as a fuller and at the same time was known as a maker of woodcuts, especially picture stories. A son of his, Pau Abadal i Fontcuberta, moved to Manresa in 1718 and opened a printing press, continued until well into the nineteenth century by four more generations: Andreu Abadal i Serra (died 1778), Ignasi Abadal i Gerifau, Ignasi Abadal i Bohigas and Andreu Abadal. Another son of Andreu Abadal i Serra, Joan Abadal i Gerifau (1754-1830) moved to Mataró in 1779, where that same year he introduced the printing press. In this town, capital of El Maresme, Joan Abadal quite soon established the future direction of the business, which, along with a bookshop, consisted of working for the Escolapios' school, the town council and local industry, and, at the same time, publishing religious picture cards and single sheets and pages of popular tradition: picture stories, romances and verses. Joan Abadal i Gerifau's heir, Josep Abadal i Casamitjana (1787-1854), continued with the business in Mataró, while another son, Joaquim, moved to Igualada in 1835, where he set up as a printer. In this profession, the Igualada branch of the family had two more representatives: Marià (1840-1901) and Emilià Abadal. In Mataró, on the other hand, Josep Abadal i Casalins (1817-1878), son of Josep Abadal i Casamitjana, broadened the family business by publishing a series

of magazines; at the same time, he became the leading figure of local republicanism. It so happened that two of his brothers, unconnected with the business, nevertheless became book engravers. They were Joan and Heliodor Abadal i Casalins, the first of whom earned, in Barcelona, a good reputation as a boxwood engraver. On the death of Josep Abadal i Casalins, two daughters took charge of the business, Anna (1846-1909) and Paquita (1858-1926) Abadal i Anglà, the second of whom eventually bought out her sister. A daughter of Paquita's, Elvira París i Abadal (1894-1954), was the last representative of the family, whose printing press closed down for good in 1971.



Innocenci López i Bernagossi (1829-1895) learned the profession of printer and publisher with Lluís Tasso and in 1855 opened the Llibreria Espanyola on La Rambla and in Carrer Ample in Barcelona. This soon became an authentic launching pad, both for magazines (*La Rambla*, *El cañón rayado*, *Lo noi de la mare* or two such legendary and long-lasting ones like *La Campana de Gràcia* and *L'esquella de la Torratxa*, all tinged with the proprietor's republican ideology) and books, in good measure due to a series of popular writers (Serafí Pitarra, Conrad Roure, etc.) to whom López had the exclusive rights. A grandson of his, Antoni López-Llausàs, wrote in 1933: 'I have seen 30,000 *Esquelles* or 40,000 copies of an album entitled *Barcelona a la vista* in my grandfather's bookshop. And the fascicles of Gumà that were sold are something that would still seem amazing to us today. No Catalan writer has bettered these figures'. Antoni López Benturas (1861-1931), son of Innocenci, continued the path embarked upon by his father (he incorporated Santiago Rusiñol to the staff of house writers), from which Antoni López-Llausàs (1888-1979) separated. He founded the Llibreria Catalònia, which





Melcior Millà  
Castellnou

Below, from left to right: Lluís Millà Gàcio, Àngel Millà Navarro and the window of the Millà bookshop

comprised, besides the bookshop proper, a printing press, a publishing company and a distribution company. The Catalònia nurtured some of the magazines most representative of modernity during the Second Republic (*D'ací i d'allà* and *Imatges*) and, among other titles of lasting memory, in 1932 published the *Diccionari general de la llengua catalana*, by Pompeu Fabra. In exile in Argentina, López-Llausàs successfully resumed working as a publisher.

The name of the Millà family stands next to that of other publishers who (like Bartomeu Baxarias, Salvador Bonavia, Rossend Ráfols or the first two López) influenced the field of popular literature or trade books in Catalan. Melcior Millà i Castellnou (1830-1906) was the first in the dynasty. A professional conjuror, he began selling books in the flea market and, around the fairs and markets, romances, picture stories and popular books. One of his sons Lluís Millà i Gàcio (1865-1946), an actor and playwright, began



working as a publisher in about 1880, both of plays and magazines, and in 1901 moved the publishing company-bookshop to Carrer Sant Pau in Barcelona, where it is still active. In 1926 he published a catalogue of plays in Catalan that includes about 5,000 titles. A brother of his, Francesc Millà i Gàcio, although not part of the family business, was a printer and, as such, the founder of La Neotipia. Lluís's son was Àngel Millà i Navarro (1890-1975), the third in the dynasty, also a playwright and sporadically a journalist, who in 1931 began the famous collection 'Catalunya Teatral', which lasted many years. This more than hundred-year-old tradition has been continued by the two latest members of the family: Lluís Millà i Reig (b. 1921) and Lluís Millà i Salinas (b. 1957).

