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Literary news about Salvador Espriu in Lletra, the Open University of Catalonia (UOC) virtual space for Catalan literature

< <http://lletra.uoc.edu/en/author/salvador-espriu> >

Salvador Espriu



Salvador Espriu

Víctor Martínez-Gil (Universitat Autònoma de Barcelona)

Salvador Espriu was born in Santa Coloma de Farners in 1913. His literary opus soon became a symbol of the peaceful resistance and the hopes of post-war Catalonia. The poetry of Espriu is essential if one is to understand modern Catalan literature at all. He had been the great hope of the short story in Catalan before the Civil War. But after that event, he chose to go into an 'internal exile' in which he decided to contribute towards 'saving our words' so that for him it was necessary to start anew. Espriu turned to poetry because among other reasons it allowed him to elude the uncultured Spanish censorship of the time. The work of Espriu is a long meditation on death and on the passing of the time that leads us to that end. His verse is baroque in content, but extraordinarily austere and precise in style.

The oeuvre of Salvador Espriu (Santa Coloma de Farners 1913 - Barcelona 1985) should be defined on the basis of two main strands. First, is his quest for diversity (marked by its relationship with everyday matters, by plurality of genres and the wide range of compositional techniques that coexist even in a single book) and, second, is his aspiration to attain unity (through a moral and philosophical thematic interweaving that governs the relations between his different works). Espriu considered that these two poles were inextricable in the dialectical process of apprehending reality to which he aspired. Scholars tend to cite the speech at the end of *Primera història d'Esther* (The Story of Esther, 1948) when referring to this: "Remember that the mirror of truth was shattered at the start into tiny fragments, yet each bit holds a spark of true light." This sentence has been explained by way of Cabbalist thought: the relationship with God (light, or truth) is only possible through Creation, which is structured on the basis of ten sephirot or principles that make it possible to create a path of mystical asceticism or knowledge. It is only through variety that unity can be attained and this principle, which is moral and philosophical, is, with Espriu, also literary since the desire for a unitary structure starting out from a variety of genres reflects the crisis of the modern subject who is caught between a loss of identity and the longing for transcendence, a crisis that is indivisible from a good part of the problems that modern literature has placed upon the table.

[Josep M. Castellet](#) stressed the capacity of Espriu's work to assimilate culturally the mythical inheritance of humanity: the Book of the Dead from Ancient Egypt, the Bible, the Jewish mystical tradition and Greek mythology. Building on these references, Espriu would create his own myth of Sinera (an anagram of Arenys de Mar, the home town of Espriu's maternal and paternal family and setting of his childhood). Castellet also offered the first classification of forms on the basis of which the literary variety of Espriu's oeuvre may be organised: lyrical, elegiac, satirical and didactic.

A Young Narrator in the 1930s Salvador Espriu's literary career began in 1929 with the not insignificant publication of a book in Spanish, *Israel*, a collection of biblical scenes that, according to the findings of Rosa M. Delor, present a Cabbalistic thematic order around the figure of Christ. One year later, in 1930, Espriu began his studies at the Universitat de Barcelona where he met the poet [Bartomeu Rosselló-Pòrcel](#). Espriu's prestige in university circles soon came to be based on his activity as a young writer in Catalan.

