

— **UNA ALTRA** —
HISTÒRIA



**From February 1
to April 28, 2024**

Exhibition texts

“Una altra història” is the exhibition created from the programme of the same name produced by TV3 in collaboration with the production company El Terrat. The programme was recorded in eight emblematic locations representing Catalan heritage (Monastery of Sant Pere de Rodes, Girona Art Museum, Castle of Santa Florentina, University of Barcelona, Royal Monastery of Santes Creus, Pere Mata Institute, Episcopal Palace of Solsona and Gardeny Castle), where people from all over Catalonia presented a total of 100 objects and explained the personal stories behind them that make them unique.

The exhibition, which presents the 100 original objects, brings together 100 short stories that form the basis of Catalonia’s history.





1. BIRBA BISCUIT TINS

Daniel Birba

I've brought you some family heirlooms, from home, from the factory, from Birba biscuits. Tins that have their own history. They might be around 90 years old, and there is a simple reason for this, on the bottom it states that they won the Gold Medal at the International Exhibition of 1929, so...

They were tins that could be returned, they were recyclable. Lots of people kept them and lots returned them. The tins were quite battered and there was a tinsmith, I remember as a child, whose job was to essentially remake these tins.

The mountains you see are Gra de Fajol, I believe, on the bottom is the factory and the family home. The house where I and my sisters were born. The story goes that lots of people used to say to me that it smelt a lot of biscuits, and I had never noticed the smell.

For me, these tins represent the history of my family, of their work that still endures. In a sense, it put Camprodon on the map, and let's just say it's still on the map.



2. SKULL HELMET FROM THE DANCE OF DEATH OF VERGES

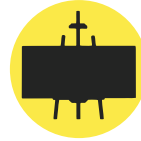
Santi Gifré

I come from Verges and I've brought you a skull helmet from the Dance of Death of Verges. I wore it as a child, for the first time when I was 9 years old. It was the first time that I took part in the jumping. This one has my name in it and the years I jumped, Santi Gifré, 1982 to 1985.

It holds a lot of memories from when I was a child. I remember one Maundy Thursday, when my grandfather died. There is a procession in the afternoon, and we had to stop so the ambulance could get through. They took him to Palamós and when we were doing the night procession, they called me to tell me he had died. And

I had to stop, it's the only time I've dropped out before finishing everything.

For anyone from Verges, Maundy Thursday is the most important day for the village.



3. RAMONA CARP AND THE CLAIM SIGN

Simón and Mònica Rodríguez

We've brought the carp Ramona, the most renowned in Banyoles and the claim sign that my great-grandfather made by hand to advertise it. [Mònica Rodríguez].

Before, when children got rid of their dummies, they used to come and give them to the carps at the edge of the lake. Our grandfather was sharp, and he turned dummies into peanuts. The carp would come to the surface, take the peanut, chew it, eat the nut and leave the shell. He sold peanuts, of course. Everything was business back then. The carp was by grandfather's side for around 80 years. The carp died in 1990 and we dissected it.

I started working where we had the aquariums when I was 11 years old. Back then, you could start working like that. It was a top-notch tourist attraction. Tourists would come to the lake. People used to get on the boat and when they got off, they would come and see the aquariums. This was a mirror carp, without scales, and that made her different from the others. She was shorter and, because she ate so many peanuts, she also gained weight. She was called Ramona after the song of the time by Fernando Esteso. [Simón Rodríguez]



4. CAMEO BROOCHES

Jordi Rotllan

I've brought you two cameo brooches from my grandmother. It's like a payment for a favour. At the end of the Civil War, Figueres was a city where there was a lot of people passing through, all those who were fleeing. General Rojo, head of the Republican Army, went to my grandmother and gre-

at-grandmother's bookshop to ask them a favour. He told them who he was and asked them if they could store three trunks.

They lived above the bookshop and on the second floor, there was an attic of sorts that they also used as a storeroom. They took the three trunks up and then said to him: "Of course, you say that someone will come, but how are we going to recognise this person?". He took a small print out of his wallet, tore it in half and said: "Look, you keep this part, whoever comes with this other part, you'll know they've come on my behalf".

After a few weeks or months, two men arrived, one of them a relative of General Rojo, he showed them the print and said: "You know why I'm here". This relative brought these two cameo brooches and said: "I've brought you these from the General, he wants you to have them as a thank you". They accepted them and they went to my grandmother, she kept them and she always said, they're two cameo brooches from General Rojo's family.



5. PILL BOX Manel Puig

I've come from Castelló d'Empúries and I've brought this tiny box, but the important thing is what's inside. There are two pieces of a shirt and a tooth, they're from two people that were killed right at the start of the Civil War. It was the summer of 1936, specifically the 9 August. They were called Narcís Fàbrega de Costou and Josep. My grandmother was their sister and she had kept it in a trunk.

In 1936, the war breaks out... they arrest around 40 people, right-wing sympathisers... 11 people are taken from Castelló, they tell them that they will be put on trial in Girona, but halfway there, more or less, 15 km from Bàscara there is an area known as Creu de Faquinas, they shoot them. The story of the tooth and the piece of shirt starts there, when my grandmother, with her father, identified one of his sons from a belt buckle. And her mother recognised the shirt from their other

son, that's why they took these remnants. Hence the story my grandmother tells, she used to say to me: "Here are my two brothers".



6. RADIO EQUIPMENT Glòria Rebugent

I come from Ruplà and I've brought you a very old radio, made by my uncle, my great-uncle, as well as his diploma, from the correspondence courses he took from the United States. He was a man with a hobby, which was radios, and he wanted to learn about how to make radios and televisions. At that time they didn't exist here, but they did in the US. The diploma is from 30 July 1936. He took some courses and then he built this radio. This one and quite a few more, because his nieces and nephews all had one. He built the whole thing. He got the wood from his brother-in-law, who was a carpenter, and he built the whole thing. And then, because he couldn't get hold of the parts here, he mail-ordered them and they sent them to him.

He was called Narcís Rebugent and he was a baker in Palafrugell.



7. FISHING LIGHT Isidre Corominas and Salvador Manera

We come from Port de la Selva and we've brought you a Petromax light [Isidre Corominas and Salvador Manera]. Well, this is an Estelar light. We've gone fishing with nets with this light. Originally they were made of iron. Then there was a blacksmith, Esteve Massot, who had the idea of using the Estelar plate and he made it out of metal. From the heat, it was possible, and the light lasted a short time. For us, the importance of this light, we always said: it's one of Esteve's lights, we knew them, they were the only ones made of metal. [Isidre Corominas]

It's important because it attracted the fish, the plankton, they were drawn to the light and came up from below. Blue fish, anchovies, sardines, mackerel and

sometimes Atlantic horse mackerel. [Salvador Manera] The technique has changed. I started with one of these lights and ended up carrying five like this one. I started with petrol, then gas and I ended up with electric. [Salvador Manera]



8. MILITARY UNIFORM

Pilar Ribera

I come from Esclanyà and I've brought you my father's military uniform from the Civil War, from the Nationals. They called him up at 18 years old in 1939, and then they sent him to Huesca and after that to Lleida. He was up in the mountains making sure that no Reds crossed the border. He explained to me that Lleida had suffered many deaths and that it was heavily bombarded.

I came across the uniform in a suitcase and said to him "Look, what's this?" And when I said: "What's this?", he responded: "The combat uniform". He said he was a corporal, but there's no insignia, I didn't find one.



9. SHOVEL FOR DIGGING TRENCHES

Joan and Josep M. Gironell

I come from Lligordà and I've brought you this shovel that was given to me by one of the national soldiers when the war ended. We talked, we were in a house on the road to Beuda. A kilometre and a half from Besalú, there is a house on the left called El Maset, and that's where we lived. The national troops arrived and, as the house is on the side of the road, a group of soldiers stayed there. There was a small truck and it was carrying a lot of stuff, tents and all that, and they parked it there. They unloaded everything from the truck, shovels and all sorts. I fell in love with a shovel and so a Catalan soldier said to me: "Do you like it? Take one". And I've used it many times in the garden, I still do.



10. CHILD'S DRESS AND COAT

Carmen Ramilans

I've brought you one of the first pieces to be

made as ready-to-wear in children's fashion. It was designed by my mother, Consol Capdevila. My father had a shop in Santa Coloma that sold fabric by the metre and towels, which they used to sell to dressmakers, as dresses were made to measure. I have two older brothers and when I was born, I was my mother's inspiration and she began making dresses for me. A sales rep came by, saw the dresses and said: "Wow, they're beautiful, we could sell them", and that's how it began. I believe it was one of the first companies to make ready-to-wear children's fashion in Catalonia. They started out with a small workshop. Then they used to take the women home and collect them. Then the workshops appeared and it ended up as a very important, renowned company, and that makes me happy, because it began with them, and then we carried it on.

11. SEWING MACHINE

Rosa Ventura

I come from La Jonquera and I've brought a sewing machine that we have had at home since 1939. During the retreat of the Republican troops and the civilian population, the southern part of La Jonquera started to fill with people who were fleeing from the advance of the National Army. The border was closed and a large number of people, soldiers, carts and animals began to gather. My grandfather had a vegetable garden nearby and a few days after the border was opened, he found a sewing machine there, that somebody had left in order to cross into France on foot. My mother collected it and used it for many years, as it worked very well. I always remember her saying: "Poor people, they left home knowing that they wouldn't return... and who knows what has happened to them". Later, we found out that they had



been taken to the Argelers concentration camp.



