

Incidències

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The Allographic Prologues of Josep Maria Llompart as Mechanisms for the Dissemination of Poetry

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Abstract In the latest decades of Francoism, censorship restrained most attempts to create dissemination channels for Catalan literature. This shortage gave prologues the role of presenting and disseminating literature books. In this way, the presence of both prologues and their authors gained an importance that, in some cases, was decisive in the presentation of new works to their readership. In this context, the writer Josep Maria Llompart (Palma 1925-1993), author of a hundred prologues, stands out. Among his prologues we can find texts on poetic pieces by very diverse authors: from poetic anthologies of the *Escola Mallorquina* to those of young poets born in post-war Spain. His prologues to works by poets such as Xavier Abraham, Miquel Bauçà, Francesca Ensenyat, Bartomeu Fiol, Jaume Pomar or Miquel Àngel Riera are examined as case studies to assess how the critic and editor Josep M. Llompart has contributed to the dissemination and construction of a particular image of contemporary poetry.

Summary 1 Introduction. – 2 The Value of Prologues. – 3 Llompart's Motives. – 4 Conclusions. – 5 List of Prologues.

Keywords Allographic prologues. Paratexts. Josep Maria Llompart. Dissemination of poetry. Contemporary catalan poetry.

1 Introduction

One of the best-known facets of the work of Josep Maria Llompart (Palma 1925-1993) is that of prologue writing. Llompart was the most influential Majorcan thinker of the second half of the twentieth century. He was a very multifaceted cultural figure: he worked in the *Papeles de Son Armadans* (1956-1961) journal, directed by Camilo José Cela and was a French, Galician and Portuguese translator. Moreover, he was a poet, the literary director of the *Lluc* journal, and president of both the Obra Cultural Balear and the Associació d'Escriptors en Llengua Catalana. From the mid seventies, Llompart took part in various clandestine political acts and collaborated in the creation of small political groups who fought for democracy. Later he was one the greatest defenders of the Balearic Islands' autonomy and of the inclusion of the Catalan language in the school system. During the

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transition to democracy, his political ideas were very famous in Majorca as well as in Catalonia (Arnau i Segarra 2014a, 2014b).

2 The Value of Prologues

Josep Maria Llompart started to publish prologues in 1959, when Franco's censorship started to allow a few publications in Catalan. However, one must bear in mind that literary censorship was not limited to forbidding works in Catalan, Galician or Basque. It had other consequences, such as the deletion of specific paragraphs or even whole pages of manuscripts, the banning of complete editions, the «banishing» of already published books, and blocking of book imports. In this context of cultural repression poetry books were not considered a big threat, hence an increasing number of poetry publications all over Spain.

Official regulations required that all prologues, as did all other written publications, were submitted to the Delegación Nacional de Propaganda, that was in charge of authorizing or forbidding their publication. When Llompart started to publish his prologues, the 23rd December 1941 regulation that required editors to publish prologues in Spanish only, even if the work was fully written in Catalan, was no longer in force. Llompart was therefore lucky to start writing prologues at a time when the censorship authorities did no longer impose Spanish as the sole language of prologues. Moreover, he could call his forewords by their actual name: «Pròleg» («Prologue»), something that had been forbidden for nearly two decades (Devis 2001).

The progressive tolerance of the Franco's dictatorship with publications in Catalan led to a great increase in the number of books in this language. This phenomenon generated the creation of new publishing houses and the incorporation of new writers in the Catalan literary world, more so in Majorca and Catalonia than in the Valencian country. Especially from the mid sixties onwards, there appeared a generation of young poets who tried to find their place in a world still dominated by the censorship.