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Even though he provocatively accentuated the black notes, Espriu's fictional work is in keeping with the different models that predominated in the 1930s. In this regard, it is necessary to reject what has now become the cliché of a rootless Espriu who was confronting the prevailing literary climate of [noucentisme](#). *El doctor Rip* (1931) has some relationship with the inner monologue then prevalent in the psychological novel in the style of Carles Soldevila; *Laia* (1932), a novel-tableau in a maritime setting that mixes different narrative registers (the tragic, psychological, elegiac, and realist), represented the first appearance of diversity in Espriu's work and situated him within the trend of recovering the modernist novel; the collection of short stories *Aspectes* (Aspects, 1934), including some that are grotesque and others that are lyrical and elegiac, represents his acceptance of stylistic multiplicity and abandonment of the novel, while linking him with the satirical and demystifying trend in Catalan literature that we find, although with different nuances, in the Sabadell Group or even in writers like [Llorenç Villalonga](#), a connection that is confirmed with the magnificent stories of *Ariadna al laberint grotesc* (Ariadna in the Grotesque Labyrinth, 1935). Espriu's world, which is also related with that of writers like Valle-Inclán and Pirandello, came to be one where the author pulled the strings of anti-psychological marionettes just as death (an omnipresent motif throughout Espriu's work) moves the strings of human beings in the theatre of the world, a baroque image par excellence. Espriu came, by this means, to a literary formula to which he would remain faithful. With this, he started out from a critique of the political and cultural reality of the time, while fully accepting its nature as an artifice and hence its capacity to take on different tones, registers and forms. It was a literary procedure that related everyday life with the classical myths and literary clichés in a complex interplay of demystification and, at the same time, evaluation.

The Civil War and an Exploration of New Genres In his novellas *Miratge a Citerea* (Mirage in Citerea, 1935), *Fedra* (1937, inspired by a play written by [Villalonga](#) that Espriu had adapted in a Catalan version in 1936) and *Letizia* (1937), allegorical discourse was used by Espriu to describe the situation of a Catalonia that was embroiled in the Civil War. At the same time, he used the prose poem to express the rupture caused by the war in *La pluja* (Rain - which was published in 1952, but written between 1936 and 1938). The death of the ailing [Rosselló-Pòrcel](#), which appears in the two latter prose works, symbolised the tragedy of the destruction. Espriu's form of expressive concentration had also crystallised in a satirical poem (written about the same time as his stories of the same tone and also bearing some relation with the *Sàtires* (Satires, 1927) of [Guerau de Liost](#)), *Dansa grotesca de la mort* (Grotesque Dance of Death, 1934) and, in 1937, in the metaphysical poem *El sotjador* (The Watcher), where Espriu presented the idea of the blind gaze of God tragically fixed on man. In 1939, immediately after the fall of Barcelona, he wrote the play *Antígona* (Antigone). Anticipating the use that playwrights such as Anouilh (*Antigone*, 1944) would later make of the Greek myth, Espriu employed it to convey a message of pardon and reconciliation between contending parties. If his previous works tended to portray Good in the negative form, in other words, from the standpoint of material and spiritual degradation, *Antígona* clearly established the didactic discourse in Espriu's work.

The Poet and his People A brilliant student, with degrees in Law (1935) and History (1936), and having studied classical languages, Espriu aspired to become a lecturer in Egyptology at the Universitat Autònoma de Barcelona, which had been created during the time of the Second Republic. This professional ambition was frustrated by the outbreak of the Civil War. In 1940, his father, the notary Francesc Espriu, died after a heart attack brought on by the upheaval of the war, and this obliged him to go to work in the notary's office of Antoni Gual Ubach. Espriu, then, is yet another of the twentieth century's bureaucrat or office-worker writers, like Franz Kafka and Fernando Pessoa, who were also hermetic and Cabbalistic and, like Espriu, thinkers dwelling on the Divinity and seekers of unity in dispersion.

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Among the factors that ended up drawing Espriu into poetry in the post-war period, apart from the process of expressive concentration that I have already noted, was the fact that it was easier to publish in a genre that did not need as much space as prose and that, because of its more hermetic nature, meant that it was also easier to overcome the obstacles of censorship.

In his first book of poetry, *Cementiri de Sinera* (Sinera Cemetery, 1946), Espriu evoked "lost days and suns" and a world destroyed by war, which he called Sinera. This name, which appears here for the first time, gave new sense to the maritime settings of works like *Laia* and to well-established themes in Espriu like memory and his view of literature as a dialogue with the dead. In the next book of poems, *Les cançons d'Ariadna* (Songs of Ariadna, 1949), Espriu recovered the world of Arenys in satirical verse, linking his poetry to the fiction he had written before the war (and perhaps it was because of this that he later wanted this book to give the name to his complete Poetic Works). A year previously, in 1948, the play *Primera història d'Esther*, a true high point in Catalan literature after the Civil War, had woven together the biblical myth and the world of Sinera by means of a grotesque and caricaturesque aesthetics. The text, which Espriu had conceived as a testament of the Catalan language, included the message of pardon that had appeared in *Antígona* by means of a Cabbalistic structure and the overall framework of a puppet theatre ruled by the Almighty, who is blind like the classical soothsayers and poets. This is an image of the author, who would also appear in his own works as the child Tianet and the young man Salom, who is symbolically killed in 1936.