12. COIN STAMPING DIES

Neus Bosch

I've brought you some coin stamping dies that were used by the cooperative in the mining village Ogassa, where there was an important coal deposit. Between 1930-1940, there was an industrial colony there, like in many places in Catalonia. And at that time, there was significant growth: the population went from 200 to 1,500 inhabitants. So the workers decided to set up a consumer cooperative to be able to buy at cheaper prices, in accordance with the adjusted wages that mining families received. And these coins came out of that cooperative. My grandfather was a miner and also a very active member of the cooperative. His father was also a miner, as his grandfather had been. It was a dangerous job. In fact, he had colleagues who had been injured or lost their lives inside the mine.



13. KEY TO ROOM 55

Masó Bosch family

I come from Sant Hilari Sacalm and I've brought you the key to a room in my grandparents' flat that they rented to holidaymakers from Barcelona. Towards the 1960s, during the time when summer vacations and taking the waters became fashionable, the hotels in Sant Hilari could not meet all of the demand of holidaymakers and private individuals rented rooms out.

My grandmother explained that the season started on 15 June, but they prepared the room a month before. My grandparents were hardly in this flat. They went there to sleep, because they had a shop below, where the kitchen was also. They said that they rented the room to the upper classes, but they can't have been the richest, as they would have stayed in hotels. The rental income helped them get through the winter in a village where almost everybody worked on the land.



14. CASA SALVANS BOTTLES

Maria Salvans

I come from Ripoll and I've brought you a box of Casa Salvans bottles. My great-grandfather founded the soft drinks factory in 1860 and we have continued it, first my grandfather, then my father, and now my husband and I. We made soft drinks, soda siphons and Fruti drinks, which were distributed to shops and bars. The orders that were sent to Puigcerdà went by train. The soda siphons were packed in boxes with straw so they wouldn't ice up.

There were various machines. The *saturator* was used to make the gas for the siphon and the soda. You had to be careful, because it was under a lot of pressure and could explode.

From the 1960s, Casa Salvans stopped making its own carbonated drinks (soda siphons and fruit syrups) and focussed solely on distributing major brands such as Coca-Cola, Estrella Damm, Cacaolat, Aigua de Ribes and Martini.



15. AXE USED TO PEEL CORK

Eloi Madrià

I've come from Cassà de la Selva and I've brought an axe for peeling cork. It's a job that has been practised in Les Gavarres since the beginning of the 19th century. Before the phylloxera outbreak, there was a lot of activity. The axes have evolved. The pointed end is used to remove the root and this part is for cutting. It has to cut well, because it's like a small surgical operation that has to be done very carefully. The tree is very important.

I discovered the world of cork by accident. One day, taking photos as an enthusiast, a friend mentioned that I might like to go to the forest to photograph logs being dragged by mules. I began to dedicate myself completely to the forest, to the recovery and maintenance of natural areas. And, in the cork harvesting period, I peel the cork trees in the province of Girona. Since then, my goal has been to raise the standing of this world.



16. CONSCIENTIOUS OBJECTOR HELMET

Jesús Viñas and Esteban Zabaleta

We've brought you a military helmet with a flower, the conscientious objector symbol, and a book explaining the first collective experience of conscientious objectors in Spain, which occurred in 1975. I met my colleague Esteban in València at an event with Pepe Beúnza, the first Spanish conscientious objector. We sent a letter stating that we would not show up for military service and that, in return, we were already carrying out a substitute service that would last for two years, in the Can Serra neighbourhood in L'Hospitalet de Llobregat. They took both of us to the military prison in the Figueres' Castle in the summer of 1976, under a pre-trial detention scheme. We held a hunger strike there for eight days. During those months, I wrote a diary that I later translated into Catalan and that is part of the book *Los objetores*, which was censored. As a result of the amnesty law, we were released in January 1977 after six months. In 1978, the Constitution already provided for the right to conscientious objection, in article 30.



17. ICE AXES

Ciscu Carola

I come from Camprodon and I've brought two ice axes that I used regularly during my years as a rescue firefighter. During my 47 years as a firefighter, I carried out 837 rescue operations. The worst month and the one I remember the most on a personal level was the Balandrau rescue operation, because there were nine deaths in one go in our sector. It was 30 December 2000. There was a wind and snow storm, and then came the avalanche. One of the most complicated moments was when the helicopter arrived with the victims and the family had to identify them. I always used to say: "I prefer to be up high, which is hard, than being down below, which is much worse". You always feel good in the mountains. It helps you to switch off from your problems.



18. "GI" STICKER CAMPAIGN

Joan Ventura

On 11 October 1991, the newspaper *El Punt* launched the "Girona i punt" campaign with the aim of 'catalanising' the number plates of Girona's cars. As in Girona there had been a long historical demand throughout the 1970s, somebody had the idea of creating stickers with the letters GI and distributing them with the newspaper. When people started sticking them on their cars, the Civil Guard began issuing fines. It was an act of civil disobedience that succeeded. A key blow was the fact that the mayor of Girona, Joaquim Nadal, and other councillors at the time, such as Xevi Matamala, decided to put the sticker on all municipal vehicles. From that point on, lots of people got involved. It was a campaign that lasted a short time, but it was very effective.



19. OLYMPIC TORCH

Vicenç Folgado

I've brought the torch that my father, Vicenç Folgado, carried, as a sports representative of our municipality from Empúries to L'Escala, on the occasion of the celebration of the 1992 Olympic Games in Barcelona. My father's sport was Olympic shooting. Although it began as a hobby, he gradually began to do quite well. To receive the torch and complete the route, my father had to train. It's a route of 500 metres that had to be completed running and carrying the weight of the torch. I remember my father used to wear these weighted wristbands when running in order to train. As the first runner carrying the torch, it had to look good. In the end, my father didn't compete in the 1992 Barcelona Olympics, even though he had finished second in Seoul in 1988. The reason for this is that the Games were held in the summer and he couldn't leave his job in the family hotel and restaurant. Not being able to compete in the 1992 Barcelona Olympic Games was very hard for him.



20. *EL QUADERN GRIS*

Josep Valls

I've brought you a copy of the book *El quadern gris* with the dedication that Josep Pla wrote in January 1978.

"To my friend Valls. I don't think I need to write any dedication to you, which is a purely conventional activity. The admiration I have for you and your friendship is enough for me. My respects to Mrs Valls and for you, my total admiration. Most devoted friend and servant." It all began the day that Mr Pla came to the hotel in Figueres where I worked as manager. It was lunchtime and he sat at a table, but he didn't want to eat alone. So the director of the hotel asked me to go to table 26, because Mr Pla needed someone to talk to. That was my chance. I explained that I had studied at the seminary and I recited part of the *Divine Comedy* for him in Latin. Then he recited another to me, and he started to cry. He came more and more often, until he died. I was his driver, confessor, barber, doctor... Everything. He was rude when he wanted to be, but he was also very polite. But it depended on the person. At the hotel, there was a period when, for a few years, we used to hold the "Dinner by Candelabra" event on Saturdays. We put candelabras on the tables and I played the piano. When Mr Pla came, I knew I had to play either *Muntanyes del Canigó*, *La dama d'Aragó* or *Mare de Déu quan era xiqueta*. He cried with these songs, because they reminded him of his mother, when she sang to him as a child. The last journey I undertook with him, from Figueres to Palafrugell, was just two days before he died, on 23 April 1981, when Pla was 88 years old.



21. CHEESE STRAINER

Maria Català and Maria Bruguera

I come from Mont-ras and I've brought you a ceramic strainer for making fresh cheese. I learned to make cheese from some farmers on a farm where they had stopped farming and making cheese. At first, I didn't make much, just enough to sell in the

square, and then, bit by bit, hotels and restaurants in Palafrugell, Calella and Llafranc began to order from me. With the arrival of tourism, they asked me for more and more cheese. So I got my driver's licence in order to deliver door-to-door. I made cheese for more than thirty-eight years, to the extent that they know me as Maria the cheesemaker. About six years ago, Maria Bruguera came to visit me so that I could tell her my life story and at the end of the interview, I gave her the strainer and the cheese recipe that had helped me so much in making my living.



22. OPTIMIST SAILING TROPHY

Xavier García

This is the trophy from when I won the Optimist World Championship in 1986. I was 15 years old and it was held in Roses. Since then, no Spaniard or Catalan has won it. As a Catalan, I'm the only one who has won it.

I started sailing when I was 5 years old and I won my first European championship at 12 years old. The Optimist is a small sailing dinghy used by almost everyone when learning to sail and getting used to the sea. The Optimist field was invented in the United States and arrived at the Club Nàutic de Barcelona in the 1960s. It is now 50 years since the first world championship and it was held in the bay of Roses.

The Optimist is a family tradition. We're five siblings and the older two already sailed, but the younger three, we spent more time training and competing. In those years, José Maria van der Ploeg, Olympic champion in Barcelona in 1992, was our trainer and he trained me until I won all of the championships.



23. NARCLA MOTORBIKE

Núria Clarà and Jesús Solà

Narcís Clarà, my father, was the creator and promoter of the motorbike that bears his name, *Narcla*, an acronym for Narcís Clarà. In 1952, *Indústries Narcla S.L.* was created in Salt (Gironès),

though it didn't have a long trajectory. In 1953, the first motorcycle, the first A3 model, was registered at Indústria de Girona. Until 1964, he manufactured various improved models that were distributed throughout Catalonia and the rest of Spain. We still keep three of the models manufactured. They are all 125 cubic cm. This model arrived at the time of Vespas and Lambrettas, which were motorcycles covered with plates. It was decided to use plates to prevent women and chaplains from soiling their skirts or cassocks.