In Majorca, in particular, the Moll publishing house (Editorial Moll) created, or re-started, the publication of poetry collections such as 'La Balanguera', and there appeared new specialist poetry publishers such as Daedalus, with its prestigious poetry collection 'La Sínia'. But the incorporation of many new poetic voices and the re-found publishing dynamism of the Majorcan literary scene did not correspond with the creation of literary criticism platforms. The lack of media channels that could promote young authors made them search for alternative platforms where to showcase their work. In fact, the insular public sphere lacked the democratic means required to support the dissemination of cultural products. It was in this context that prologues, that is, paratexts made to recommend books,

achieved significant importance and filled the void generated by the lack of both appropriate dissemination channels and rigorous critical appraisal.

In Majorca this phenomenon was highly relevant because the number of writers that appeared in the mid sixties was considerably high. Many of these writers, some of whom were poets, had great difficulties to publish their works in an island where publishers were thin on the ground. They needed a tool that endorsed the quality of their texts, a mechanism that supported the dissemination of their pieces. And this is how prologues became a «guarantee of quality».

Of course the authors of prologues had to be recognised writers, that is, personalities with literary authority that could endorse the new authors and their books. This role was therefore taken by a new group of prestigious writers, such as Joan Triadú, Joan Fuster and Josep Maria Llompart. The social and cultural recognition of these three authors in the Catalan literary world was such that their reputation served to attract a contingent of new authors who were looking for a guarantee to present their pieces to publishers, and to advise a reading public in need of orientation on the growing editorial offer. This is how the quantitative presence of prologues, and also their visibility, increased considerably in the Catalan and insular public sphere.

According to our inventory, Josep Maria Llompart published a hundred allographic forewords, as well as four introductions to translations and five prefaces to his own works. He wrote prefaces to texts of poetry, theatre, novels, short stories and political essays. Thus Llompart became the most prolific prologue writer of the Balearic Islands, and probably also of all Catalan speaking territories.

If we focus on his allographic prologues, we note that fifty seven of them prefaced poetic works. Of these, three are anthologies of Galician, Galician-Portuguese or Galician-Portuguese and Brazilian poetry. The prologue writer was not only the author of the initial paratext but also selected the poems and did their translation into Catalan. These prologues are very extensive and can be regarded as complete introductory studies, to the extent that they could be considered articles of literary criticism.

We also found a preface to the bilingual edition *Herba aquí o allà*, by Alvaro Cunqueiro (1993), and another preface to the translation of a collection of poems by Quevedo, *Sonets transcendentals* (1994). Furthermore, we found a repeated prologue to *Calaloscans*, by Bartomeu Fiol, in 1966, in the mythical poetic collection «La Sínia» of the Daedalus editorial, identically reissued in 1981, within the edition of «La Balanguera» collection by Editorial Moll.

This work focuses on the fifty-two allographic introductions¹ including those to classic authors like Joan Alcover of whom he prefaced two works

1 Full listing of Llompart's prologues can be found in Arnau i Segarra 2014, pp. 241-252.

(a poetry anthology from 1976 and a re-edition of *Cap al tard*, published in 1987). He also prefaced the volume *Poesies* (an anthology of Josep Lluís Pons i Gallarza's poems published in 1975) based on the notes written by his nephew, Joan Pons i Marqués, who died before he could write the foreword.

Llompart also wrote introductions to various poetic anthologies of different authors, like *La Història de Mallorca cantada pels poetes*, in 1963, and the two volumes dedicated to *Els poetes de l'Escola Mallorquina*, published in 1988. He was responsible for both the poetry selection and prologue writing of these three anthologies (Llompart 1988a and 1988b).

But the prologue writer is also the author of paratexts to works of young authors that are released with these works, as in the case of the prologue without title published for *Ciutat de l'horabaixa* (1969), by the very young Francesca Ensenyat, an author who was seventeen at the time this collection was published. Or the anthology *Entranyes per a l'augur. Antologia de jove poesia catalana al Baix Vinalopó*, published in Elx in 1980.