Along with *Cementiri de Sinera*, the four books *Les hores* (The Hours, 1952), *Mrs. Death* (1952 [the original title is in English - translator]), *El caminant i el mur* (The Wayfarer and the Wall, 1954) and *Final del laberint* (The End of the Labyrinth, 1955) comprise the so-called lyrical cycle (which included, however, grotesque and satirical elements as well) of Espriu's work. As [Josep M. Castellet](#) has found in his study of Espriu, these books trace out a path of interiorisation that culminates with the mystical experience of *Final del laberint* where Espriu follows the principles (intimately linked with the Cabbala and present in his work from the beginning) of negative theology, according to which God, blind in his relationship with humanity, would be the "name of nothingness", the negation of what exists, because man is unable to refer directly to attributes that are, for him, incomprehensible. The different books of the lyrical cycle, given the form of itineraries, also embody the tension between the poet and his people, as is reflected in the very famous poem "Assaig de càntic en el temple" (Trial Hymn in the Temple) from *El caminant i el mur*. After *Cementiri de Sinera*, the poetry of Espriu, who was then actively involved with reviews such as [Poesia](#) and [Ariel](#), should be situated within the general trend of Catalan poetry after the Civil War, with the evolution and humanisation of his art of poetry, which was post-symbolist and capable of integrating the poet's individual space into the poem along with the cultural and linguistic heritage of his people.

The Civil Poet: Espriu and Realism The mystical blind alley of *Final del laberint* was superseded by *La pell de brau* (The Bull-hide, 1960), Espriu's best-known work. His poetry, which comprehended metaphysical discourse only on the basis of everyday occurrences, was then assessed from the standpoint of its realism. The epic or didactical tone seemed to be extremely modern, an example of ideological combat despite the social vagueness of the discourse of Espriu, who always limited himself to speaking of freedom, justice and tolerance in general terms. He expressed his thoughts (on diversity and tolerance) in *La pell de brau* using old techniques (personal use of symbols and a mixture of satire, epic and elegy), but the emblematic character that the book acquired as a civic discourse, a reading that was prompted by the general climate of Catalan literature at the time, and in the fact that he had focussed his attention on the Iberian Peninsula, and hence Spain, acted as catalysts for a new relevance, even international, of the poet. Espriu had thus fixed, in mythical terms, a geography that he had begun to structure before the Civil War: Lavínia (Barcelona), Alfaranja

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(Catalonia, which, metonymically, is also Sinera), Konilòsia (Spain) and Sepharad (Iberian Peninsula). The epic-theatre version of Espriu's work by Ricard Salvat (who, in 1966, staged a play *Ronda de mort a Sinera* (Death around Sinera), consisting of a number of fragments from his books) and the considerable repercussion of the fact that some of his poems were set to music by Narcís Bonet (*La pell de brau*, in 1969) and, in particular, by Raimon (*Cançons de la roda del temps* (Songs from the Wheel of Time, 1966)), meant the popularisation of an oeuvre that would be read, virtually until the poet's death, as a patriotic gesture and with a moral and national awareness of Catalan society. In 1963, the poems of *Llibre de Sinera* (Book of Sinera) represented a complex and hermetic return to the strictly Catalan domain. Again, *Setmana Santa* (Holy Week, 1971), a book that is not easy to read and that had been preceded in 1967 by *Per al llibre de Salms d'aquests vells cecs* (For the Psalm Book of These Blind Old Men), would take up again in poetry, and with other metaphysical echoes, an imagery vis-à-vis the poet that had been present since *Laia* had appeared.