I travelled to Toulouse on this motorbike to visit an uncle who was in exile there. I was very little and I travelled between my father, who drove, and my mother.



24. 1ST EDITION OF CANET ROCK CAMERA

Francesc Fàbregas

I've brought a little gem, a Nikon F camera. It's very emblematic. It was produced at the end of the 1950s and photo-journalists going to war used it, above all during the Vietnam War. I used it for the first time at the Canet festival, the first edition of Canet Rock in 1975.

Through the viewer, I see happiness, I see very happy people. My image is perhaps a photo, one of the last with the Comediants theatre group and the band Dharma, and people watching the sun rise.

It has an amazing sound, nowadays with the digital world, I remove the sound because it's horrible. There were just 36 photos. That's why I carried another film in my pocket .

I've taken the best music photos with this camera, photos of David Bowie, the Rolling Stones, Bruce, sorry, Bob Marley...



25. HAND-CARVED GLASS VASE FROM CRISTALL DE BADALONA

Anna M. and Jordi Padró

We come from Badalona and the vase we have brought is hand-carved glass, identical to one that the Franco family probably has.

In 1942, Franco made a whirlwind visit to Barcelona and Girona, also stopping in Badalona at the City Hall, where he greeted the people from the balcony and was presented with a gift as a symbol of Badalona's industry. It's a vase from the factory popularly known as 'Cristall de Badalona'.

Our mother was called Werner Ticci. In Badalona, there are many foreign surnames that come from all those Crisall factory workers that settled in the colony. The history of our family, on my mother's side, revolves around the Crisall factory.

The vase was our mother's. It was a wedding present from an old family friend, who was one of the best glass carvers at the Crisall factory. He was called Lluçiet Schilt. They called our mother little Anita, and he said literally "Little Anita cannot be less than Carmen Polo of Franco".



26. BOLEX PAILLARD 16 MM CAMERA

Teresa Bou and Àngels Rius

This is my father's 16 mm film camera, a Bolex. He made the box specially [Àngels Rius]. It was a whim that caused me to have a tantrum [Teresa Bou]. He recorded trips, holidays and we were accessories, "Stand here, do this..." From time to time, he would set up the macro lens and film flowers, things that required a lot of patience.

It was what made him happy. There's six of us children and we used to say that the camera was the seventh [Àngels Rius]. We would get home and he would spend hours editing, and this was the result of almost two months. Out of eight boxes of film, he would make one. For him, the holidays were the culmination of everything, they gave meaning to his life, to the entire year.

He almost never appears in the films, he was always behind the camera.



27. GIFT FROM THE THREE KINGS AT THE ROCA UMBERT FACTORY NURSERY

Carme Tura

We come from Sant Feliu de Codines and we've brought you a doll that means a lot to me. It was a present from the Three Kings at the Roca Umbert textile factory nursery. The nursery belonged to the factory and the mothers that worked there took you there when you were very little. I think I went when I was six weeks old, and my mother would come and breastfeed me and then go back to the loom. I was there until I was five years old and then I went to school.

Sant Feliu is a rural village where dry farming was predominant, so when the women entered the factory, they would be given a week's wage, and my mother said it was thanks to that money that she was able to buy things that otherwise cost a lot. We were emerging from the post-war period, everything was very precarious.

Different gifts were given at different times at the Three Kings celebration. At some point, these dolls were given out, which they must have given to all of the little girls that were there at the time. I used to play with it when I was ill, my mother would give it to me and then she would put it away again.



28. TELEPHONE

Montserrat Guasch and Jaume Freixes

We come from Torrelavit, a village in Alt Penedès. During the war, we had the telephone exchange, and my father became quite bitter. He didn't want to go to war. With this telephone, we knew the day there would be house searches. There was a box with 30 little holes that were 30 subscribers, and there was a button that, when the subscriber called, operated the handle and then the plate would jump. You knew who was calling. My grandmother was the first in a line of

operators in Torrelavit, I did it for a short time. We closed the exchange in 1971 or thereabouts. We got rid of it because it was very binding.



29. CALENDAR AND BOTTLE OF WINE FROM THE CENTENARY OF THE MATARÓ TRAIN

Josep M. Canal

I come from Mataró and I've brought a tribute calendar and a bottle of wine labelled for the celebration of the centenary of the first train in Spain, which went from Barcelona to Mataró, on 28 October 1948. I remember there was a lot going on, my father took me towards the station and there were a lot of people there. I had to hold his hand so he didn't lose me. It was amazing.

I remember that with the steam trains at the time, when we travelled to Barcelona and we entered the Montgat tunnel, they used to make us close the window, as otherwise the steam would enter the carriage in the tunnel. So if ever we didn't do it, when we left the tunnel or arrived in Badalona, which was the first station, if you took your handkerchief out and put it in your nose, your finger would come out dirty, marked with soot.



30. NÚMAX FAN

Dionís Arqué

I've brought a fan that is simply named after the company that made it, which is Númax, with a T and an N that form part of the emblem. It must be from 1930 or thereabouts.

I've brought it because it is very closely linked to the history of my father. In 1916, there were a number of Númax workshops in Barcelona that made small electrical devices (bells, sirens, etc.). The company was in liquidation, and in 1916, it was taken over by a German man who came from Argentina. My father was an industrial engineer, they made an agreement and he entered the company. The most famous product they had was this fan, because it was a finished product. They made motors for various applications. The first

domestic washing machines, by Crolls, featured a motor made by Númax. They also made small motors for sewing machines.



31. MONTSENY PLANE PLAQUE AND SCRAP

Josep Autonell

I come from Taradell and I've brought you the plaque from the plane that crashed in Montseny in 1970, at the foot of the Les Agudas mountain, and a piece of iron that I also found there.

We found out via the news on the National Radio. You could go as a volunteer and help gather the bodies. They gave you gloves and a plastic bag, and asked you not to enter if you were going to faint, as they already had enough work to do. I went up with my friends, but I backed out and we left. There were bodies scattered everywhere.

The memory I have is of the number of people, the Civil Guards, the extent of the tragedy, and the crazy thing is that the rush to collect the bodies was to bury them, not to identify them. Those 100 families have never identified the bodies.



32. SIGNED ANTONIO MIRÓ BLAZER

Xavier Bassa

I come from Santa Eulàlia de Ronçana and I've brought you an Antoni Miró blazer, and the most important thing is that it's signed by him. I bought this blazer in the mid-90s. And after 15, almost 20 years, I was working in Sant Vicenç de Montalt, in a small hotel. I was working as a waiter and sommelier, and he came to stay for a few days with his family, and on the last day, I knew he was leaving, I went into the dining room with this blazer. He saw it from across the room and said "Hey, that's my blazer". "Yes, look, I'll show you and I would love you to sign it", I said. He was shocked, because he said "Wow, no-one has ever asked me to sign a garment", and he signed on the lining. He explained a bit about how they had made it, that this leather edging had to be done by hand and that there

was a woman, a seamstress, who only made this garment. A short while ago, they had done a retrospective exhibition in Barcelona, and he said "Man, if we had known about this piece, we would have asked you for it and we would have included it in the exhibition".



33. TEACHER'S CARD FROM THE GOVERNMENT OF CATALONIA AND CARLIST BERET WITH THE SHIELD OF THE FALANGE

Rosa M. Tomàs

This is my mother's card from the Government of Catalonia, from 1937. She was 22 years old and she passed the state exam to be a music teacher. After the war, she was left without work, and in order to make a living, my mother had to repeat the state exam through the Feminine Falange, which was the only way to be able to continue giving music classes. She was very well prepared and she passed the exam, so they gave her what was normal at that time, the Carlist beret with the shield of the Falange. She didn't wear it very often, just for celebrations and when she began working.

At one point, my mother was teaching at 14 primary schools and one secondary school. She worked as a teacher from 22 years old, when she began her career, to when she retired at 65 years old.



34. WORK SHIRT

Jordi Navarro

This shirt was my grandfather's, 'grandfather Peret', he worked as a furnace master in metallurgy for the Laforsa company in Cornellà del Llobregat.

Rummaging through the closets at my grandparents' house, I found the shirt. I already knew a bit of the story, but he started to tell me more. He took part in the strike in 1975, which lasted a hundred and four days. My grandfather always used to say that it was the last illegal strike under Franco and the first illegal strike under the King.

It stopped the afternoon shift, as well as the night and

the morning shifts, and then it stopped the entire factory... the whole Baix Llobregat area.

The women had a very important role, because they also took part in the strikes and wore the shirts. There were families that suffered a lot, because it was the only income they had. Companies and individuals in the Baix Llobregat area mobilised and gave money to the resistance fund.



35. FIRST GAY MARRIAGE APPLICATION

Josep (Richard) Teixidor

I've brought you our marriage application. It was 1987 and it wasn't legal in any country anywhere.

When we closed the bar in Taradell, we returned to Barcelona and there was beginning to be a bit of freedom, that we hadn't known until then. Jesús and I said: "why don't we get married?" We started saying, "would that be possible?" And obviously, all we had to do was ask a journalist. One day that you, Albert, were at the bar, I said to you "listen, if Jesús and I get married, do you think that would be news?". I completed the application, I gave it to him, I left and we didn't hear anything more until it exploded.