We should remember that at that time (between 1970 and 1980), in contrast with the situation in the UK and the US, there were no Catalan magazines in which the young poets could publish their works. The only way the young poets could get their work into print was through the publication of a first edition. Because of this, prologues by prestigious authors such as Llompart were of critical importance in helping the neophyte authors get published.

It is not an easy task to systematize Llompart's prologues to poetic works. As we have seen, the prologue does not adhere to a predetermined canon, although we note two key types of poets prefaced: classical and consecrated, and the very young, often released into the poetic world with the work that Llompart prefates.

Stefan Neuhaus says that the «processes of canonization» do not appear for any specific reason, but are the result of a «negotiation»:

Kanonisierung steht nicht von selbst, sondern durch Handeln. Es gilt darüber zu entscheiden welche Bücher bleiben (sollen). Davon lässt sich die Frage der literarischen Wertung nicht trennen, also die Frage nach den Maßstäben zur Bewerungsliterarischer Qualität und der Anwendung dieser Maßstäbe. (Neuhaus 2004, p. 198)

Indeed, when we read paratexts we cannot perceive any of the pre-established rules which have made the prologuist select some works to the detriment of others. Now, if we consider the thesis of Neuhaus (2004, pp. 198-199), we deduce that implicitly each monograph, every anthology, each item and each entry in a dictionary of an author or a work, is a contribution to the literary canon. We must resort to other paradigms to clarify the reasons that led Llompart to the selection of works to prologue.

3 Llompart's Motives

We think that the extensive prefaces to the anthologies of classic authors, whether they are for works by a single author or several, respond to «la intenció radicalment instructiva d'aquest tipus de pròlegs llompartians» (Arnau i Segarra 2014a, p. 225). In these paratexts, already denominated in another article as «pròlegs filològics» (Arnau i Segarra 2014, pp. 222-227) that share many elements with the «pròlegs antològals» (Arnau i Segarra 2014, pp. 227-233), Llompart

fa una argumentació més didàctica i instructiva. No es conforma a convèncer el lector que ha de llegir el llibre, sinó que a més VOL que el lector sigui conscient de la qualitat del text que llegirà i de la importància de l'autor prologat en el marc literari català. (Arnau i Segarra 2014, p. 226)

If we focus on the prologues to young, *débutante* poets, we perceive that the intention of the prologue is to «discover» new poetic promises. Through this, Llompart wants to show and also state that there is continuity in Catalan literature. One must recall that the Civil War and the Franco regime had created a large cultural gap in Majorca. The incorporation of new literary voices represented hope of continuity in a world that the fascist brutality had interrupted. Hence the enthusiasm of the prologue writer to introduce the reader to new poets. In this sense, Llompart often presented himself as unfamiliar with the work of the author. With this, he further focused the reader's attention on the qualities of the work prologued. The prologue writer wants to emphasize that this is not the result of a friendship, since he does not know the author personally. So he affirms in the preface to *Enderrocaments abissals*, by the young poet Jaume Mateu:

No sé absolutament res de Jaume Mateu, l'autor del sorprenent poema - de fet es tracta d'un sol, continuat poema - que tenc l'honor de presentar. Desconec la seva vida i miracles, les seves afeccions i lectures, els estudis regulars que ha cursat - si és que n'ha cursat -, els passos de l'aprenentatge que l'ha conduït fins a *Enderrocaments abissals*. (Llompart 1984, p. 7)

And the prologue writer continues:

Només us podria parlar, si per cas, d'un home jove - no joveníssim, tanmateix -, d'un rostre noble, net i pagesívol, del gest digne i tímid alhora amb què em va fer el prec de costum: «-Si té un poc de temps i no li sap greu, ¿voldria mirar aquests versos?»