The Last Books In the 1970s and 1980s, Espriu's work became more disperse. In fiction, the stories in the short-story collection *Les proses de "La Rosa Vera"* (Prose Writings of "Rosa Vera", 1951-1956) had signalled a project of retrieval that Espriu had wanted to continue with his book *Les Ombres* (The Shadows), but which was never completed. In 1981, however, with *Les roques i el mar, el blau* (Rocks and Sea, the Blue), he offered a highly original collection in which the grotesque world of Sinera was mixed with the universe of classical myth and the intersections of different points of view relativised the narrative material, as in the pre-war stories. In theatre, we only find works that, even while they were fully incorporated in Espriu's literature as a whole, they were circumstantial (which also applies to the book of poems of 1975 inspired by Apelles Fenosa *Formes i paraules* (Forms and Words)). Examples of this are *Una altra Fedra, si us plau* (Another Phaedra, Please, 1978 - a play commissioned by Núria Espert) and *D'una vella i encerclada terra* (From an Old Encircled Land, 1980 - which he wrote in homage to the Cercle Excursionista de Catalunya), the poems from which were included in *Per a la bona gent* (For Good People, 1984), a book that has been described by Rosa M. Delor as a "cabbalistic testament", ordered around the Sephira of Daath (the combination of Wisdom and Intelligence). Not long before he died, Espriu completed a final revision of his oeuvre in keeping with a practice that had long been a constant in his work, once again demonstrating his aspiration to achieve unity out of diversity: the adaptation of his already-published books to the subsequent work as a whole in order to achieve thematic coherence and consistency in style. Espriu's work, which is characterised by a blend of extreme intellectualism and frequently caustic descriptivism, is singular. His idiomatic richness, the complexity of his themes and sources, his ability to portray collective history in transcendent terms and even the historical representativeness he achieved after the 1960s, ensure that his body of work is one of the most significant of twentieth-century Catalan literature.

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A selection of texts

Text



WEB: Selecció de Poesia Catalana

Vint-i-dos poemes extrets de nou llibres de l'autor, i una breu nota biogràfica.
<http://www.uoc.edu/lletra/especials/folch/espriu.htm>

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WEB: Dos poemes

Els poemes "Les roses recordades" i "Versos, enllà del camí". Acompanyats d'una biografia.
<http://sancherry.blogia.com/temas/salvador-espriu.php>



WEB: "Nosaltres tots, castellers"

<http://www.xtec.es/~evicioso/altpen/espriu.htm>



WEB: Espriu musicat

Uns quants poemes d'Espriu musicats per diversos autors, entre els quals Raimon, Ovidi Montllor i Toti Soler.

<http://www.trovadores.net/aa.php?NM=514>



WEB: Selecció de poemes

Dos poemes de l'autor al web *Viu la poesia*.

http://www.viulapoesia.com/membrespocio/arxiu/lletra/sespriu_index_poemes.html



WEB: Espriu a EPdLP

Nota biogràfica en castellà amb cinc textos a El Poder de La Palabra.

<http://www.epdlp.com/escritor.php?id=1690>



WEB: Selection of Catalan Poetry

22 poems from the author's 9 books and a brief biographical note.

<http://www.uoc.edu/lletra/especials/folch/espriu.htm>



WEB: Salvador Espriu

Four poems and one prose fragment in Catalan, English and German.

http://www.escriptors.cat/autors/esprius/pagina.php?id_sec=735



WEB: Two Poems

The poems "Les roses recordades" [Roses Recalled] and "Versos, enllà del camí" [Verses, Beyond the Path]. With a biography.

<http://sancherry.blogia.com/temas/salvador-espriu.php>



WEB: Espriu Set to Music

Different poems by Espriu set to music by Raimon, Ovidi Montllor and Toti Soler.