I opened the door to the garden and found it full of journalists. The protest in Vic was incredible. When we entered the square, they shouted "Here's to the grooms!" and I thought "Oh my God".



36. ORTHOPAEDIC DEVICE

Mercè Vallmitjana

I've brought you an orthopaedic device that my father used after he was injured in the war until he died. He was doing his military service in Zaragoza when they were mobilised and taken to the Guadalajara front, where the shell exploded that would result in his hands being amputated, him suffering mental wounds, losing an eye... a disaster.

After that, he was imprisoned, first in the San Miguel de los Reyes prison in Valencia and then in the Model

prison in Barcelona. They made this prosthetic for him in prison, but I don't know in which one. It's made of leather and, supported by a screw, there is a spoon. To clean it, it was unscrewed and removed, in order not to wet the leather.



37. BISCUTER MICROCAR

Ramon Pradas

My father bought this car in 1957. He was a furniture varnish sales rep, and he went to work every day in the province of Barcelona. For me, it's a source of pride, it's a tribute to my father.

The car was for going to work and it was also the family car. My father was 1.92 m, and he, my mother, my sister and I, the dog and our luggage for a month-long holiday in the Pyrenees somehow all fitted. We used to spend the summer at a hermitage in Bagà, 120 kilometres from Cornellà where we lived. We used to leave at seven in the morning and would arrive there at seven at night. An average of 10 kilometres per hour. On average, because it used to stop all the time due to a combustion problem. We had to change the spark plug maybe 60, 70 or 80 times.

The wheels on the Biscuter are from Vespa, and this one has the same wheels as the classic Vespa from the 1950s.

38. SIGNED PHOTOGRAPH OF CRUYFF AND DRAWING

Ernest Folch and Dolors Folch

We've brought the photo that Cruyff sent to my father in prison. He dedicated it to him when my father was detained in the Model prison. The day of Cruyff's debut was the day they arrested the 113 members of the Assembly, including my father [Ernest Folch].



I remember the day I took this photo to the prison. The prison staff looked at it, talked amongst themselves, and then they let the photo through, thus complying with their duties: to improve the status of the prisoners [Dolors Folch]. As my mother says, this photo was a safeguard for my father in prison [Ernest Folch]. The drawing was by the three children. Ernest was two months old, Albert was seven years old and Marina was eight years old. I took them to see their father, and then in the summer there was a drawing competition in Sant Feliu de Codines, and Albert decided to do this drawing. I really like it, because it explains everything very well from a child's perspective. The terrible castle that was the Model prison, the emptiness of the street, where there were only police cars. The weapons they carried left a big impact on him... The child added below "The 113". This drawing won the prize [Dolors Folch].



39. THE *FARISTOL* BOOK M. Eugènia Torrent

This is a Catalan language and grammar book that I used when I was 14 years old and was in the fifth year of secondary school at the state school 'Institut Nacional de Enseñanza Media' in the La Verneda neighbourhood. The director of the school was Angeleta Ferrer Sensat, daughter of Rosa Sensat, the teacher and pedagogue who had pushed so hard for the return of the Catalan state school. Towards the end of the Franco regime, there was an attempt to recover the teaching of Catalan, which is why this book is so important. The front cover of the book is by Pilarín Bayés, which gave it a fun detail. At school, they handed the books out and then collected them again in the class. I recovered this one later, it's not the original one I used.



40. DRAWINGS BY JOSEP ESCOBAR Josep Maria Llongueras

The man that appears in this drawing is my grandfather, Josep Maria Llongueras Urpi-

na, and that is the Model prison in April 1940. The artist is Josep Escobar, the famous illustrator, and he gave it to him because they became friends in prison. The dedication says: "To my good friend Josep Maria Llongueras, in memory of a not so great time".

During the war, my grandfather was too old to go to the front and he ended up managing or co-managing a cooperative. And they arrested him for that.

In this other drawing, my grandfather is at the front, Escobar is in the middle and this is Francesc Guinovart. This one is signed with the name Rebec, the pseudonym that Escobar used. He apparently did these drawings in prison in order to make some money, but when he signed as Escobar, as in the case of the portrait, it was a courtesy and a dedication to that person.



41. PROGRAMME FOR THE FILM *LA PUNTAIRE* Enric Sunyol

This triptych is special because the film was made by the founder of Catalan cinema, Fructuós Gelabert, and it was the last film he made. He made it with synchronised music, which was also new, like all of the films he made. *La puntaire* was released in 1929. It's a film that illustrates the switch from silent cinema to sound.

I have a special link to it, as my wife is the granddaughter of the main character, Llorenç Adrià. The film is inspired by a poem by Ribot i Serra. It reminds me a lot of the work by Àngel Guimerà, who made *Maria Rosa* and *Terra Baixa*, where everything happens in very specific places. Then Josep M. de Sagarra also touched upon the part of the villages.



42. BUST AND HAT OF PRESIDENT MACIÀ Josefina Pi-Sunyer

On the one hand I've brought you the bust of my great-grandfather, President Macià, made by Josep Clarà. And on the other, I've brought you the woollen hat my grandfather wore when he went to the Vallmanya farm to hunt, everyone called him "l'avi"

(grandfather).

I didn't know him, but they've told me he was a dandy, very elegant and, above all, what characterised him was his affection, how friendly and informal he was. I'm very proud and happy to be the great-granddaughter of Francesc Macià. I was born in Caracas, because my whole family went into exile when the war was lost, some to Mexico, some to Venezuela... Finally, we came here, and as I have gotten older and I have got to know his personality, I've become more and more fond of him and I have gradually made it more my own.



43. 1992 BARCELONA OLYMPIC GAMES SHIRT, SIGNED BY PASQUAL MARAGALL

Toni Galván

I've brought you a very special shirt: it's not just a reminder that I was a volunteer at the Paralympic Games, but also that the then mayor, Pasqual Maragall, signed it.

On 14 September 1992, the final day of the Paralympics, I was with a group of volunteers and we were going down from the Olympic Stadium to accompany the athletes, and we saw the mayor, Pasqual Maragall. He came over to us and said: "Olympic volunteers, thank you, without you the games wouldn't have been the same, I really appreciate it..." And I had a shirt in my bag and I said to him: "Would you sign it?" And he signed it for me. There is also the signature of a wheelchair basketball player called Philippe Baye, who I helped.



44. HYDRAULIC MOSAIC TILES

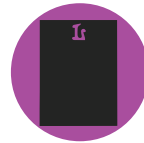
Ferran and Emili Orsola

We are the great-grandchildren of the creator of the first factory of hydraulic mosaic tiles in Spain, Giovanni Orsola Plano. He was from France, he had won the first prize in the Paris Universal Fair for the second time, and a friend of his recommended that he come to Spain as hydraulic mosaic tiles didn't exist here. The factory was founded in Barcelona and

was called Orsola, Solà i Companyia. He fought very hard. He was Piedmontese, from the Torí area [Ferran Orsola].

This tile was on Mallorca street, between Rambla de Catalunya and Balmes, at the entrance to where my daughter's mother-in-law lived. There were carrying out work and digging up the pavement. My daughter saw this and thought it was the perfect present for when I turned 60 years old [Ferran Orsola].

Now, I look at many different places where I know they have my great-grandfather's tiles and I go there to take photos, I'm carrying out documentary research [Emili Orsola].



45. POSTER FOR THE LICEU THEATRE

Jordi Bosch

This is the poster for the Liceu theatre, for the last show before it burnt down on 31 January 1994. The last show was on 29 January, and it burnt down on the 31st. *Mathis der Maler* was being performed.

I have this poster because my father had the Borràs print shop in Barcelona. It was a typography print shop. It was completely artisan work. The Borràs print shop was one of the oldest in Europe. Apart from posters for the Liceu theatre, they also did the posters for the Palau de la Música and the Parallel and Borràs theatre... When the posters for the facade were printed, a number of extra copies were printed just in case, and this was one of the ones at the print shop. When the fire occurred, my father took it in order to store it. It is a poster printed in two parts with typography. The man that did it was the typesetter. He would assemble some wooden panels that were called galleys and then, letter by letter, space by space, it was composed as if it were a puzzle. Everything had to be fixed in place very securely, and once that was done, ink was applied, the paper would drop and the poster would emerge. And this is one of the original panels used to compose the poster.



46. THE STAR GUN

Carles Llobart

I come from Barcelona and I've brought you a gun that was my grandfather's, Juli Elies. He worked for Telefònica in Barcelona, in the building in 'plaça Catalunya' square, in the 1930s. It doesn't have a striker, it's disabled.

The war broke out and the May Days occurred in 1937. So during the attack on Telefònica, which was the most important communications centre in Catalonia, my grandfather was there. He didn't have a card, he was left-wing, semi-anarchist, but of course, he was inside, and he ended up involved.

At that time everyone had a gun, I assume it was confiscated. The gun has a cover and he wore it on his belt. He never explained whether he fired it a lot or whether he injured anyone.



47. POSTER FOR THE ZELESTE CONCERT HALL

Rosa Pérez and Jesús Alberto López

This is the poster for the Zeleste concert hall that was on Almogàvers street [Rosa Pérez].

