

"THE WORD WAS ONLY THE MUSIC"

It was easy, too easy, to search for a title that expressed the link between poetry and music in the work of creation and reflection of Joan Maragall. From *Elogis* to *Comte Arnau*, including the newspaper articles and the prologues he wrote for the books of other authors, the references are so abundant that the risk of falling into commonplace increases. In this case, the only option was to use Ockham's razor, and it became clear that the most appropriate strategy was to reference a verse by 'Haidé' that showcased this duality – as well as the elegance of the contrast of the two elements, and the decontextualized segment. Be that as it may, after many approaches to the poet's musical hobbies - some of which have appeared in the pages of previous issues of this magazine - it was time to dedicate an entire monographic to this subject.

The section 'Vària' contains an interpretation proposal of the poem 'A un amic'; a panoramic but detailed view of Maragall's readings of English writers; and a clarification on the issue of his Iberism through the letters exchanged with Unamuno.

In the section 'Testimonis' we include the summary and evaluation of the educational results of the guided tours for students conducted in the Joan Maragall Archive, as well as the recovery of an article written by the poet about his visit in 1905 to the Schools of the Second District of Barcelona, which had been inaugurated the previous year. Going back further, we will find the transcription of some notes by Guillem Viladot included in the album *Xavier Ribalta canta Joan Maragall* that offer an introduction to the description of the Lo Pardal house museum, guest of honor of this issue. And, at the beginning of the section, the analysis of the *plaque* for *Cant espiritual* prepared by Borja de Pedro fits perfectly, within the realm of bibliophilia, with the choice of 'El llibre ideal', which this time has leaned towards the 1958 edition of *Elegies romanes*.

However, the Goethean perspective leads us to dissociate ourselves from the content of the magazine and observe that this 2022, which is about to end, has not been characterized by the abundance of studies about Maragall, and perhaps the only exception has been the publication of the facsimile volume, with a critical introduction, of *La Marguerideta* published by Editorial Barcino. In contrast, the volumes dedicated to prose within the *in fieri* critical edition of his *Complete Works* ended up being three, which has delayed their appearance in bookstores. We hope, with the anticipation of knowing that for us this material is essential, to be able to enjoy them by the end of next year.

Finally, we regret the death of Dr. Llorenç Soldevila, who despite having never collaborated with *Haidé*, was for us a reference due to his involvement and affinity to the research we carry out. We were planning on reaching out to him to discuss his collaboration, possibly on the occasion of the myth of Count Arnau to which he dedicated one of his literary geographies.

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