The Sopena publishing house was founded in Barcelona, in 1894, by Ramón Sopena López (1869-1932), from the Aragonese province of Huesca. At first sight, he based his expansion on exportation to Latin America, on a large graphic arts workshop (which for many years had the contract to print telephone directories) and above all, on a very wide catalogue, which broadly speaking was divided thus in 1936: dictionaries and encyclopaedias, adult fiction at low prices (along similar lines to Maucci), children's and young people's books (including cut-outs, a novelty at the turn of the century) and texts for use in schools. The publishing house became a leader in the Spanish language market in all these fields (it sold for example, novels about Buffalo Bill, Nick Carter or Dick Turpin). We should also note the 'Biblioteca de Grandes Novelas' collection, which, with hundreds of titles, most of them translated, tried to put within everyone's reach everything from the great works of European fiction to the best-selling authors of romantic novels and, in this way,

Two books  
by Sopena





Left, Gustau Gili Roig



Right, Lluís Gili with his family. Joan Gili is the boy holding the hoop in his hands

embody the firm's motto: *nulla dies sine linea*. To sum up, the publishing firm has remained faithful to its origins, both the founder's son Joaquim Sopena Domper (1894-1964) and grandson, Ramon Sopena Rimblas (b. 1934), who is still running the company, now aided by his two sons, Ramon (b. 1958) and Joaquim (b. 1961) Sopena Egusquiza.

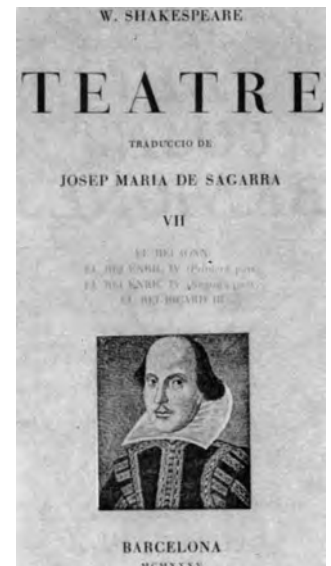
Born in Santa Coloma de Queralt, Joan Gili i Montblanch (1850-1905) worked as the representative of a Belgian liturgical publishing house in Barcelona until 1890 when, under the name Juan Gili Editor, he decided to begin printing and publishing manuals and breviaries in Latin in his own right. After 1905, the company, in the hands of successive family members (Maria Dolors Gili i Roig or Joaquim Gili i Moros), became Herederos de Juan Gili y Editorial Litúrgica Española (1919) and obtained the pontifical exclusive to sell liturgical books in Latin in Spain and Spanish-speaking Latin America. It closed down in 1970, a victim mainly of the changes in the liturgy introduced by the Second Vatican Council. Another two sons of the founder, Gustau (1868-1945) and Lluís (1882-1957) Gili i Roig, initially associated with their father's business, soon broke away. The latter, Lluís, created

the publishing firm Luis Gili in 1907, in which religious books alternated with literature; I shall speak of one of his sons, Joan Gili i Serra (1907-1998), a publisher in Great Britain, below. It was the elder son Gustau, who carried on the dynasty. In 1902 he founded the publishing firm Gustavo Gili, with a great variety of subjects but paying great attention to technical manuals (electricity, mechanics, agriculture, etc.) and in the 1920s, to bibliophile collections ('Pantheon' and 'La Cometa'). Gustau Gili i Roig, in fact, was a real character: an active member of a Catalanist conservative political party, the promoter of professional bodies and the author, in 1944, of an important work on the world of books. His heirs and successors were Gustau Gili i Esteve (1906-1992), Gustau Gili i Torra (b. 1935), and the sons of the latter, who has specialised the publishing firm in the fields of architecture and design.