When the concert hall closed suddenly, we asked the manager if I could take it. He said "yes, if you take it down yourself". With the help of two colleagues, we managed to get it down and we took it to Pepe's Bar, which was ours and was located just opposite. It was there for 17 years. Most of the artists that played first at Zeleste and then Razzmatazz, which replaced it, passed through Pepe's Bar [Jesús Alberto López].

Zeleste was the best concert hall in Spain at the time. Any musician that wanted to play a medium-sized venue —as otherwise they went to Sant Jordi or the Palau d'Esports— came here, because it was very welcoming [Jesús Alberto López]. Zeleste is the history of Barcelona and Catalonia. The old hall, all those people..., the groups that played there... Even Paul McCartney played on Almogàvers street. Having this poster represents our history, our life, we've grown up together [Rosa Pérez and Jesús Alberto López].



48. CINE NIC PROJECTOR

Josep Petit

I've brought you a Cine NIC projector, which was built by the Nicolau brothers, who were from Catalonia, from Barcelona in fact. It is patented and everything.

This one was given to me by my godmother when I was eight years old. Every ten days she brought me a film. I looked forward to them.

We would plug the projector into the power, with a normal domestic light bulb, you would put the film on and you just had to keep turning it for the film to pass through. We would put up a sheet as a screen in the house and we would tell the kids on the street. Depending on who the neighbours were, we would charge them a peseta, the richest ones anyway. We didn't charge the poorest ones.



49. WOMEN'S CONFERENCE CAMERA

Pilar Aymerich

The Catalan Women's Conference was organised in May 1976, which was the first conference held after the death of Franco. After a dictatorship of so many years, this conference was necessary. It was calculated that we would be around 300 or 400 women, but during the three days, 4,000 attended.

With this Nikon F2 camera, I took photos of the conference and the protest to decriminalise adultery. Maria Ángeles Muñoz was accused of adultery by her husband in order to take her 6-year-old daughter from her, and at that time, it was one of the first protests. A woman could get six years in prison.

This photo is fun, because it's of Maruja Torres with the poster that says *Jo també soc adúltera*, 'I'm an adulterer too'. For this poster alone they could arrest you and put you in prison.



50. SHELL AND DIARY

Llorenç Puig

I come from Barcelona and I've brought you

a bomb, a shell, that fell on my grandfather, Josep Domènech, during the war, in the Battle of Ebre. He disarmed it and kept it at home. After a few years, he painted it like the Republican flag. I also have my grandfather's diary, which was given to me by my mother, I had never read it. But after reading the diary, it's incredible, the hardships he experienced, he explains things as they happened, he was constantly scared of dying, the hunger, the journeys...everything.

In the diary there is a point where he talks about the bomb and he says "In the afternoon, from three until seven, upon orders, the veterans threw some bombs. One of them didn't explode. They tried to make it explode with a gun, but it didn't explode".



51. OJE (SPANISH YOUTH ORGANISATION) CARD

Lluís Rovira

I come from Cambrils and I've brought you a very special card, from when I was 10 years old. It's a card they gave me without my mother's or my permission, because I was only 10 years old. It was so they could take me to a camp called "Los almogávares", an OJE camp. It was a little army, or perhaps a not so little army, but made up of little people, in the morning we would sing *Cara al sol* and we would raise and lower the Spanish flag, and that's it.

They tried to indoctrinate me. Not just that they tried, they succeeded in doing so until I opened my eyes. I believed in a lot of things that I no longer believe in. When Franco died, I felt it, and when I think about that now, I think how can that have been? It's crazy.

The people in charge of us wore uniforms, they were all Falangists, of course, and with belts. There was also a priest. Instead of priest, we called him the pater.



52. BULLET AND WAR INJURY CARD

Josep M. Roig

I come from Vilallonga del Camp and I've brought you a bullet that my father unknowingly carried with him for 40 years. He had two war injuries and due to age, they did an x-ray on him and when he went to get the results, the doctor started laughing and said: "You fought in the war, didn't you?" "Yes, of course" "Well look, you're still carrying a bullet". And my father was shocked. When they removed it, he kept it. And we have kept it. It comes from the Ebro.

And among the papers at home, the other is proof of a war injury. It's a card from the Communications and Transport Union of the National Confederation of Labour (CNT), from 1938. It's for using public transport in Barcelona.



53. BATTLE OF THE EBRO LETTERS

Janina Martí

I come from Móra d'Ebre and I've brought you the letters that my maternal great-grandfather wrote to my great-grandmother during the Battle of the Ebro. He disappeared, we don't actually know what happened to him. There's no death certificate, either medical or military, but he never returned home. I did manage to find the death certificate in my village's civil registry, which was created later.

In the 1990s, my mother explained that when cleaning the attic, she found the letters stuffed in an old chest of drawers, wrapped and hidden.

It's the day-to-day on the front. You can see how they eat and don't eat, their anxiety, how they asked for tobacco, how they ask them not to leave home, how they look after, how they ask their niece, their uncle, their daughter, how they take care of each other.

The last letter is from 19 October 1938, the day the Franco counter-attack began in the Pàndols and Cavalls mountains.



54. NAIL FROM THE CROSS OF THE HOLY CHRIST

Rosa M. Llop

I come from La Canonja and I've brought you a nail from a Holy Christ that was burnt during the war and that was rescued by my father-in-law, who was called Marcelino. He was 12 years old at the time.

When the war began, on 18 July, it was a Saturday, and on Sunday the people from my village went to the beach, as was the norm. They began to hear the news there, "but it won't reach us, it won't reach us". On 21 July, at around three in the afternoon, my father-in-law heard shouting, they began to open the doors of the church and take out benches, chairs, kneelers. They burnt everything. An impressive fire.

They rescued this nail from the ashes. They went to clear up and immediately found a nail. A nail that belonged to our Lord, from the cross of the Holy Christ.



55. SCHOOL NOTEBOOKS

Clara Rodríguez

I come from Santa Coloma de Queralt and I've brought you my grandmother's school notebooks, from 1931 to 1935, in the middle of the Second Republic. She used to speak to me a lot about school, but when I found them, I didn't expect it to be like that, basic chemistry, biology, even international history, she hadn't told me about that. She used to say: "Yes, we did music, we did French", which also surprised me, but all of the rest, I found out when I discovered the notebooks.

She was born in 1921, so she went to this school from 10 until 14 years old. She explained the transition, when Miss Montserrat Boqueras came, who was a young teacher appointed by the Republic, who transformed everything as soon as she arrived. It was a national school for girls in a village where all of the girls were expected to go and work in a textile factory upon completing compulsory education at the age of 14. That was the case for my grandmother and all the girls in the class.



56. PORTABLE BRAZIER

Jaume Agudé (father and son)

This is a brazier. My father always said it was his, when he used to go to school. I would say it's from the 1920s or 30s. In winter, it was incredibly cold in the villages. I have heard it said that they used to go via the bakery, they would leave home with the little box, go to the baker's, he would give them embers and ashes, and with that and their books, they would go to school.

Nowadays, for safety reasons, it just couldn't be done. It would be unthinkable for a child to take fire to school. And think of the smells too. The smell of burning shoes, because they used to put it on the ground and put their feet on top of it... There were some who would take wood to rest their feet on, so they wouldn't burn. Tyre smells.



57. ALEMBIC STILL

August Vicent

I come from Gratallops and I've brought an alembic still, which are tools that my father used in the 1940s.

My father came to Gratallops due to the Civil War, he met my mother and they fell in love, and just after the war ended, they returned and got married, and my father, with great excitement and hard work, recovered the land.

He replanted and recovered the vines, and he said "I want to make my own wine". There was a cellar at home, which was practically abandoned, with tools that were completely out-of-date, and he set about repairing the cellar until he could finally make his own wine. It was the year 1954.

The whole family was surprised when one day, the Regulatory Council, the current one, published the bulletins and announced that the wineries would appear in order of registration. Boom! Number one. It was an amazing surprise.



58. SASH FROM THE COLLA VELLA DELS XIQUETS DE VALLS 'CASTELLERS' GROUP

Manel Urbano and Rafael Pena

I come from Valls and I've brought you the first place sash of the first 'castells' (human pyramids) competition, which was held in Tarragona in 1932 and that went to the Colla Vella dels Xiquets de Valls castellers group.

It's said there may have been around 6,000 people in the stands at that competition. There were four groups from two towns and the most obvious difference to now, if you look at the photos, is that the public are up in the stands, they're not inside on the ground where they were doing the human pyramids. Tarragona and Valls faced each other. The judges included Pau Casals, who was from El Vendrell, where there was also a human pyramid group [Manel Urbano].

One of the 'castellers' was my father, Joan Pena Gavalrà. His nickname was 'Ros del Xamali'. The first 4 of 9 that I landed on the ground was with him, for 'Sant Joan'. The sash belonged to him and has subsequently passed to three people who coincidentally have occupied the same level and position in the human pyramid [Rafael Pena].



59. BALFEGÓ COMPASS AND NAVIGATION CHART

Manel and Pere Vicent Balfegó

We come from L'Ametlla de Mar and we've brought you a compass and a navigation chart. The compass is old, from the first boats.

We have it because of the fishing tradition in our family. Manel and I are actually the fifth generation of fishermen in L'Ametlla de Mar. Our great-great-grandfather liked to fish for tuna using a different technique, communicating with smoke signals. In the afternoons, he would go out along the coast and when he saw a school of tuna, he would make a fire. When the small boats left the port, they would cast the net perpendicular to the fire. That was how they fished for tuna.

