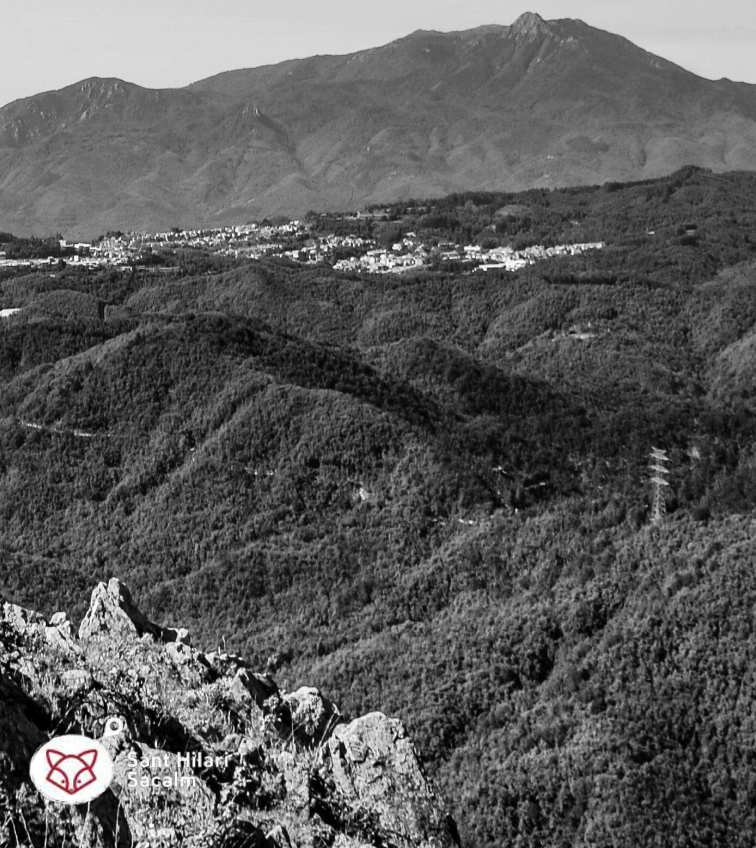


A literary route



San Hilari
Secalm

A literary route consists in a walk through various parts of the town to read relevant texts in each place, some of them because of their literary quality and some others because of their content or their connection with the place which inspired it.

Since 2018, the Sant Hilari town council with the collaboration of the Reading Club of the village, has complemented this route with QR codes at each of the points on the itinerary that redirect to a video showing ancient images of the place and with an audio of the poem or text read by a member of the reading club.

On the other hand, it wants to be a well-deserved tribute to all those who have written about Sant Hilari, thus making our town known and allowing us to understand why the population of nowadays is like we know it.

The name "Literary route" is after the large number of texts referring to our town, all of great importance, and the route is only a small section of it. Therefore, the tribute wants to be, not only to the authors of the texts, but also to all those people who have written about our town and the ones who have helped the authors editing and publishing them.

We are talking about Víctor Balaguer, Santiago Rusiñol, Francesc Carreras i Candi, Jacint Verdaguer, Anton Busquets i Punset, Àngel Guimerà, Prudenci Bertrana for their writings and other important people such as Josep Ximeno, Frederic Culi, Xavi Clos, Vernedes, Francesc Danés, Antoni Pladevall, Àngel Serradesanferm, Fina Duran...

We wanted to start this route a few meters from the church, because this was the place where St. Hilary was born as a village, it is where the first houses were built, and that has served as inspiration for all these authors who deserve a place in local history.

These beginnings are collected by Carreras i Candi in his publication "Notes Històriques de Sant Hilari Çà-calm".

FRANCESC CARRERAS CANDI
(Barcelona, 1862-1937)

A lawyer, historian and politician, he was one of the illustrious to publish in "l'Estiuada" some of the unpublished chapters of the book "Notes històriques de Sant Hilari Çà-calm, which l'Estiuada has published itself under its stamp in Barcelona in 1911.

Ens explica que: Al entorn de la iglesia de Sant Hilari, se construien cases qual nombre aná crexent d'una manera paulatina, segons s'esqueya á una població merament agrícola, tancada entre montanyes de dificultós conreu y en terra de penós transports.

(...)

Que la iglesia doná lloch y fonament a la població formada a son entorn, es un fet que's repeteix en moltes parts. Les viles, en la Edat Mitjana, se formaven al ampar dels castells o de les iglesies (parroquials o monacals), per la protecció, que d'uns y altres, rebien los agricultors, en aquells temps de força y de violencia.

(...)

