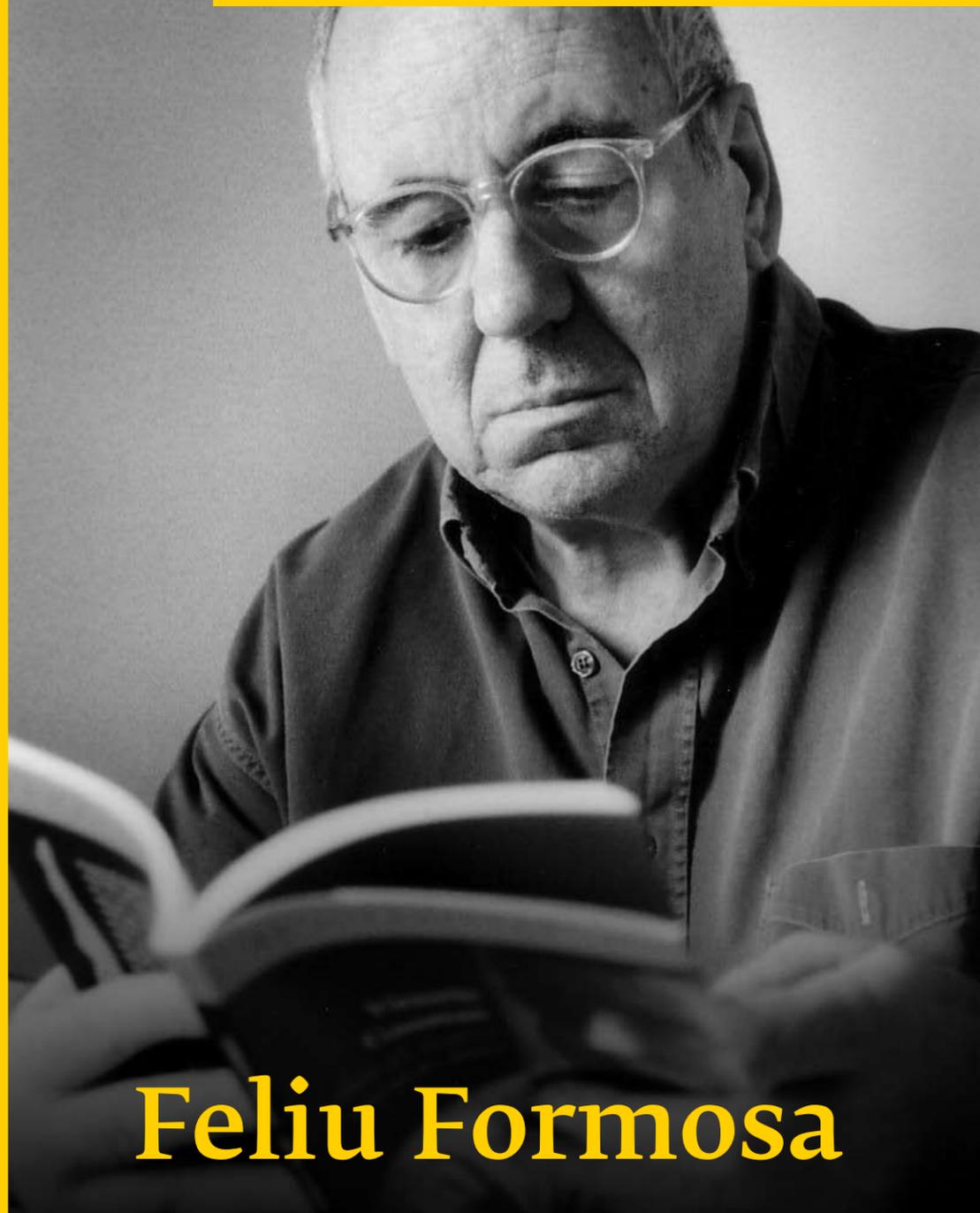


A SELECTED BIBLIOGRAPHY OF FELIU FORMOSA

- 1966 *A la paret, escrit amb guix: Poesia alemanya de combat* (Written on the Wall with Chalk: German Combat Poetry) [with Artur Quintana]. Barcelona: Proa [translated poetry]
- 1968 *L'encens i la carn* (Incense and Flesh). Barcelona: Edicions 62 [drama]
- 1970 *Cel·la 44* (Cell 44). Palma de Mallorca: Daedalus [drama], *Per una acció teatral* (Towards a Dramatic Action). Barcelona: Edicions 62 [essay]
- 1973 *Albes breus a les mans* (Short Daybreaks in My Hands). Barcelona: Proa [poetry], *Llibre de les meditacions* (Book of Meditations). Barcelona: Edicions 62 [poetry]
- 1974 *Bertolt Brecht, Les elegies de Buckow i altres poemes* (The Buckow Elegies and Other Poems). Barcelona: Edicions 62 [translated poetry]
- 1975 *Raval*. Barcelona: Edicions 62 [poetry]
- 1976 *Cançoner* (Songbook). Barcelona: Vosgos [poetry]
- 1977 *François Villon, Balades* (Ballads). Barcelona: Vosgos [translated poetry]
- 1978 *Georg Trakl, Helian i altres poemes* (Helian and Other Poems). Barcelona: Edicions 62 [translated poetry], *Llibre dels viatges* (Book of Travels). Barcelona: Proa [poetry]
- 1979 *El present vulnerable* (The Vulnerable Present). Barcelona: Laia [diary]
- 1980 *Si tot és dintre: Originals i traduccions* (If Everything Is Within: Originals and Translations). Barcelona: Grijalbo [collected poetry, includes translated poetry]
- 1984 *Poesia alemanya: Antologia del segle XVI al XIX* (German Poetry: Anthology of the Sixteenth to Nineteenth Centuries). Barcelona: Edicions 62 [translated poetry]
- 1986 *Semblança* (Sketch). Barcelona: El Mall [poetry]
- 1987 *Amb efecte* (With Effect) [with Joan Casas]. Barcelona: Empúries [poetry]
- 1989 *Pols al retrovisor* (Dust on the Rear-view Mirror) [with Joan Casas]. València: Eliseu Climent-3i4 [poetry]
- 1990 *Georg Trakl, Obra poètica* (Poetic Works). Barcelona: Empúries [translated poetry]
- 1991 *La campana de vidre* (The Glass Bell). Barcelona: Cafè Central [poetry]
- 1992 *Impasse*. Barcelona: Eumo - Cafè Central [poetry], *Per Puck* (For Puck). Barcelona: Columna [poetry]
- 1994 *Al llarg de tota una impaciència* (Through a Whole Impatience). Barcelona: Edicions 62 [poetry]
- 1996 *Les nits del llamp* (The Nights of the Lightning). Barcelona: La Magrana [children's story]
- 1998 *Bertolt Brecht, Poemes i cançons* (Poems and Songs). Barcelona: Edicions 62-Empúries [translated poetry], *El miracle de la vaca cega* (The Miracle of the Blind Cow). Lleida: Pagès [drama]
- 2000 *Immediacions* (Immediacies). Barcelona: Edicions 62 - Empúries [poetry]
- 2001 *Cap claredat no dorm* (No Brightness Sleeps). Lleida: Pagès [poetry]
- 2004 *Darrere el vidre. Poesia 1972-2002* (Behind the Glass: Poetry 1972-2002). Barcelona: Edicions 62-Empúries [poetry]
- 2005 *A contratemps* (Off Beat). Catarroja: Perifèric [diary], *Bellvitge*. Barcelona: Cruïlla [children's poetry], *El somriure de l'atzar: Diaris II* (The Smile of Fate: Diaries II). Catarroja: Perifèric [diary]
- 2006 *Centre de brevetat* (Center of Brevity). Barcelona: Meteora [poetry]
- 2009 *La pedra insòlita* (The Unexpected Stone) [with Sandra Morena i Anna Vila]. Barcelona: Meteora [poetry]

Who's Who

CATALAN WRITING



Feliu Formosa

It has been said more than once that as a poet, FelIU Formosa (1934) was an outsider, and he has affirmed that he saw himself in this way. This is not a surprise: his work has been at the margin of the central currents of Catalan poetry during his time. Early on, Formosa did not submit to the realist demands of the fellow writers of his generation, and later he was not tempted by the formalist obsessions that were in vogue among the younger groups. But his poetry has ended up being, after all, an inexcusable point of reference for readers of poetry. This is not because, at some point, Formosa figured out the formula for success that would enable him to write more poems catering to the taste of a more or less wide audience. On the contrary: it is precisely because he has been faithful to his radical project of making poetry an ever-renewed area of experience that he has coherently and unceasingly maintained a creative path based on adventure and rigor.