Looking at the nautical chart, you can see that the tuna

came from the Atlantic. They enter through the Strait of Gibraltar and arrive here, then they branch off, this branch remains here in the Balearic Islands to spawn, and another branch goes in this direction, eventually reaching Turkey. They spread out everywhere. Always looking for the warm waters of the southern part of the Mediterranean in order to reproduce.

It's different now. In fact, now there are areas where the tuna concentrate and we find them by satellite from the temperature.



60. WEDDING DRESS

Maria José Bover

I come from La Ràpita and I've brought you my grandmother's wedding dress, her name was Rosa Blasi Vidal. She was born in 1902 and she got married in 1926. All the photos and the information I have, and more from that time, they're all black. I assume it was the fashion, to a certain extent, and also due to economic resources. Deep down, she was a sad woman. It marked her character, she lost her mother at 10 years old, with four siblings and her father. Then her father died when she was 19, and she had a little brother who was with her until he went to war and never returned. Again, more sorrow in her life. And my memory is a woman in black, with a scarf on her head, and completely in black.



61. STUDIO CAMERA

Juan Carlos Ramos

I come from Tortosa and I've brought the first studio camera that my father bought and that he and his brother, my uncle, worked with for decades in Tortosa. They started doing street photography, because they had learnt how to do it with the cloth, and they gave the photo to you on the spot, it was like an early Polaroid, from that time.

In the 1940s, he opened a photo shop in Tortosa, and everyone went there, because nobody had cameras at home. Weddings, communions, family photos, photos

to give to your boyfriend or girlfriend, and official ID photos, he did thousands of them.

It was a camera that they had to load plate by plate, and that was the film, almost like a roll film. That was the negative, but one by one.



62. AIRCRAFT MECHANIC'S CASE

Susanna Dasca

I come from Valls and I've brought you a case that belonged to my grandfather, Esteve Vidal Mateu. He worked as an aircraft mechanic for the Republic and so, in January 1939, he began his journey into exile, and it is very significant in terms of the political withdrawal movement.

It is a universal size case, because it was the space available in the aircraft, as he sometimes had to travel on the aircraft to ensure everything was working as it should. His role was to repair the parts so that the aircraft could do the work they needed to do at all times. He was an aircraft mechanic at El Prat. When the war began, he was involved and there was a point at which he had to leave. The case always went with him.



63. RURAL MIDWIFE'S INSTRUMENT CASE (179)

Magda Murillo

I come from Pla de Santa Maria and I've brought you my grandmother's work bag. My grandmother was a rural midwife, the last rural midwife in the Alt Camp area and the last generation of midwives that attended home births. In 1972, home births ended and from that point on, everyone went to the hospital. The role of midwives was then to monitor the pregnancy and the post-partum period.

My grandmother attended 788 births in total, according to her. She had her own records. At home, she had a consulting room, and that's where she kept the case with all of her instruments. My grandmother studied, she did a double degree, let's say. She went to Barcelona to study to be a midwife and practitioner, which is the current nurse title, but you have to remember

that she was the only figure from the healthcare world living in that village. I have seen her save lives, a family running with a little girl in their arms because she had drowned and they took her down and called Amèlia's house, it was the 24-hour medical service.

64. BELLS AND SACHEL

Xavier Xorto

I'm from Penedès and I've brought you my grandfather's bells and satchel, he was a goat shepherd. My grandfather's herd was of the Rasquera White breed, the only one native to Catalonia, documented since the 16th century and in danger of extinction. The satchel, and his staff, which he made himself out of hackberry wood. He carried his food here. He went up into the mountains every day and he used it to carry his lunch every day in the mountains.

The bells with the lowest sounds were worn by the largest goats, and if they had a higher sound, they were worn by the younger ones.



65. COMMEMORATIVE RECORD

Paco Porres

I come from Tortosa and I've brought the record that was made to commemorate the inauguration of the monument to the Battle of the Ebro by Franco, as part of los 25 años de paz de Franco (the 25 years of peace under Franco). The record was put on sale, and it was also a sales system, as I remember, because the Spanish Falange went to the shops to sell the record, and everybody, absolutely everybody bought it.

I was eight years old, I remember the day perfectly. It

was an extraordinary day for the city of Tortosa, in the 1960s. People came from all over.

The record contains the speeches given by the civil governor, the bishop and the mayor of Tortosa, and by Franco, with interruptions of “Arriba España”, “Viva Franco”, “Franco, Franco”. This record represents a historic moment. At eight years old, there are things that impact you and form part of your childhood. And this impacted me. It was the first time that I had seen a deployment, that you normally only saw in the NO-DO newsreels in the cinema, and I saw it live.



66. MARIA FÀBREGAS JEWELLERY

Ester Fusté

I come from Reus. I've brought items related to the life and work of my aunt. She was called Maria Fusté Ribé, but her artistic name was Maria Fàbregas. She was an opera singer in the 1950s and 60s.

I don't know how this jewellery has survived until now, because both myself and my daughter have used it for everything... You're a small child, you arrive home, you open the wardrobe, your aunt's jewellery is there and the first thing you do is put it on. She used this tiara for her character in *La favorita*, the opera by Donizetti.

She had a pretty good career, because, as always, you begin where you are born, and she's from Bràfim. She had a beautiful voice, I think the first year they took her on at the Liceu Theatre in Barcelona was 1956. For me, the most important thing is that she created her own company.



67. ANTI-FRANCO LEAFLETS

Narcís Llauger

I come from Tarragona and I've brought a stack of Francoism leaflets or flyers. They are the story of things that happened and that could not appear in any standard media. This was picked up from the ground, because these leaflets were meant to fly and fall to the ground. There are shoe marks, they look

trampled. They are announcements, calls, from the Assembly of Catalonia, to request the immediate release of the 113, from neighbourhood associations, workers, students... This one is about Salvador Puig Antich. Awful. That's why these leaflets were necessary, so that this call reached people, there was no other way to reach them. I wasn't actively involved in any group. I was very afraid, but I used to pick them up from the ground. I wasn't really aware of the danger, truth be told, but I would do it again.



68. DRESS FOR THE INAUGURATION CEREMONY OF THE 1992 PARALYMPIC GAMES IN BARCELONA

Lourdes Catà

I come from Llorenç del Penedès and this is the dress I wore to the inauguration ceremony of the 1992 Paralympic Games in Barcelona. With the children's choir, we went to sing at the end of the ceremony, the *Ode to Joy*. For me, it was an incredible experience, because coming from a small village, to go to such a massive event had a big impact. Most of the singers were dressed in blue and some in yellow, to symbolise the European flag.

The first thing I think when I see it after 31 years is that I was part of history, I get emotional remembering it because it brings a lot of happiness, I have a very positive memory of the experience.



69. CHRISTENING DRESS

Esperança Viñas

I've brought you a christening dress that my mother made. They had the three of us christened in Valls. They had me christened in 1961, but I assume this was when she was pregnant. After the war, everyone was hungry and in order to contribute to the household income, my mother decided to start sewing. There are two garments: the cape and the dress. I like for old things to be seen, to pay tribute to all those who lived after the war, their hard work every day, each one in their area of expertise, and how they kept society moving.



70. MUD WINE

Mariona Rendé

On 22 October 2019, in Espluga de Francolí, a flood swept away the Rendé Masdeu winery, it took everything in one go. 60,000 bottles that we had ageing and the entire 2019 harvest. We called the bottles we managed to recover “mud wine”, because they were covered in mud from the flooding.

I say mud wine, but for me, it’s solidarity wine. At the request of the people who came to help us, of many clients and friends and non-clients who wanted to buy the bottles covered in mud, to have this memento, they were sold at a solidarity price of 15 euros per bottle. They helped us economically, but above all emotionally. I don’t know which variety of wine it is, because we haven’t cleaned the neck of the bottle, I don’t know the vintage. It’s a surprise.



71. CRYSTAL RADIO

Pau Llorens

I come from Reus and I’ve brought a crystal radio that my great-grandfather made in 1942. My great-grandfather used it to listen to the news in the farmhouse. Galena is a mineral that is used as a radio receiver. The crystal radio is a simple radio receiver, a basic means of technology that was very popular at the start of the 20th century. I’ve also brought the tax receipt for the radio in the name of my great-grandfather Policarpió Vilarnau. This tax allowed everyone that had a radio to be controlled.



72. PHARMACEUTICAL MASTER FORMULA

Alicia and Concepció Gamundi

We’ve brought two syrups that my father made and that come from my grandfather [Alicia Gamundi]. We’re a family of pharmacists, my grandfather, my father, myself, my daughter, and I have a granddaughter studying pharmacy. At that time, there weren’t many doctors, and there weren’t any clinics or social security or anything like that. Back then,

the pharmacy was the point of reference for anything that happened in the neighbourhood. My grandfather practically made formulas, and he began to make end products. It was very laborious work, and according to people, they were very effective. But if you look at the formulas, they had to be effective [Concepció Gamundi]. This is called *Pectosedol*, because it was for coughs, and this was called *Neuro-Gallosch*, for nerves, nervous sedative. It contained sodium bromide and sodium phenylbarbiturate, lots of these products were barbiturates, which we can’t use today [Alicia and Concepció Gamundi].