Clandestine Catalan translation of Shakespeare, most probably the only clandestine one in history

## Publishing in Catalan after 1939: a Tribute

Aside from the clandestine ones, from 1939 to 1946 seven years passed with not a single new book published in Catalan. The genocidal aims of Francoism were obvious: to destroy the Catalan reading public, which spent all these years without seeing any passably new or attractive books in their language. The inventories compiled by Albert Manent and Joan Creixell of books and short papers in Catalan attest irrefutably to this. Thus, during the hardest years, with prior authorization one was published in 1939, another in 1940, four in 1941, five in 1942 and seven in 1943. Eighteen books in five years, most of them religious and published under the umbrella of ecclesiastical censorship. Josep Pla, who experienced the events first







Opposite, left:  
this 1946 book  
is the second one  
authorized in Catalan  
that year

hand, did not hesitate to conclude that 'in 1946 there was not one Catalan book on the market that had not been published at least ten years previously'. Actually, and as a result of the outcome of the Second World War, in 1946 there was a slight let-up in censorship. On Book Day that year, for example, volumes in Catalan reappeared in public and a publisher, Rafael Dalmau, brought out the first new book with permission (*Mosaic*, by Víctor Català). And, alongside Dalmau (then Dalmau y Jover publishers), other firms came out into the open trying to take advantage of the crack that had opened up: Estel (Maria Montserrat Borrat), Aymà (Jaume Aymà i Ayala and Jaume Aymà i Mayol, father and son, who had published only in Spanish since 1939) and Torrell de Reus (Salvador Torrell). Yet more publishers, like Baguñà, Millà and Alpha, resumed their activity prior to 1939. Others who similarly joined in publishing in Catalan, although in a token sporadic fashion, were Josep Janés (who since the end of the war had only published in Spanish) and the group of the magazine *Destino*, which since 1942 had been promoted by Àncora. Of all the initiatives born in 1946, without doubt the one with most ambition, resources and planning was that by Josep Maria Cruzet, who had worked since 1928 with López-Llausàs in the Catalònia bookshop and publishing house and who after 1946 was the founder and proprietor of Selecta. Cruzet's personal and financial tenacity and sacrifice were decisive factors in the gradual normalization of publishing in Catalan. A normalization that, under Franco's dictatorship, turned out to be exasperatingly slow: The figure of 865 books published in Catalan in 1936 would not be reached until another forty years had gone by (855 books in

1976). Basically, it was a case of winning back the reading public, a process disrupted by chronic distribution problems. For many years there was, in effect, not one single distributor dealing exclusively in books in Catalan.

This process, that these days for some is concluded or close to being concluded, has had to overcome countless obstacles and trips until quite recently. Publishing in Catalan, for example, was not present with its own stand at the Frankfurt fair until the 1982 edition. From 1978 (the year of the creation of the Associació d'Editors en Llengua Catalana [Society of Catalan-Language Publishers]) until 1982, Catalan was represented through the Instituto Nacional del Libro Español (INLE), which mixed the books in Catalan up with books in Spanish. It mixed them up so much that in 1981 (as explained by the publisher Carles-Jordi Guardiola) they put the novel *Benvinguda al consell d'administració*, by Peter Handke, in the Business Studies section.

Josep M. Cruzet, in 1961, reading a speech in the tribute paid to him for the publication of issue number 300 of the Biblioteca Selecta collection



## Francoist Censorship

The product of the Civil War, the Francoist dictatorship never once dropped its censor's guard, which, with the passing of time, suffered the natural highs and lows. A current Catalan publisher, Josep Lluís Monreal, who has known a good deal of censorship, maintains that Franco's was much harsher and nastier than for example Pinochet's in Chile or Videla's in Argentina, And, indisputably, it lasted much longer. This is why it is important to study it, to learn about its methods of procedure and their repercussions.