Quan se consagrava una iglesia o monestir, solía aytambé consagrarse al entorn, altre espay major que's considerava sagrat. Tot lo que allí se posava, era conceptuat immune y cap enemich ho podía dampnificar. En algunes ocasions, los reys o los bisbes presents a la cerimonia, marcaven aquell espay, ab ses propries passes. Usualment era de trenta passes al entorn de la iglesia

(...)

Donchs a aquest espay se li donava lo nom de sagrera (sacraría) y també çellera (cellaria). Los silos o graners, les botes del vi, les tines del oli, en una paraula, les més importants cullites, solien colocalse sempre en les çelleres. D'elles segurament ne devallá la paraula celler.

Ja está donchs explicat, perque al entorn de les esgleies formaven les poblacions, tant o més que al entorn dels castells."



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Juli Serra was a lieutenant surveyor in the army who, in 1890, was part of a large military team that crossed les Guillerías and Montseny in order to draw up a map of the area. The Carlist wars, then very recent, had shown the lack of a cartography with the characteristics of the land. For eight months, soldiers and officers traveled around Santa Coloma, reached Montseny passing through Arbúcies and returning through Viladrau, Espinelves and Sant Hilari, explored the surroundings of Anglès, La Celleria, Osor, Susqueda and Querós to Tavertet, Rupit and Vilanova de Sau, and finally returned from Amer to Vic via Collsacabra. All the experiences and discoveries of the trip were collected by Juli Serra in a newspaper, which was later transferred to the books "Las Guillerías", published in 1891.

Like him, many authors write about the Font Picant such as Víctor Balaguer in "Al pie de la encina" or Santiago Russinyol in articles published in La Vanguardia. In this text, Juli Serra, also tells us about the road that drives from the village to this ancient spa.

(...) Vayáse por donde se quiera, siempre es espléndida la vegetación y siempre se admiran paisajes deliciosos. Más entre ellos, ninguno que lo sea tanto como aquel á que la font picant anima arrastrando hacia él las corrientes de la vida moderna, personificadas, es verdad, en seres enfermos plagados de alifafes, que buscan en la subterránea corriente de agua milagrosa, salud, colores y alegría. Pero no todos los que acuden á saborear el líquido, de sabor picante por la composición química de las sales que contiene, están necesitados del poderoso reactivo para calmar dolores ó curar dolencias; la amenidad del lugar, su fresca temperatura cuando són hornos las ciudades y quema la atmósfera y se achicharran los humanos, la escogida concurrencia que cada año se reúne en aquel sitio, son incentivos bastantes para atraer curiosos en más crecido número que enfermos.

Así, cuando los días son espléndidos, se convierte en paseo la carretera que une el balneario con el pueblo, y menudean las giras, y todo es expansión y bullicio y algazara entre la colonia veraniega de una población que hasta hace bien pocos años, permanecía oculta en el corazón de las Guillerías siendo solo accesible por un mal camino de herradura, bordeado de pasos peligrosos, y que hoy ha tocado la especulación en amplia y bien cuidada carretera. (...)

3. PLAÇA GENERAL MORAGUES

Josep Moragues i Sobrevia, who would later sign as Josep Moragues i Mas, was born in Mas Moragues and is remembered as one of the most important defenders of the Catalan cause in the War of Spanish Succession. That is why many have considered him a hero and martyr of Catalonia. Even today, it is a symbol of Catalanism for many people.

Moragues and the captains Jaume Roca and Pau Macip, were tried, tortured and ignominiously killed on March 27, 1715. All their military honors were publicly revoked, stripped barefoot and dressed in a penitent's shirt, dragged through the streets of Barcelona by a horse to the scaffold, where they were hanged and quartered.

The head of General Moragues, as a mockery, was put in an iron cage that was hung in the Portal del Mar of Barcelona, with an inscription in Latin that translated into Catalan said:

"Josep Moragues, for having committed the crime of repeated rebellion, having abused twice of the royal clemency, finally, the third time, he was taken and executed by justice"

Despite his widow's pleas, his head was not receded until twelve years later (March 1727).

It is for this reason that several authors have written about this general and have referred to him using the caged head to symbolize all that it represents. This is also what Domènec Fita did when he designed a monument dedicated to him.