73. BUST AND “PROCLAMATION OF THE REPUBLIC” ASHTRAY

Tomàs Barberà

I’ve brought the bust that my father bought, which is the image of the Republic with the date of the proclamation, 14 April 1931. We have always been shopkeepers. I knew, from the people that worked in the shop, that it was kept in a box in the storeroom. At that time, there was a type of doll called Carlitos, and on the outside of the box it said “Bust of Carlitos”, so that nobody would suspect that what was inside was the bust of the Republic. Now we have it at home, in the dining room.

I’ve also brought a commemorative ashtray of the Republic, but I don’t use it because I feel bad putting ash on the flag and President Francesc Macià. The date of 14 April 1931 is also engraved on the back.

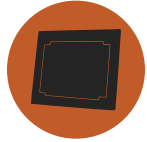


74. LAMBRETTA

Josep M. Busquets

My father bought this scooter in 1958 to travel from Tarragona to Montbríó. On Sundays, I started getting involved in this world by doing competitions, then I began to do rallies organised by the Moto Club Tarragona. It did 80-90 maximum. And that’s how I got started, because when you have passion and enthusiasm, nobody can stop you. With the Lambretta, I achi-

eved what I wanted: the joy of riding a scooter. The first World Cup race held in Montjuïc in 1962 led to us being in today's Moto GP. I had this Lambretta in the village, and around eight or ten years ago, on my birthday, I came home and found something with a cover over it, and my children gave it to me completely restored.



75. MEMORIAL PLAQUE

Josep Puche

I've brought you the plaque of my great-uncle Tomàs Fontanilles, which was hung on the facade of the ancestral home we have in the village until 1978 or 1980. In 1936, shortly after 18 July, he was caught by the paramilitaries, they took him away and he disappeared.

I grew up with the image that my great-uncle was a fascist, but the family history didn't convince me, so I started to investigate and I came across some surprises. The family is a family of rural landowners, of Carlist Catholic tradition, but it turns out that in the 1920s, Tomàs was a member of the Republican Union of El Vendrell, the founder of the Catalan Left Party of El Vendrell, he was an official of the Republic and he implemented campaigns to promote the correct speaking of the Catalan language. He was closely linked to the cultural scene in El Vendrell at the time, and they passed him off as a fascist. So I say that it isn't a memorial plaque, but rather a 'dismemory' plaque.



76. TOWEL, 1929

Pura Aragonés

I come from Tarragona and I've brought you a towel from the start of the last century, from the 1929 International Exhibition of Barcelona.

My mother had two sisters in Barcelona, aunt Carme and aunt Angeleta, and around the time of the exhibition, either my mother went to Barcelona or they brought her the towel, I'm not sure. I've always seen it at home, but I've never used it. It would appear that it resonated internationally at the time.

This towel has served to explain the history of that time, before the war. As a child, anything that was discussed at home, it was always "that was before the war". It brings back a lot of memories of my mother, because my father was killed in the Battle of the Ebro.



77. SNAIL BASKET

Jordi Llorens

I come from Reus and I've brought this wicker snail basket. We used to go looking for snails, especially on days it had rained or at night. My father went to the Móra fair, which was held every year, he saw this snail basket, liked it and so he bought it. It can hold around seven or eight kilos of snails. Inside there are some fennel branches so the snails don't all end up at the bottom. As you have to keep them for around fifteen days, some would suffocate, but with these branches they move upwards and spread out. It's designed like that because snails like ventilation and a bit of darkness.

78. KNUCKLEBONES (CHILDREN'S GAME)

Mònica Vicens

I'm from Fondarella and I've come on behalf of my grandmother. I've brought you some little bones (knucklebones) that she played with as a child. They're lamb bones. She tells us that her mother used to buy legs of lamb from the butcher to make broth, and they cleaned the bones that were left over so she could play with them. The girls would gather on the street, because it was primarily a girls' game, and draw a square on the ground with chalk. The game consisted of saying how you thought the bone would fall and then throwing it, singing the following rhyme: "Neta, cor,



clot, panxa, al dret i un de fet” (clean, heart, pit, belly, right and one done). The winner was whoever guessed the most times how the bone would fall. On the other hand, whoever got it wrong would lose a bone or be eliminated.



79. L'INFANTIL MAGAZINE

Father Ramon Vilades

I've brought you the *L'Infantil* magazine, it was considered the first magazine in Catalan after the Civil War. It emerged at the Solsona Seminary in 1951 with the approval of the then Bishop Vicent Enriquer Tarancón. It was the students from the major seminary (of philosophy and theology) who wrote the magazine, under the direction of Father Climent Forner, and I remember that the drawings were done by Father Joaquim Calderer, who ended up as the Director of the Solsona Museum.

Bishop Tarancón published a pastoral letter called *El pan nuestro de cada día*, in which he defended workers' rights to live and which caused a stir. So the regime “punished” him by sending him to the Solsona diocese for 18 years.



80. ORIGINAL COPY OF THE BOOK *ROVELLÓ* AND ILLUSTRATION

Fina Tàpias

I come from Manresa and I've brought you the original copy of the book *Rovelló* by Josep Vallverdú, typewritten on recycled paper in 1968. The author gave it to my husband, Josep Maria Aloy, who was his biographer, in 2009. The relationship between them goes back to 1982, when Josep Maria was a teacher at the Badia-Solé school in Manresa. When he worked on the book *Rovelló* with the students, he asked the author to come and give a talk at the school. And from that point onwards, they became closer and closer. Josep Maria did a project at the school on the figure of the writer, for which he won a Baldiri Reixach prize. Some time later, Vallverdú asked him to be the author of his

biography, which was published in 1998. At the event to celebrate the 30th anniversary of *Rovelló*, organised by Josep Maria in Manresa in 2008, Vallverdú drew how he had imagined the main character of the little dog on the spot and gave it to our son.

Rovelló was also a protagonist when Josep Maria died. At the memorial service, Vallverdú dedicated a few words to him and drew the dog that was always happy but with a sad expression, and this is the illustration.



81. TROMPETÍ (TYPE OF HORN)

Marisol Teixidó

I come from Seròs and I've brought you the 'trompetí' that belonged to my grandfather's uncle, who worked at the Terradets reservoir and the Seròs canal. As the foreman between 1930-1940, he used it to call the workers at the start and end of the day. All of these hydraulic works to use water resources to generate energy were led by the company La Canadencia, the first large hydroelectric plant in the whole of Spain.

My grandfather's uncle knew and dealt personally with Mr Pearson, the American engineer who believed in and invested in the project.



82. CROWNS FROM THE SOLSONA CARNIVAL

Jaume Porredón

I'm known as Campa because my parents were the cathedral bell ringers. I've brought you the first crown of the giants 'Gegant Boig' and 'Geganta Boja'. They were designed by Manel Casserras, a 'geganter' (member of a giant group), in 1974. He invented the first articulated giant in Catalonia, which is the 'Gegant Boig'. Here, the carnival giants still provide satire at Solsona's local festival. The original crown was made of cardboard, and was later replaced by a metal crown as it was more resistant.

When I returned from the military at 20 years old, I was one of the driving forces behind the recovery of the Solsona Carnival in 1971, the first to challenge the Franco regime and to reappear as part of the festival calendar.



83. POSTER AND 'CAPGRÒS' OF THE TÀRREGA FESTIVAL

Josep Minguell

I come from Tàrrega and I've brought you the poster for the first theatre festival in Tàrrega and a 'capgròs' (a large papier-mâché head) from the POTS DE TEATRE theatre company, which performed in the first edition of the festival in 1981. I took part in the organisation and creation of the festival. The idea of holding a theatre festival in Tàrrega was born after the 1981 coup d'état. If the army had occupied the streets with weapons and tanks, we wanted to occupy the streets with art, theatre and life.

The poster is a drawing of mine, I wanted to explain what happens in a square, what's on the ground, people's feet, and in front of them someone performing. The 'capgròs' is one of the props we had for street performances.

With the slogan "The streets are our home", we decided that the local festival would be a good time to create an amazing performance: three days and nights of celebration to defend democratic values with a popular festival for all. We went to see the Els Comediants theatre group and the project was done in two months and without a budget.



84. MIRROR WITH A SECRET USE

Robert Duró

I come from Biscarri and I've brought you a mirror that has a secret use. And that is to punish Franco. The person inflicting the punishment is my grandfather, Antoni Fort Duró, who was pro-Republican and a Catalan nationalist, and since he didn't have much sympathy for the dictator, he decided to add this portrait of Franco, punished by having to face the wall. As he had been a teacher, he punished him as if he were a child who had misbehaved.

For many years, the mirror was hung in the large room at cal Ton, which was used as a café, in Biscarri. It is currently still at home, and since 1940, the same punish-

ment continues to apply to the rebel general. The photo was a front cover from the newspaper *La Vanguardia* from 1 April 1940. He subscribed to the newspaper when the war was over, we assume with the intention of following the events of the Second World War, because my grandfather, like many other Republicans, hoped that when the fascist powers lost, the Allies would fight Franco's dictatorship.



85. SABRE

Carles Garriga

I come from Alcoletge and I've brought you my grandfather Esteve Garriga Mallafré's sabre. He was a soldier when he was young, between 1917 and 1939. He was wounded in the Moroccan campaign and in the city of Lleida in 1933, during an attack on La Panera, and it was with this sabre. If it wasn't for the documents I have, I wouldn't know anything about his life. He didn't explain much and I was too young to understand what he might have said. Thanks to these documents containing his military record and other documents, I discovered that during the three years of the Civil War he was with the Republican army, for which he was later tried and imprisoned.