Thus, on March 5th 1939 the Catalan publishers received a 'note on the censorship of books' from the Servicio Nacional de Propaganda (part of the Ministry of Governance). This, 'with the aim of subjecting to the current law in National Spain all that has to do with the world of bookshops and publishing houses', ordered them to present, within 48 hours, a list of the works published since the beginning of the Civil War and, at the same time, all available catalogues. What kinds of books were persecuted? In the first place, obviously, those of a 'Marxist tendency', but also 'pornographic publications and those contradicting the spirit of the National Movement'. Namely: all the books that were considered unsuitable. In this first stage of the purging of publishers' catalogues, the Cámara Oficial del Libro de Barcelona, in an attempt to save those prohibited from destruction, proposed to the Jefatura Provincial de Propaganda that it should accept selling off the works prohibited in America, an initiative that was at first favourably received. Josep Maria de Casacuberta, who had a long list of works published by his firm,

La Cámara Oficial  
del Libro de  
Barcelona writes  
to Josep M.  
Casacuberta on  
July 5th 1939

Barcino, condemned by the censors, tried to avail himself of the said possibility in May 1939, but in July the Chamber disappointed him: the Under-secretary for Press and Propaganda had changed his mind and rejected the, let us say, American solution. The outcome was that in September Casacuberta had to sell off 7,845 kilos 'of paper for printing and binding, of several works, destined to be turned into raw materials

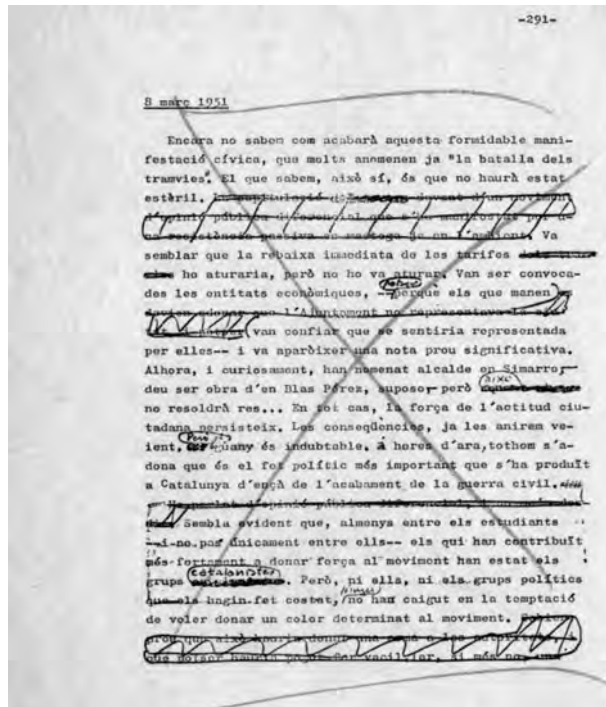


8 març 1951

for the manufacture of cardboard'. Many more tons of books went this way too, without a shadow of a doubt, with the resulting financial disaster for the affected publishers.

It is useful to add that where the censorship really did vent its anger especially savagely was with publishing in Catalan, a key part of the genocidal policies of Francoism against the language and culture of Catalonia. Josep M. Cruzet, founder and proprietor of the Selecta publishing firm, was perhaps, in this respect, the professional who suffered the most

Page from Maurici Serrahima's memoirs crossed out by the censor because he refers to the tramways strike of 1951



reprisals. It is known, for example, that in 1943 the censors subjected him to the humiliation of authorising him to publish the complete works of Jacint Verdaguer, but using only the archaic spelling system, prior to the Catalan official one. It is probably not so well known that in 1948, for having published a Catalan version of *El Criterio* by Jaume Balmes, with only the ecclesiastical *nihil obstat*, the censors withdrew the entire edition and fined Selecta 40,000 pesetas, an astronomical sum at the time.

## Two Publishers and Francoist Censorship

In an essay of notable interest published in 1944, *Bosquejo de una política del libro*, the publisher Gustau Gili i Roig, the second in the dynasty, dedicated a chapter to censorship. He alerted his readers to the risks of excessive thoroughness, made proposals for reform and, with regard to our subject, exposed the ‘dangerous effects of the current regime’ (he was referring, of course, to the regime of censorship!). These were the negative effects that censorship had for the publishers who, in Spain, published in Spanish and exported to Latin America. What repercussions were these? According to Gili, there were three. Firstly: benefiting