Tant se val. Un n'ha llegit tants, per raó de l'ofici, d'originals inèdits i primerencs! Sovint, massa sovint, amb més enuig que plaer. Però adesiara, molt adesiara, algun com aquest que serveix de presentació a Jaume Mateu, compensa amb escriu els sentiments habituals. (Llompart 1984, p. 7)

He values the verses of other young poets such as Laura Coll (Llompart 1987a, p. 8)² or Antoni Munné-Jordà in a similar way (1978, p. 5).³ Llompart always highlights the youthful and positive character of the work, and justifies some absences precisely because of the poet's lack of experience:

Pens ara que la capacitat de sorprendre és per ventura la més vàlida, tractant-se dels primers versos d'un poeta inèdit i desconegut. Uns versos així, és molt millor que siguin *sorprenents* que no pas *genials* o *perfectes*. Perquè tots sabem on van a raure certes genialitats inicials o algunes cofoies i còmodes perfeccions. (Llompart 1984, p. 7)

A third group consists of Majorcan poets who started their literary career in the sixties and whom Llompart would accompany for decades. First, during the more repressive era, he prefaced their books. Later, as the censorship and the literary market allowed it, he wrote several articles about them in the Majorcan cultural press. These were Llompart's favorite poets, and he showed a clear preference towards them. Often in his prologues to the works by these young poets a subtle tenderness and irony without paternalism is observed.

His favourites are Jaume Pomar, Miquel Angel Riera, Miquel Bauçà and Bartomeu Fiol. It is, in fact, in a prologue to the poems by Jaume Pomar, *Història personal* (1979), that Llompart constructs a discourse about poetry and poets that begins in the sixties, where he says:

És de plànyer, tanmateix, el procés d'autodestrucció que va desintegrar-lo abans d'hora, abans d'haver arribat a donar fruits tangibles en el terreny dels resultats. Perquè, si prescindim de Miquel Bauçà o fins i tot de Bartomeu Fiol – uns casos aïllats, marginals, esplèndids, no gens enclins a cap casta d'ortodòxia –, la veritat és que, de la jove poesia mallorquina d'aquell temps, ben poca cosa resta en peu. (Llompart 1979, pp. 9-10)

2 «No sé si la conec o no. Potser sí. Quan un arriba als meus anys n'ha topada molta, de gent, per aquest món. Gent que fa versos i gent que no en fa, gent amb la qual us abelliria de dialogar sovint i gent que voldríeu oblidar per sempre» (1987a, p. 8).

3 «No conec En Munné-Jordà, ni sé de quines egos ve. Vull dir que ignora la seva formació i la seva graduació acadèmica – si és que en té –, el seu entorn i les seves lectures, si ha publicat abans alguna altra cosa, el seu rostre humà» (1978, p. 5).

These lapidarian words appear like judgments to the reader. They accumulate very different ratings and that makes the text read more like literary criticism than a prologue. Llompart takes the opportunity that the prefatory text provides to explain with some irony what he considers Majorcan poetry to have been in the early sixties in Majorca. And his predilection for Bauçà, Fiol, Riera or Pomar himself, is clearly seen in the complimentary prefaces he wrote for them. But also, he uses the prefaces to other authors to cite the positive elements of the poetry of his favourite authors.

Thus, in the year 1962, in the preface to *Una bella història*, he wrote that Bauçà was

el poeta per la gràcia de Déu, el poeta que no ha d'aprendre l'ofici perquè n'ha intuït tots els secrets, el poeta que fa versos perquè sí, perquè ha de fer-los, empès com per una necessitat fisiològica; l'home, a fi de comptes, que ha nascut poeta, com uns neixen alts i altres neixen baixos. (Llompart 1962, p. 10)

And only four years later, in a foreword to the first edition of *Calaloscans*, by Bartomeu Fiol, he again referred to Bauçà as a «taciturn i proletari, poeta per la gràcia de Déu, que també ha desertat de l'illa» (1966, p. 9). Miquel Bauçà and Bartomeu Fiol were two of the poets whom Llompart often cited in his prologues. Also he would quote Miquel Àngel Riera, the writer for whom he prefaced several poetry collections and some novels. He even repeated the same prologue in different editions, as in the case of *Poemes a Nai*, a poetry volume in whose prologue Llompart (1965) affirmed that it was so perfect and subtle that the publishers would not be able to favor until several years after its creation.