<http://www.trovadores.net>



WEB: Els estudiants i professors de català de la universitat de Birmingham llegeixen 'Poema XLVI', de Salvador Espriu

<http://soundcloud.com/lletra/poema-xlvi-la-pell-de-brau>

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Bio-bibliography

biography



WEB: A la Hiperenciclopèdia

http://www.enciclopedia.cat/fitxa_v2.jsp?NDCHEC=0025032



WEB: A la Viquipèdia

Extensa biografia, obra i enllaços sobre l'autor al web de l'enciclopèdia lliure.

http://ca.wikipedia.org/wiki/Salvador_Espriu_i_Castelló



VIDEO: Salvador Espriu a Retalls

Perfil biogràfic de l'escriptor al programa *Retalls* del Canal 33.

http://www.edu3.cat/Edu3tv/Fitxa?p_id=685



VIDEO: "Salvador Espriu: el temps de les paraules"

Documental sobre la vida i obra de l'escriptor al programa *El meu avi* de Televisió de Catalunya.

http://www.edu3.cat/Edu3tv/Fitxa?p_id=652



WEB: The author in the Catalan Encyclopaedia

<http://www.grec.cat/cgibin/hecangcl2.pgm?&USUARI=&SESSIO=&NDCHEC=0025032&PGMORI=E>



WEB: In Wikipedia

Biography and analysis of Espriu's work in the free encyclopaedia.

http://en.wikipedia.org/wiki/Salvador_Espriu



VIDEO: Salvador Espriu in Retalls [Clippings]

Biographical profile on this writer in the programme *Retalls* [Clippings] on Canal 33.

http://www.edu3.cat/Edu3tv/Fitxa?p_id=685



VIDEO: "Salvador Espriu: el temps de les paraules" [Salvador Espriu: the Time of the Words]

Documentary on Espriu's life and work in the programme *El meu avi* [My Grandfather] on Televisió de Catalunya.

http://www.edu3.cat/Edu3tv/Fitxa?p_id=652

Bibliography



WEB: Què hi ha a la Biblioteca de Catalunya

http://cataleg.bnc.cat/search*cat/?searchtype=a&searcharg=Espriu+Salvador&sortdropdown=-&searchscope=13&searchscope2=13&SORT=D



WEB: Què hi ha a les biblioteques universitàries catalanes (CCUC)

http://ccuc.cbuc.es/search*cat/a?SEARCH=Espriu+Salvador&sortdropdown=-&searchscope=23

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WEB: Què hi ha a les biblioteques públiques

<http://argus.biblioteques.gencat.cat/iii/encore/search/C|SEspriu+Salvador|Orighresult|U1?lang=cat&suite=pearl>



WEB: Per comprar-ne llibres

<http://www.llibres.cat/ca/detall-autor/espriu-salvador>



WEB: Articles de l'autor (Traces)

<http://traces.uab.cat/search?f=author&p=Espriu%20Salvador&sc=1&ln=ca>



WEB: Articles sobre l'autor (Traces)

http://traces.uab.cat/search?ln=ca&p=Espriu%2C+Salvador&f=keyword&action_search=Cerca&c=Traces+%3A+base+de+dades+de+llengua+i+literatura+catalanes&sf=&so=d&rm=&rg=10&sc=1&of=hb



WEB: Works in the Biblioteca de Catalunya

http://catalag.bnc.cat/search*eng/?searchtype=a&searcharg=Espriu+Salvador&sortdropdown=-&searchscope=13&searchscope2=13&SORT=D



WEB: The author in The European Library

<http://search.theeuropeanlibrary.org/portal/en/search/%28%22creator%22+all+%22espriu+salvador%22%29.query>



WEB: The author in the Congress Library (US)

<http://catalog.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>



WEB: The author in the COPAC Catalogue (UK)

<http://copac.ac.uk/search?&au=Salvador+Espriu>

Comments on the author

Criticism



WEB: Salvador Espriu l'AELC

Inclou biografia, obra, premis, transcripció d'articles, fragments de la seva obra i enllaços.
<http://www.escriptors.com/autors/esprius/>



WEB: L'autor al Corpus Literari Ciutat de Barcelona

Biografia, enllaços i transcripció d'articles sobre Espriu.
http://www.ducros.biz/corpus/index.php?command=show_news&news_id=870



WEB: L'autor a Lletres de Batalles

Biografia de Salvador Espriu i fragments de la seva obra en aquest web sobre literatura catalana i

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< <http://lletra.uoc.edu/en/author/salvador-espriu> >

guerra civil.