### The Books Prohibited in 1939

In a circular dated September 7th 1939, The Cámara Oficial del Libro de Barcelona, in compliance with the orders received from the victors of the war, issued guidance to Catalan booksellers with regard to the purging of the bookshops’ stocks. ‘The books prohibited’, it said ‘can be divided into two major groups: 1) Those prohibited definitively and permanently. 2) Those prohibited temporarily’. And then it went into detail: ‘Belonging to the first group are the works contrary to the National Movement, the anti-Catholic, theosophical, occultist, Masonic; those that attack friendly countries; those written by authors who are clearly enemies of the new regime; the pornographic and pseudo-scientific-pornographic and those dealing with sexual matters; the anti-war, anti-fascist, Marxist, anarchist, separatist, etc. Belonging to the second group are the books of a non-political or non-religious nature, written by authors contrary to the Movement or whose position with respect to it has not yet been made clear. One gets the impression that the Chamber might have finished much earlier if it had confined itself to listing the authorized books.’



This *Bosquejo*, from 1944, constitutes a positively interesting analysis and forecast

the American publishers, 'our most fearful competitors, who will take advantage of our impotence to reproduce and sell those works that are withdrawn or prohibited in Spain'. Secondly: when the publishing contracts with foreign authors and publishers stipulate a payment of author's rights proportional to the number of copies sold, and the censor withdraws the edition or prohibits the work, the publishers, in Spain, 'will be placed in a rather ungraceful position and be subject to awkward legal claims'. And thirdly: the filters, so restrictive, that the censors apply to books in Spanish imported from America provoke, on that continent, 'harsh reprisals against our books'. Therefore, 'only the importation of pornographic, sectarian, subversive or markedly anti-dogmatic works should be prohibited'.

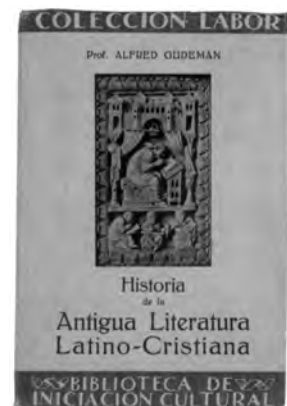
After the disappearance of the Francoist dictatorship, plus, of course, the censorship that depended on it, another publisher, Carlos Barral, summed up his dealings with it in a volume of his memoirs (*Los años sin excusa*). Thus, apart from describing the offices and functionaries he had come across, reporting arbitrary, unjust treatment he had suffered and negotiations in which he had taken part, he underlined how one of the most maddening factors was the fact that 'each censor's criteria were absolutely and brutally personal, dictated by the personal obsessions and frustrations of each one'. He added that, with regard to translations, the language of the original book would arouse different feelings in the censors. In effect: if the 'Latin languages summoned up intransigence in questions pertaining to morality, good manners and religious orthodoxy', the 'Germanic ones aroused political dogmatism'.

## The Expansion in America

According to the Institut Català de les Arts del Llibre's memoria contained in the book of minutes and agreements of the 1927 National Book Conference, the Spanish-speaking Latin American republics were a market for Spanish books until the second half of the nineteenth century. 'They ceased to be so, to the benefit of other countries, due to more importance being given to the doctrines of the political parties than to the development of education and sources of wealth of the Spanish Fatherland'. Whatever the reason, the truth is that some of the figures available bear out this reality. Thus, in 1891 only 3% of the books in Spanish that reached Latin America came from Spain; the remaining 97% came from, in this order, the USA, France, Germany, Britain and Italy. It is no wonder then, that at the 1927 conference one participant declared, 'the textbooks for secondary education in Latin America are French or translated into Castilian by the French'. In this context, the first publishers who probed the American adventure had to swim against the tide: Montaner y Simón, Salvat, Sopena, Maucci. During the twentieth century Gustavo Gili, Seix Barral, Labor, Bruguera, Planeta, Marcombo and Océano, among others, added their names to the list. Despite the difficulties, from the start, for some publishers, the volume of exports to America was equivalent to a high percentage of overall turnover. In 1902, for example, Maucci exported two-thirds of the books it published. In a chapter on the American market included in *Bosquejo de una política del libro* (1944), Gustau Gili i Roig declared that in the 1920s and 30s, the exports to America represented 39% of the books sold