Another poet rated highly in Llompart's prologues was Xavier Abraham. In the prologue to *Sagitari*, Llompart (1988) declared «la més profunda qualitat de la seva art poètica incipient és la senzillesa. Ni grans paraules, ni grans gestos, ni crits estentoris. Només la paraula de cada dia, manual i elemental, la insinuació dita i no dita, el minúscul verm que rosegava l'ànima» (1988a, p. 10). In this foreword to *Sagitari* Llompart compares the verses of Xavier Abraham to some of those written by Miquel Bauçà few years earlier. The prologue to *Sagitari* is unique in offering some reflections on the prologues. Thus Llompart reflects, with great irony, about his work as a prologue writer:

[si un jove poeta] us demana amb posat humil, quasi temorós, que si per favor voldríeu llegir uns poemes que ha escrit i fa comptes publicar, i que - en aquest punt s'enrojola lleument i desvia la mirada - si li faríeu una miqueta de pròleg, tot just dos mots, si és que teniu algun raconet de temps disponible i trobau que la cosa ho mereix... Si us fan una comanda d'aquestes - deia - cal que tremoleu. L'episodi no sol acabar bé.

Si sou sincers – i ell us ha demanat que en sigueu, de sincers! – i, de la millor manera possible, tracteu d'explicar-li que en aquest món podem ésser ben feliços sense escriure versos i li aconsellau que es dediqui a altres menesters, podeu tenir la seguretat que heu guanyat un enemic. No us ho perdonarà mai. Si, contràriament, resoleu exercir de mentiders misericordiosos i li feu quatre elogis vagues, mirant de no comprometre-us gens, trobarà que heu restat a mitjan camí i que els seus versos havien d'ésser tractats amb més escalfor. Sigui com sigui, sempre sou vosaltres els qui perdeu. (Llompарт 1988a, p. 8)

4 Conclusions

Josep Maria Llompарт is one of the most prolific writers of prologues of Majorcan Catalan literature. He was at the same time a prologue writer, literary critic and literary historian, with a strong desire to serve both his country and the Catalan culture. His prologues were of great importance as a means to increase the profile of many new young poets.

As a prologue writer, he highlights the positive elements of the poems and poets for which he writes prefaces. However, on some occasions he does not hide their shortcomings, in a benign desire to balance favouring the poet and the dissemination of Catalan literature in general. Llompарт's intention is neither to select the best manuscripts to preface, nor to discredit the poets or their works. His deep desire is to create an environment conducive to poetic consumption and to use the introductory paratexts as a channel for poetic distribution. The prologue thus becomes a way of legitimizing poetry, especially at times when, in Majorca, poetic dissemination channels were very limited.

5 List of Prologues

The following is a chronological list of the prologues of Josep Maria Llompart. Bold types indicate prologues to works of poetry:

Prologue Title	Book Title	Author/Writer	Year	Literary Genre
«Pròleg»	<i>Carrers, places i un rellotge. Proses ciutadanes</i>	Josep Maria Palau i Camps	1959	Prose
«Pròleg»	<i>Via Crucis. Poemes</i>	Llorenç Moyà Gilabert	1961	Poetry
«Pròleg»	<i>El cop a la terra</i>	M(arià) Villangómez Llobet	1962	Poetry
«Pròleg»	<i>Una bella història</i>	Miquel Bauçà	1962	Poetry
«Pròleg i justificació»	<i>La Història de Mallorca cantada pels poetes</i>	MultipleAuthors	1963	Poetry
No Title	<i>El criat de dos amos (Il servitore di due padroni)</i>	Carlo Goldoni	1963	Comedy
«Dues tragèdies de Llorenç Villalonga»	<i>Aquil·les o l'impossible. Alta i benemèrita senyora</i>	Llorenç Villalonga	1964	Theatre
«Josep A. Baixeras»	<i>L'anell al dit</i>	Josep A. Baixeras	1964	Narrative
No Title	<i>Poemes a Nai</i>	Miquel Àngel Riera	1965	Poetry
No Title	<i>Poesies populars</i>	Pere d'A. Penya	1966	Poetry
«Carta a Bartomeu Fiol»	<i>Calaloscans</i>	Bartomeu Fiol	1966	Poetry
«Pròleg del traductor»	<i>Viatge al Pirineu de Lleida</i>	Camilo José Cela	1966	Travel narrative
«Una mica de pròleg»	<i>Primer llibre de notes</i>	Josep Melià	1967	Newspaper articles
«Pròleg»	<i>Pel camí del vent. Novel·la</i>	Gabriel Cortés	1968	Novel
No Title	<i>Antologia poètica</i>	Tomàs Aguiló	1968	Poetry
«Pròleg»	<i>Una tragèdia i una farsa (Fedra i Ulisses)</i>	Llorenç Moyà Gelabert	1969	Theatre
«Pròleg»	<i>L'abisme</i>	Gabriel Janer Manila	1969	Novel
No Title	<i>Ciutat de l'horabaixa</i>	Francesca Ensenyat	1969	Poetry
«Presentació i elogi»	<i>Una volta a la plaça</i>	Joan Torres Gost	1970	Narrative
«Pròleg»	<i>Literatura i societat a la Mallorca de postguerra</i>	Gregori Mir	1970	Essay
«Pròleg»	<i>Petites històries</i>	Josep Sureda i Blanes	1971	Short Stories
«Pròleg»	<i>No hi ha vent a la teulada</i>	Llorenç Capellà	1971	Short Stories

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Prologue Title	Book Title	Author/Writer	Year	Literary Genre
«Les rondaies mallorquines, un best-seller»	<i>Primera Setmana del Llibre Editat a Mallorca (1939-1971).</i>		1971	Essay
«Pròleg»	<i>Catorze Sonets i una cançó</i>	Guillem Nadal	1972	Poetry
«Presentació	<i>La columna de foc</i>	Gabriel Alomar	1973	Poetry
«Pròleg»	<i>Fuita i martiri de sant Andreu Milà</i>	Miquel Àngel Riera	1973	Novel
«Pròleg»	<i>Poesies</i>	Josep Lluís Pons i Gallarza	1975	Poetry
«Joan Pons i la Poesia»	<i>Brins a l'oratge. Versos d'abans d'ahir</i>	Joan Pons	1975	Poetry
«Pròleg»	<i>Antologia poètica</i>	Marian Aguiló		Poetry
«Pròleg»	<i>Antologia. Poetry. Assaig</i>	Joan Alcover	1976	Poetry
«Pròleg»	<i>Un regne per a mi</i>	Pau Faner	1976	Novel
«Nota prèvia»	<i>Quinze poetes gallecs</i>		1976	Poetry
«Presentació i elogi»	<i>L'amor en quart creixent</i>	Antoni Seguí Bennàssar	1977	Poetry
«En Bonet de ses pipes»	<i>Les rondalles de la pipa</i>	Joan Bonet Nadal	1978	Narrative
«Pròleg»	<i>Bubotes</i>	Antoni Mus	1978	Novel
«Presentació»	<i>Regió Afòtica</i>	Pere Gomila	1978	Poetry
«Nota editorial»	<i>Pel ressorgiment polític de Mallorca</i>	Guillem Forteza	1978	Essay
«Trencament de límits»	<i>Damunt un blanc així com el del paper</i>	Antoni Munné-Jordà	1978	Short Stories
«Un homenatge a Marià Villangómez»	<i>Arsitòfanes: S'assembla de ses dones. Versió eivissenca de M. Villangómez Llobet</i>		1978	Theatre
«Poeta de codis secrets»	<i>...Com un aleig enmig de la calitja</i>	Tomeu Mestre	1978	Poetry
«Pròleg»	<i>Història personal</i>	Jaume Pomar	1979	Poetry
«Pròleg»	<i>La Santa</i>	Antònia Vicens	1979	Novel
«D'un fill de casa bona a una catalana que hi exerceix»	<i>Cartes impertinents</i>	Maria Aurèlia Capmany	1980	Short Stories
«Pròleg»	<i>Petites subtileses i encara més coverbos</i>	Victorià Ramis d'Aireflor i López-Pinto	1980	Poetry
«Pròleg»	<i>Entranyes per a l'augur. Antologia de jove poesia catalana al Baix Vinalopó</i>		1980	Poetry
«L'obra poètica de Lluís Alpera»	<i>Dades de la història civil d'un valencià</i>	Lluís Alpera	1980	Poetry