Àngel Guimerà is one of the most popular Catalan intellectuals that more helped to recover the figure of General Moragues. One of his works is a poem of 1877 titled "Lo cap d'en Josep Moragues":

*Los caçadors són destres
i amaguen lo parany:
mes si l'afront vos deixa
los parpres aixecar
ja la veureu ben alta
la gàbia amb lo reclam.
L'aucell no beu ni menja
ni sap d'alatejar.
A la claror del dia
sobre el barrot callat*

*no sent les mestralades
ni el calabruix ni els llamps;
mes en venint les ombres
fa por son refilar.
Viatger, vingues d'on
vingues,
si tens lo cor honrat,
flecta els genolls i prega,
com fill, davant lo cap
del pros Josep Moragues
lo nostre general.(...)*

Àngel Serradesanferm, in his book "Sant Hilari Sacalm, Capital de les Guilleries" tell us that the relief that we can see today in les Guilleries it is characteristic of the ancient massifs. The primitive penepain has been transformed into a succession on soft, old mountains, full of many small valleys. And it is here, in the middle of this special orography of our old massif, where our population is set. From this point, el Pla del Campaner, we can see it in front of us as it describes it Joan Homs.

Joan Homs was vicar of the parish of Sant Hilari from 1969 to 1975, when he also taught at Col·legi Sant Josep. This text was written on a dinner, quite possibly on his going-away celebration. It has been published in the book titled "Sant Hilari Sacalm, Capital de les Guilleries", it was put in a frame and displayed in the store window of Ca l'Amadeu and also was reproduced in a calendar of Gràfiques Duran.

*Voltat de turons, amagat,
dins d'un clot ficat es diria,
amb cent fonts que li fan companyia,
contemplant el Montseny espadat,
el meu poble sommia.*

*El Pla de les Arenes, la neu i sol fer niu;
el cim de Solterra es vesteix de boirada,
i quan el poble besat per l'estiu,
es treu del damunt la rosada,
sent que la sang li reviu,
vessant-li dolls d'aigua clara.*

*És d'aigua el meu poble, sabeu?
No té rius que li llaurin l'entranya,
però cent fonts que mai no perden la deu,
li fan present de l'amor de muntanya.*

*La tardor molla el vesteix de groc,
i el meu poble es sent solitari,
i es replega de nou dins del clot.*

Del meu poble se'n diu Sant Hilari.



Font Vella, for a long time, has been an emblematic place in our town and currently has taken over as a promotional element that, at a time, had the Font Picant. However, at the beginning of this century, it was a place loved by the residents and where one of the most important events of the Festa Major was held, which at that time was in June. That is why Josep Ximeno wrote in his first issue of "l'Estiuada", on 26th June 1908:

(...) Hi haurà tornaboda. La cobla s'ha quedat. Aquesta tarde tothom a la Font Vella...

¡Que n'es d'hermosa aquella ubaga y poetich el quadro d'aquells moments!

S'hi han aplegat familias y collas de bons companys. Formant rotllos, ab dalit brenan en improvisats menjadors decorat ab tot el lucso y gala d'hermosa natura. Tots tenen alfombra d'herbas y flors bosquetanas, y per fantasiosos cortinatges els avellaners, quinas puntas y randas son brancas y fullas, aclivilladas per raigs de sol formant enteixinats trevallats per mans de fadas.

La cobla ja destria una sardana; Así y allà se'n forman anellas que gronxan l'ayrós compas. Després de l'una l'altre. Sembla que las notas que fa sentir la cobla, sota aquell brancatge, son més hermosas, el músich al compondrelas hi degué pensarhi ab un bell recó de mon com aquell.

La festa está al seu moment culminant. Va la radera sardana. Tothom la punteja, qui no hi posa el cos la segueix assadolantehi el cor.

Ja n'hi ha prou. El sol es a la posta. Cal no retornar massa tart.

Tothom en marxa. La gentada serpenteja tot el passeig cap a la Vila. L'alegria ompla els cors. La cobla entona una marxa comperola que'l jovent la segueix cantant. Les branques d'avellaners que com recort de festa porten molts en sas mans, son les senyeres d'aquell exercit d'alegria.

Cantant fan sa entrada a la Vila. Els que hi havien restat com guardas custodis, s'hi ajuntan. Ja son a la Plassa. Va la despedida... altra sardana... la última de la Tornaboda.... l'adéus-siau final... (...)

Ten years earlier, one of the greatest poets of our history had also experienced a personal celebration, peace with the ecclesiastical life from which he had been separated.

Jacint Verdaguer (Folgueroles, 1845 – Vallvidrera, 1902) is the most important and representative writer of the 19th century in Catalonia. He contributed to the Catalan Renaissance, from catholic and conservative positions, with a work that includes epic and lyrical poetry, narrative and journalistic prose, and travel literature, for which he had an enormous popular repercussion, incomparable at the time.