Volume of one of the most popular collections by the Labor publishing firm

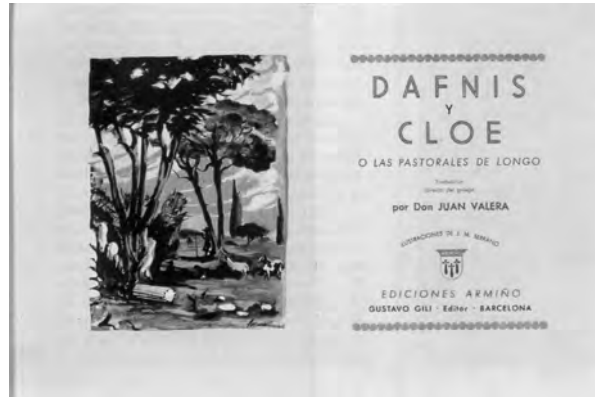




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This translation, by the nineteenth-century novelist Juan Valera, was published by Gustavo Gili in 1940

annually in Spain. More specifically, in 1921 his own publishing firm was exporting 52% of its production to America, and in 1931, 'another important Barcelona publisher' (probably Salvat) was exporting 55%. And in the same period, of the total number of books exported from Spain to Latin America, 70% corresponded 'to the Barcelona area'. But Gili put a damper on the enthusiasm that the magnitude of the American market might produce in any publishing novices. He did so by supplying figures for 1942, according to which between 35 and 40% of the population of Spanish-speaking America was illiterate, a percentage to which, he said, one had to add the non-adult part of the population in order to be able to properly measure the volume of potential customers for books in Spanish.

With hindsight, it was an expansion more of distribution than of production that took place, especially after 1970. This was hit by a terrible crisis in 1982, when the coincidence of a series of factors, headed by the simultaneous crashing of important Latin-American economies had very negative repercussions on the publishers with interests on that continent.

## Catalan Publishers Outside Catalonia

Several very important ones set up business in Madrid in the nineteenth century. They evidently included Josep Gaspar i Maristany and Josep Roig i Oliveras, the founders of the Gaspar y Roig bookshop and printing press (1845-1881), one of the financially most solid businesses; it had notable success with the 'Biblioteca Ilustrada' collection and it was one of the first in Madrid to base the business on the publications by instalments. Next to it, the name of Manuel Rivadeneyra (1805-1872) is legendary. As a young man he travelled around Spain and Europe. In 1829 he returned to Barcelona and worked as a typographer with Josep Torner and with Bergnes de las Casas. With this experience, in 1837 he set up in Chile, a country



Volume of the 'Biblioteca de Autores Españoles' collection, an initiative of two Catalans

## Other Publishers in Madrid

As well as those mentioned, a group of Catalan publishers, or from the Catalan-speaking area, moved to Madrid during the nineteenth century: Repullés, Ginesta, Fontanet, Duran, Boix,

Marés, Verges, Vila and Ayguals. Of all of them, the best known is Wenceslao Ayguals de Izco (1801-1873), born in Vinaròs, a printer, publisher and writer, known mainly for his romantic novels. Also from Valencia is Manuel Aguilar,

who, trained professionally in Barcelona, had a dazzling publishing career in the capital of Spain after 1923; he is the author of some interesting memoirs (*Una experiencia editorial*).

where he is considered to be the founder of its publishing industry. In 1846, and once more in Madrid, he began the publication of the famous 'Biblioteca de Autores Españoles' (BAE), which had grown to 71 volumes by 1880.

In exile in 1939, Antoni López-Llausàs (1888-1979), the cofounder, in Barcelona in the 1920s, of the Catalònia bookshop, publishing house and distribution business, took over the Sudamericana publishing house in Buenos Aires. Among other authors, this firm published Gabriel García Márquez for the first time. In Mexico City, in the 1950s, he founded Hermes, which publishes books on economics, biographies, history, fiction, art and law.

Joan Gili i Serra (1907-1998), son of the publisher Lluís Gili i Roig, founded the Dolphin Book Company and the Dolphin Bookshop in London

Left, window of the The Dolphin Bookshop, London 1935

Right, publisher Joan Gili with his wife in 1938



in 1934 with the aim of increasing the interest for Hispanic culture in Great Britain. A founding member of the Anglo-Catalan Society, Gili wrote and published through his own company, which moved to Oxford during the Second World War, a *Catalan Grammar* (1943), a volume accompanied by translations of Unamuno, García Lorca, Juan Ramón Jiménez, Carles Riba, Josep Carner and Salvador Espriu or by an anthology of Catalan poetry. Joan Gili and his wife, Elisabeth McPherson, are the couple to whom Carles Riba dedicates the third of his *Elegies de Bierville*.