Prologue Title	Book Title	Author/Writer	Year	Literary Genre
«Pòrtic»	<i>Hispania citerior</i>	Llorenç Moyà Gelabert de la Portella	1981	Poetry
«Pròleg»	<i>Theatre. Les roselles diuen no. El capitel·lo. Monòlegs</i>	Guillem Cabrer	1981	Theatre
«Nota introductòria»	<i>L'objecte sobre l'illa</i>	Gabriel Janer Manila	1981	Narrative
«Pròleg»	<i>Retxes poètiques</i>	Francesc Aguiló Tarongí	1981	Poetry
«Pròleg»	<i>L'espectacle</i>	Joan Mas	1981	Theatre
«Carta a Bartomeu Fiol»	<i>Calaloscans</i>	Bartomeu Fiol	1981	Poetry
«Pròleg»	<i>Somnis d'estiu. Ran de mar</i>	Arxiduc Lluís Salvador	1982	Prose
«Pròleg a la segona edició»	<i>La festa de tots els morts</i>	Antònia Vicens	1982	Novel
«Nota sobre l'edició»	<i>Horacianes i altres poemes</i>	Miquel Costa i Llobera	1982	Poetry
«Presentació»	<i>Maria Antònia Salvà: 25 anys després</i>		1983	Essay
«Pròleg»	<i>Adidai i altres poemes</i>	Marian Aguiló	1983	Poetry
No Title	<i>Antologia dels Premis Carles Riba 1959-1982</i>	Multiple Authors	1983	Poetry
«Esborrany per a una silueta»	<i>Poemes, 1982-83</i>	Rafel Jaume	1984	Poetry
«Un homenatge a Miquel Dolç»	<i>L'ombra que s'allarga</i>	Miquel Dolç	1984	Poetry
«Liminar»	<i>Enderrocaments abissals</i>	Jaume Mateu Martí	1984	Poetry
«Liminar»	<i>Fonts de felicitat</i>	Gabriel Vicens	1984	Poetry
«Presentació»	<i>Poesia Galaico-Portuguesa. Antologia del segle XII al XIX.</i>		1984	Poetry
«Esbós d'una presentació»	<i>El xerrac i la subtilesa</i>	Jacint Sala	1985	Poetry
«Memòria de Miquel Ferrà»	<i>A mig camí</i>	Miquel Ferrà	1986	Poetry
«Nota prèvia»	<i>Ses memòries d'un reclam</i>	Manuel Picó	1986	Prose
«Aproximació a Mossèn Alcover»	<i>Les millors rondalles de Mallorca, 1</i>	Antoni M. Alcover	1986	Oral Folk Literature
«Pròleg»	<i>Racó de N'Aulet</i>	Antoni Vidal Ferrando	1986	Poetry
«Pròleg»	<i>Tradicions i fantasies</i>	Miquel Costa i Llobera	1986	Poetry
«Pròleg»	<i>Petites històries</i>	Josep Sureda Blanes		Short Stories