He returned disturbed from his trip to Palestine and Egypt and the poet lived immersed in a deep crisis and wanted radical change in his life. This change consisted in devoting himself more to ecclesiastical tasks and not so much to those of a writer. This included a disorderly practice of charity which filled him with debts and, later, put him in contact with a group of exorcists. This attitude of unconditional help to the defenceless and the resulting behaviours earned him the distrust of the marquis of Comillas, and finally, the decision to live without his services as a domestic priest. He is also not understood by the ecclesiastical authorities, with a diagnosis of insanity, they take him away from Barcelona. In 1895, facing an unsustainable situation of imprisonment, Verdaguer escaped from La Gleva and returned to Barcelona. It is only by the chance that Verdaguer is not arrested by the police, sent by the bishop Morgades. This caused the poet to send a brief press release asking for justice and help from the people of Barcelona. The news was so shocking that it reached scandalous proportions. A month later, an ecclesiastic court suspended him from being able to practice his priestly duties and, therefore, from being able to give mass. Verdaguer counterattacked with different letters sent to the daily press (called "Un sacerdot perseguit"). In 1896 the book "Flors del Calvari", a book of consolations, was published as a personal justification with attacks on his enemies, and letters and pamphlets such as Verdaguer vindicated, showing a wounded and rebellious Verdaguer determined to prove his reason. He also wrote "La Pomerola", an autobiographical poem. In 1897 he published a second round of articles in the press even more aggressive than the ones propagated in 1895.

Finally, he retracted and met the bishop Morgades at the Casal de Villavecchia in Sant Hilari on September 2, 1898. After his visit to the town, Jacint Verdaguer wrote this poem dedicated to the Font Vella in 1899:

*Tenia set d'aigua pura
lo meu cor enfebrosit
i enyorava la dolçura
de la deu de l'infinit.
Com lo raig d'eixa Font Vella
aboqueu vostra canella en
mon cor que s'esbadella
i em veureu, Jesús, guarit.*

6. PASSATGE D'EN JAUMET

Jaume Traveria i Riera, known as Jaumet, was born in 1871 in Mas Clavé. He spent his childhood and adolescence between Mas Clavé and les Illes d'Avall, two country houses located in Sant Hilari. During the forties, he is documented in Sant Hilari as a member of the family formed by Conrado Camprodon and Maria Font, an old family, without children who accommodated him, under the pressure from Carner. He offered them a proper building to live without paying any rent in exchange for having Jaumet as a resident.

The unfortunate Jaumet did not have the gift of the gab and, curiously, was not mute by birth. He listened and looked, but he had to speak with that expressive smile that he had and that made him be so loved. It is also for this reason that many people who knew him speak well of him and had a shred of inspiration. Francesc Danés, in a 1981 article entitled "Tot recordant en Jaumet", wrote the following text:

Tant se val el dia del seu naixement o de la seva mort. No caldrà tampoc parlar de les paraules transcendents perquè era mut. El seu llenguatge tenia un altre caire. La grandesa d'en Jaumet residia paradoxalment en la seva exígua presència física i en aquella rialla inalterable que descobria, indiscreta, la pervivència tenaç d'una dent solitària que li atorgava un gràcil aspecte de nadó. Vet ací com en una graciosa giragonsa del destí el vell retornava d'alguna manera a la seva infantesa.

These attributes appear in many writings dedicated to him. The local poet Joan Martí i Morera, among many others, published "La joguina de Sant Hilari" in July 1949 which was read on Spanish National Radio (RNE) after Jaumet's death.





*Jaumet, joguina bonica;
t'endús un estol d'infants
i alegres el cor dels grans
tot fent-los plorar una mica,
sabadors que en aquest món,
en el fons de les monades
s'hi amaguen de vegades
secrets que no entén tothom.
Però tu ets d'una mena
que presenta la inconsciència
com un esclat d'innocència
que fa molt més goig que pena.
Ets vellet i ets criatura
i abrigues amb barretina
un cervellet de cardina;
però ets una gran figura
Jaumet: tu ets el més gran.
Que si algú es creia que ho era
ja li pots anar al darrera
amb el flaviol sonant.
Si tens la llengua encongida
pel mot articulat,
Déu en canvi t'ha donat
en el mirar tanta vida,
i en el gest tanta expressió
que si poguessis parlar
amb la feina d'escoltar
ens perdríem el més bo.
Jo he vist l'estampa més fina
del pas del nostre Jaumet
empenyent el seu carret;
i la noble barretina*