Before 1936, the art critic and dealer Joan Merli i Pahissa (1901-1995) had promoted a series of art magazines (*La mà trencada*, *Les arts catalanes*, *Art*) and a collection of books, *Els Poetes d'Ara*, edited by Tomàs Garcés. With this experience, and by now in exile, in Buenos Aires he founded the magazine *Cabalgata* (which made Julio Cortázar well known) and two publishing companies: Poseidón (1942) and Malinca (1960). The former, the most outstanding publisher of art books in Argentina for many years, eventually specialised in architecture (and published, for example, the translation into Spanish of almost all Le Corbusier's works); the latter was known for a collection of detective novels, which included some of the most reputed authors in the genre.

Joan Grijalbo i Serres (1911-2002) was, in 1937, the Catalan government's delegate to the Cámara del Libro de Barcelona, which determined his future as a publisher in Mexico, where he went into exile in 1939 and where he began working at



Joan Merli, in the years when he published the magazine *Art*

Joan Merli and Rosario Polo, his wife and collaborator, in December 1947 at the Poseidón publishing house, Buenos Aires



Atlante, financed by Juan Negrín. In 1949 he founded Grijalbo, which, among many other collections, published the 'Biografías Gandesa' (in memory of his home town), about social, economic and general knowledge topics. Over time, the absorption of other Hispano-American publishers led to it becoming the Grupo Editorial Grijalbo, with offices in many Latin American countries and in Barcelona. Grijalbo returned there in the 1960s and kept his own name, while at the same time branching out into other publishing names: Crítica, Grijalbo/Dargaud, or Junior (the last two, very prominent in the world of comics). In 1988, Joan Grijalbo sold the business to the Italian Mondadori group, with whom he had begun to associate. As recently as 1994, he founded the Serres publishing house.



Publisher  
Joan Grijalbo  
(July 2001)



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## Official Bodies Related to Books in the Twentieth Century

The first *Cámara del Libro* (Chamber of Books) was established in Barcelona on June 6th 1900 bearing the name *Centro de la Propiedad Intelectual* (Copyright Centre); declared an official corporation by a Royal Order of November 5th 1918, it took the name *Cámara del Libro y de la Propiedad Intelectual*, which by Royal Decree of February 15th 1922 became the *Cámara Oficial del Libro de Barcelona*. Those of Barcelona and Madrid were the only ones in existence. The former had jurisdiction in Catalonia, the Balearic Isles and the provinces of Castellón and Valencia, and the latter in the rest of the State. They were official corporations and consultative bodies of the government and, as such, affiliation was compulsory for paper manufacturers, publishers, booksellers, printers, engravers and binders. Journalists could also

Stamp of the  
Cámara Oficial  
del Libro de  
Barcelona prior  
to 1939



Stamp of the Institut  
Català de les Arts  
del Llibre

join them, although in a voluntary way. Apart from the associates' quotas, the budgets of the Chambers were increased by a surcharge on the exportation of books and by two levies on paper, both state-produced and imported, the latter being the root cause of many professional disputes. After 1939, the Chamber of Barcelona, like that of Madrid, was absorbed by the Instituto Nacional del Libro Español (INLE), newly created at that time, and has now become the Càmera del Llibre de Catalunya, a body that brings together publishers, booksellers, graphic arts companies and distributors.

The Institut Català de les Arts del Llibre was born (1898) with the intention of drawing together the different sectors linked to the graphic arts. Its founders were evidently typographers, printers and publishers: E. Canibell, J. Casas Carbó, J. Cunill, F. Giró, J. Ll. Pellicer, J. Russell and A. Verdaguer. Apart from promoting the publication of monographs and memoirs, it published the *Revista Gráfica* (1900-1928), of great interest, founded a professional guild training school (1905) and took part in the creation of the Cámara Oficial del Libro. Like so many other bodies, the Institute disappeared forever in 1939.







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