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Prologue Title	Book Title	Author/Writer	Year	Literary Genre
«Pròleg»	<i>Mort de dama</i>	Llorenç Villalonga	1987	Novel
«Pròleg»	<i>Cap al tard</i>	Joan Alcover	1987	Poetry
«Pròleg/Prólogo»	<i>Viatge per terres de la memòria</i>	Laura Coll i Lluch	1987	Poetry
«Pròleg»	<i>Antologia poètica</i>	Josep Maria de Sagarra	1987	Poetry
«Esbós per a un pròleg»	<i>Sagitari</i>	Xavier Abraham	1988	Poetry
«Pròleg»	<i>Els poetes de l'Escola Mallorquina, vol. 1</i>	Multiple Authors	1988	Poetry
«Pròleg»	<i>Els poetes de l'Escola Mallorquina, vol. 2.</i>	Multiple Authors	1988	Poetry
«Pròleg»	<i>L'inspector ensopega</i>	Josep Maria Palau i Camps	1988	Novel
«Pròleg»	<i>L'hort de la lluna</i>	Pere Rosselló Bover	1988	Poetry
«Invitació i elogi»	<i>L'amor del Rei Artús i altres relats</i>	Xosé Luis Méndez Ferrín	1988	Narrative
«Notes per a un pròleg»	<i>Infantesa</i>	Catalina Maria Sala i Barceló	1988	Poetry
«Presentació»	<i>Poesia gallega, portuguesa i brasilera moderna. Antologia</i>		1988	Poetry
«Pròleg»	<i>La visita oficial i altres narracions</i>	Alexandre Cuéllar	1989	Narrative
«Pròleg»	<i>Una casa de veïns</i>	Enric Massó	1989	Novel
«Dues tragèdies de Llorenç Villalonga»	<i>Aquil·les o l'impossible. Alta i benemèrita senyora</i>	Llorenç Villalonga	1990	Theatre
«Pròleg»	<i>Bubotes</i>	Antoni Mus.		Novel
«Pròleg»	<i>Els argonautes</i>	Josep Verd	1991	Poetry
«Pròleg»	<i>Cròniques de la molt anomenada Ciutat de Montcarrà</i>	Maria Antònia Oliver	1991	Novel
«Pròleg»	<i>Elegies de guerra</i>	Miquel Dolç	1991	Poetry
«Pròleg»	<i>Dècada primera</i>	Jaume Vicens	1991	Poetry
«Avis i consell als excursionistes»	<i>Camins i paisatges: itineraris culturals per l'illa de Mallorca</i>	Gaspar Valero	1992	Prose
«Presentació»	<i>De vides i de morts</i>	Guillem Rosselló Bujosa	1992	Poetry
«Esbós d'una presentació»	<i>Teories d'amor i desig</i>	Antònia Arbona	1992	Poetry
«Epíleg/Epílogo»	<i>Jardines de Palma. Historia e Imágenes</i>	Donald Murray, Jaume Llabrés, Aina Pascual	1993	Prose
«Pròleg inacaba»	<i>Terra i cendra</i>	Antònia Arbona i Santamària	1993	Poetry
«Pròleg»	<i>Herba aquí o allà</i>	Alvaro Cunqueiro	1993	Poetry
«Pròleg»	<i>Penombra i oracles per a un temps difícil</i>	Rafel Horrach	1994	Poetry

Prologue Title	Book Title	Author/Writer	Year	Literary Genre
«Llindar»	<i>Sonets transcendents. Versió catalana de Rafel Bordoy.</i>	Francisco de Quevedo	1994	Poetry
«Epíleg»	<i>Orgues de Mallorca</i>	Antoni Mulet	2001	Essay
«Memòria de Bernat Vidal i Tomàs»	<i>El viatger. Obra poètica</i>	Bernat Vidal i Tomàs	2002	Poetry

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