This alone would already make him an exemplary poet. But what's more, it is the case that the successive stages of his adventures have been captured in some two dozen books, all very different but of an unusually sustained interest and quality. And, to drive it all home, the coherence of the whole has become even more evident on the two occasions that Formosa has gathered his poetic production together: in 1980 in the volume *Si tot és dintre* (If Everything is Within), and in 2003 in the collection *Darrere el vidre* (Behind the Glass). In both cases, applying a strict eye, the author has taken advantage of the opportunity to polish or refine some lines and even take out a certain number of poems. Formosa's poetic quest is the daughter of self-rigor.

The first of these two volumes of collected poetry, *Si tot és dintre*, gathered on one hand Formosa's original poems and on the other those translated by him (Villon, Trakl, and Brecht). This was not padding or a whim. Formosa has always been a translator, and a prolific one; it is natural that, in the field of poetry, this facet deserves to be considered a creative work. Why, then, were the verse translations left out of *Darrere el vidre*? Probably because they had grown so much (with a second volume of Brecht, all of the poetry of Trakl and an anthology of German poetry from the sixteenth to nineteenth centuries) that adding them to the original work would have

been impossible. Now: the same rigor that has led Formosa to revise his poems has also caused him, when the re-editions have allowed it, to correct his translations, above all with attention to the changes that have occurred over the course of the last decades in the language model ruling Catalan literature. Formosa has always been very attentive to this question. His work as a translator, then, has also been exemplary in its linguistic aspects.

In fact, if we go over the list of all of Formosa's translations, we would immediately notice two characteristics that make him stand out as a writer. One, his Germanophilia. Once he had graduated from university, in the late 1950s, Formosa lived for some time in Germany, and since then has become the great introducer of German literature to Catalan culture, in the fields of essay, poetry and fiction. Secondly, we would also notice that he has translated a very considerable number of dramatic works or those related to the world of theater. For Formosa has always been, essentially, a man of the theater. He has been an actor and recitationist, adaptor and director, playwright and professor of dramatic arts, and has written various essays about the theater. His role in bringing the principal contributions of European drama to Catalonia in the 60s and 70s is fundamental. His commitment to theater is also exemplary.

Between poet, translator, and man of theater there is, of course, no boundary. All of FelIU Formosa's work responds to the same project of relation with the world of culture: a coherent project, always undertaken out of the radicalism and integrity that define him. This is manifest in an especially clear way in the other essential aspect of his literary production: his diaries, born of the most rotund honesty. Already from the first release, the extraordinary *El present vulnerable* (The Vulnerable Present, 1979), his readers have been able, without any need to know him personally, to be familiar with the kind of man who is behind the poet, translator and playwright. Or to put it in another way: the type of person that he is, all at once, the poet and translator and playwright FelIU Formosa. One of the good ones.