*onejant com la rosella
en un camp ple de quitxalla
que juga, riu i es baralla
per haver la flor més bella.
En Jaumet se'n va a la font
i tots els càntirs emplena
desafiant la mollena.
I abans de passar el pont,
s'atura, riu i saluda,
i va enfilant la pujada
tot voltant de la mainada
que l'estima i que l'ajuda.
Jaumet per l'edat no es plany.
Ell és l'eterna joguina.
Sempre és nou. Ell és la nina
que ens porten els reis cada any.
Au, para la barretina
i et donaré una pesseta
però has de fer la nina
i has de fer la senyoreta.
I amarat de tendresa
fa la nina i el que es vol,
i amb toques de flaviol
ell va espantant la pobresa.
Quan se t'acluqui l'ullet
tot aquest poble que et cuida
semblarà una gàbia buida.
No te'n vagis mai, Jaumet!
Sant Hilari t'ho demana.
Refila, vell rossinyol!
Que al so del teu flaviol
tot un poble s'hi agermana.*

In 1955, due to the increase in traffic in the town and the fact that it was wanted to improve the motor traffic, the town council decided to cut two chestnut trees on Passeig de la Font Vella because made difficult the manoeuvres of the vehicles that descend by the street Nostra Senyora de Vallclara.

This fact, which was carried out as an improvement in mobility, was not understood in this way by those people who were only in the town for seasons and came to enjoy the peace and the properties of the waters.

In protest and in memory of the two chestnut trees, a summer resident of the Hotel Ripoll, Mr. Joan Vidal i Cosp, who was a writer and poet, wrote a poem dedicated to these two trees and asked permission from Maria Dolors Raich, owner of Can Raich, to put this text in the promenade that saw those chestnut trees grow.

*Tan alts, tan verds, tan vells i tan austers.
comptar-los els estius es tasca llarga.
veure el què ara els fan és cosa amarga.
Sempre els he vist aquí aquests castanyers.
Dos homes dedidits s'hi han enfilat,
no poden perdre temps que van per feina
i brandant la destrat, cada cop d'eina
sembla que sigui a mi a qui l'han donat.
Mai més donaran ombra al passejant.
Les branques una a una han caigut totes.
El sol s'ha enfosquit i cauen gotes
dels altres castanyers que estan plorant.*



Anton Busquets i Punset was born in Sant Hilari in 1876. He spent his childhood and adolescence in Les Guilleries in contact with the forests. He stood out from the rest of the boys in the village by his obstinacy to make getaways through the woods following mule drivers or to meet the coal miners, lumberjacks and "roders" from whom he always learned songs, legends, sayings, and jokes. This lexical richness of popular knowledge formed the stylistic and imaginative basis of the narrator. He was a polygraph man, a narrator, poet, journalist, pedagogue and cultural dynamizer apart from working as a teacher in Barcelona and Calders.

In the spring of 1900, at the age of twenty-three, he won a prize sponsored by the Societat Catalana del Gas, at the Jocs Florals in Sants, with the poem "La Parcellera" which refers to the festival held by the youth of Sant Hilari, for the eve of Sant Isidre. This celebration consisted in planting a beech stem in a square and then setting it on fire. The price that Anton received was a portrait of him by the young artist of the Quatre Gats, Pablo Ruiz Picasso. The prelude it reads as follows:

*Els cortals són replens de verda brossa
que'l sol de juny pausadament asseca.
Les mates de ginebra punxegudes
se confonen amb altres verdejantes
de ginesta gentil que arreu ensenyen
pejolls grocs i flairosos de lliroia
i el pi, tot bonicoy, llançant rehina
vol atuir el bruc sense flor, mústic,
que s'enrinxa corprès per tires d'heura
que ha dut del bosc tot esflorant llurs somnis.*

*En tant que em xiscladissa, en sé el capvespre,
espitregats s'hi apropen
els estols de mainada
canant el pilotall amb una ullada...
I s'allunyen fressosos bo i cantant:
Sant Joan se va atansant...
ofegant la cridòria ja llunyana,
solemne toc de l'horació tardana. (...)*

The memories of his childhood in Sant Hilari are also present in other awards such as the Jocs Florals de Barcelona in 1904, where he won the second prize in the category "Segon Premi Extraordinari del Consistori", with the prose Recorts, which start like this:

Jo so fill d'un poble de montanya: joliu i pintoresch; encerclat de bosquíries gegantes i a recer del altívol Montseny, front lluminós de nostra estimada terra. De petit que ja la vida bosquerola m'atrau pode rosament. Passar jornades senceres al esteller d'una colla de roders, a la barraca dels carboners o a la plassa dels pinyonaires, veusaquí una delícia, després d'haver gosat belles estones en escons de mäsies montanyeses entre la gent pagesa, soptantlos a l'hora de la feyna en llurs camps. (...)