<http://www.edu365.com/eso/muds/catala/lletresbatalles/index.htm>



PDF: "L'Espriu de L'Avenç"

Article d'Àlex Broch a l'*Avui* (06/11/03).

<http://www.traces.uab.es/tracesbd/avui/av02134.pdf>



WEB: Edició neerlandesa de Laia

Recensió d'una edició neerlandesa de *Laia*. En neerlandès.

<http://www.xs4all.nl/~menken/esla.html#espr>



PDF: "Salvador Espriu: paraula i necessitat"

Article de Lluís Solà a l'*Avui* (06/11/03).

<http://www.traces.uab.es/tracesbd/avui/av02134.pdf>



WEB: Salvador Espriu on the Lletra website in Catalan

Including more resources and reading suggestions.

<http://www.uoc.edu/lletra/noms/sespriu/index.html>



WEB: Salvador Espriu in AELC (Association of Catalan Language Writers)

Includes biography, works, prizes, interviews, fragments of some of his works and links.

http://www.escriptors.com/autors/espriu/pagina.php?id_sec=737



WEB: Salvador Espriu in the City of Barcelona Literary Corpus

Biography, links and a transcription of articles on Espriu.

http://www.ducros.biz/corpus/index.php?command=show_news&news_id=870

Miscellaneous



WEB: Centre Salvador Espriu

Web oficial del Centre de Documentació i Estudi Salvador Espriu. Inclou biografia, bibliografia i itinerari.

<http://www.arenysdemar.org/ambit.php?id=7>



WEB: Centre Espriu a Arenys de Mar

Informació sobre el Centre de Documentació i Estudi Salvador Espriu al web Espais escrits de la Xarxa del Patrimoni Literari Català.

<http://www.espaisescrits.cat/home.php?op=6&module=escriptors&ides=3&idioma=cat>



WEB: "Auca de Salvador Espriu"

Auca escrita per Joan Vilamala al web La paret de les auques.

<http://www.auques.cat/textos.php?auca=espriu>



WEB: Salvador Espriu i Arenys de Mar

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Descripció de la ruta literària dedicada a l'autor (Vilaweb Lletres).

http://www.vilaweb.cat/www/noticia?p_idcmp=3617356



WEB: Simposi sobre Espriu

La Universitat de Barcelona organitzà el primer simposi internacional a l'entorn de Salvador Espriu.

http://www2.ub.edu/comunicacions/revista_launiversitat/revista_26/Revista_26/actualitat_3.htm



WEB: Sobre Ronda de mort a Sinera al Lliure

Entrevista a Ricard Salvat, director de *Ronda de mort a Sinera*.

http://www2.ub.edu/comunicacions/revista_launiversitat/revista_27/Revista_27/universitat_5.htm



WEB: Espriu Centre in Arenys de Mar

Information about the Salvador Espriu Documentation and Study Centre at the website "Espais escrits. Xarxa del Patrimoni Literari Català [Written Spaces. The Catalan Literary Heritage Network].

<http://www.espaisescrits.cat/home.php?op=6&module=escritors&ides=3&idioma=eng>



WEB: Symposium on Espriu

The Universitat de Barcelona organises the first international symposium on Salvador Espriu.

http://www2.ub.edu/comunicacions/revista_launiversitat/revista_26/Revista_26/actualitat_3.htm



WEB: On Ronda de mort a Sinera (Death Around Sinera) at the Theatre Lliure

Interview with Ricard Salvat, director of *Ronda de mort a Sinera*.

http://www2.ub.edu/comunicacions/revista_launiversitat/revista_27/Revista_27/universitat_5.htm



WEB: Activitats per treballar poemes

Dos poemes amb propostes al web *Viu la poesia*.

http://www.viulapoesia.com/membrespocio/arxius/lletra/sespriu_index_props.html