86. GERMAN ARMY BOOTS

Jaume Ferrer and Teresa Carrera

We've brought you some army boots that belonged to the German army during the French occupation. The soldiers controlled the border between France and Spain in Cerdanya [Jaume Ferrer]. We lived in Saneja, a short distance from Puigcerdà. We were farmers and we had land in France where we took the cattle to graze. My father spent many days with the Germans there and they established a type of relationship, they gave the boots to my father [Teresa Carrera]. This was 1942-1944 and they were the occupying soldiers, but necessity and daily life meant that they maintained ties. The boots may have been a present to thank my father for the sugar he gave them, or a swap between him and a soldier.



87. PORTABLE TABERNACLE

Nil Boix

I'm from Riner and I've brought you a portable tabernacle, a liturgical object that was used to store consecrated wafers during a religious ceremony. It has always belonged to my family and was used during the Civil War to hold clandestine masses. My family took in and hid monks and priests that used this tabernacle to hold masses or take the sacrament to the sick. Any expression of religion, of faith, was enough to result in imprisonment, persecution or death.

Next to my house, El Soler de l'Avellanosa, is the Miracle sanctuary. One of the members of that community was a monk called Gerard Lladós and he is the one that spent the most time hiding in the house, hidden in a room in the roof.



88. FILIPRIM BIKE

Eva Torrente

I come from Almenar and I've brought you one of the bikes that was raffled among the audience of the legendary programme *Filiprim*. For me it's important, because we went to see the programme for two days with the school and I won the raffle. When we arrived, we were given a bag from the sponsor and inside there was a number, mine was 47. The programme began and suddenly the character called "encarregat" (person in charge) came in carrying a bucket full of balls and Mr Bachs chose a ball with the number 47. They made me go up and suddenly I saw the "encarregat" with the bike. It was the first time I was on TV. The *Filiprim* programme, with its presenter Mr Bachs, and the "encarregat", was one of the most popular programmes on TV3 between 1980-1990.

89. CARBIDE LAMP FROM THE LA GRANJA D'ESCARP MINES

Ruperto Tudela

This is the second carbide lamp I had. I was a miner between from the age of 14 to 53 years old, at the La Granja d'Escarp mines. Without the lamp, you couldn't enter the mine, because it was very dark, and it also served as a lifesaver. When we arrived at a shaft and the lamp started to go out, then we could escape quickly because that meant there wasn't much oxygen.

I didn't enter the mine until I was 18 years old. From the ages of 14 to 17 years old, I stayed outside to receive the coal they extracted and I cleaned it by removing the remaining pieces of stone. It wasn't until I came of age that I was allowed to go in. At that time I became a wagon driver's assistant, and then I became part of the group of miners engaged in making the shafts deeper. I think a miner never thinks about the danger inside the mine.



90. CIGAR BOX

Elvira Larrégula

I come from Alguaire and I've brought a box made by my grandfather, Ramon Larrégula, while he was in Lleida prison after the Civil War, awaiting a summary court-martial. On the box he wrote "Recuerdo de mi novio Ramon" (a keepsake from my boyfriend Ramon), to give to my grandmother Teresa. My grandfather was first taken to a concentration camp in Valencia and then he was taken to Lleida prison for a year, approximately from May 1939 to 15 March 1940. He fought in the war on the Aragon Front, in the Durruti Column. He explained with great sadness the hardships he had experienced and those experienced by the people where the Front passed. In terms of the fighting, he never wanted to talk about it.

He was able to get out of prison because some

neighbours, who were on the national side, signed in his favour.



91. MAUTHAUSEN STONE

Llibert Tarragó

I've brought a stone from the Mauthausen quarry and a wire from the electric fence that my father brought with him when he travelled there, in 1965, to celebrate the 20th anniversary of the liberation of the camp.

My father, Joan Tarragó, son of El Vilosell, was among those deported to the camp. With number 4355, he was a prisoner from 23 January 1941 until 5 May 1945. He returned 20 years later to be reunited with his fellow inmates and I imagine also to remember that hell. He took a stone and a wire from the fence, which some were thrown onto and where some took their own lives. I will leave this stone and this wire to my grandchildren, together with this text: "This object was with my for a large part of my life. I would like you to know that there are objects like this that are imprinted on the memory, that connect lives and reset time. So look at this object from your great-grandfather, which is from the hell he suffered and that he survived, otherwise, we would not be here today. It is more than a stone from the Mauthausen quarry and a piece of wire from the Nazi camp. He wanted to leave us this testimony and make us think". It's the introduction. That's how life goes.



92. SET OF BED SHEETS

MARIA DEL CARME PEDRÓS

I've brought a set of bed sheets embroidered by my aunt. The sheets were a gift from my aunt for my First Communion. She was a hand embroiderer, a loom embroiderer, her whole life. She received many commissions and had a waiting list to make a sheet of at least two years. She was always busy. She had famous clients such as Bertín Osborne or Isabel Pantoja, to mention just a few. She loved going to Montserrat to do spiritual exercises. She said that it gave

her strength to stay inspired.

During one of these visits to Montserrat, she coincided with a group from Barcelona Football Club. As she liked chatting, she went to say hello to the President of Barcelona, Joan Gaspar, and out of this meeting came a commission to make a flag for the club. She spent five years making it, but it was a large piece. It is currently displayed in the Barcelona Football Club museum.



93. PRINCESA MODEL SCALE

Fancesc Lletjós

I come from Lleida and I've brought you a Princesa model scale, made by the company

Lletjós, created by my great-great-grandfather Luciano Lletjós Serrabassa in 1860.

The name of the scale is from the street in Barcelona where they had their offices, Princesa street. This scale came out in the post-war period when there were "quotas" to obtain raw materials from factories. Not everyone had the iron they needed, so they invented a wooden casing that reduced the price significantly. In fact, this ended up being the most emblematic model in the entire history of the Lletjós factory.

The factory changed location over the years. Until 1917, it was located in Barcelona. In that year, it moved to Arenys de Mar, fleeing the instability caused by 'pistolisme', the practice of employers hiring thugs to face and often kill trade union members and key workers. During the war, the factory was seized and collectivised, with its facilities being used to make mortar shells. It closed in 1960.



94. XOCOLATA JOLONCH. "PRESIDENT COMPANYS" SPECIAL EDITION

Alfons Amigó

I'm from Agramunt and I've brought a bar of chocolate with a very special wrapper. It's a special edition that Torrons Vicens did towards 2010, dedicated to President Lluís Companys.

As the historian Josep Benet recounts in his book *Exili*

i mort del President Companys: “Already in the chapel, on 14 October 1940, on the eve of being executed, they asked him what his last wish was...”. Companys asked to eat bread with Agramunt chocolate, like he ate as a child in his village El Tarròs. His sisters were able to take it to him. The Jolonch family had a farmhouse very close to El Tarròs, Companys’ village and he used to eat chocolate from there as a child.

Torrans Vicens took this anecdote and made a ‘stone chocolate’ (where the cacao is ground on stone) with a unique and limited wrapper. It’s a special edition that is no longer sold. As the manager of the Jolonch ‘stone chocolate’ workshop, I made the chocolate in this wrapper.



95. FORK

Josep and Albert Maluquer

We’re from Alentorn and we’ve brought you a fork. Alentorn is known in Catalonia for being the village of forks, a tool that used to be basic in the field for handling grass and straw manually. All houses used to make them, but now there are no fork makers left.

In order to achieve this shape, they used special tools. To make the curve, a clamp and bending tool are used. To make the fork prongs (the ends), a spring is used. There are many types of forks: the so-called ‘triança de cinc’, with five prongs, and the ‘pallera de quatre’, with four prongs, which is bigger and is used to throw the straw onto the haystack. Not all types of wood work. A tree such as hawthorn must be chosen. Nowhere else in the world can you find a fork as well refined as that of Alentorn.



96. LETTER AND DOCUMENTS FROM LA SEDA DE BARCELONA

Teresa Pérez

I’ve brought you the letter that my grandmother received during the Civil War, and some receipts that arrived from La Seda with financial support for my

grandmother, who was left a widow.

My grandfather was head of personnel at the La Seda factory, located in El Prat. As a result of his actions after a number of important strikes in 1931, when the Civil War began, some troops went to see him to take him home and execute him. They shot him. My grandmother knew it was in retaliation, because there were trade union members among those troops. My grandmother was left a widow with four children. My mother was the youngest and was just six months old at the time. We don’t know why my grandfather didn’t want to leave. More than once the company offered him this option, in fact, the senior management left. Maybe he thought that as he had a wife and small children, nothing would happen to him.

The memory we have of our grandfather is that, as head of personnel, he had to take difficult decisions, but he was a good man and gave work to many people. And in return, he had to die like that, shot down.



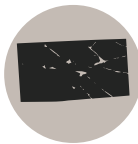
97. DOP LES GARRIGUES LOGO

Enric Dalmau

This is the first logo of the DOP Les Garrigues in 1980, the first denomination of origin of the food sector that was approved by Spain on 28 October 1975 and recognised in the BOE publication that came out on 20 November 1975, the day that Franco died.

The first logo of the DOP Les Garrigues was created 10 years after this, in 1986. It was hung on the facade of a cooperative for many years. Its designer, Josep Maró, was inspired by the coat of arms of the Government of Catalonia. We put this olive branch in the middle, but with the leaves and olives facing upwards.

The history of Les Garrigues, the temperament and mentality of the people, has always been closely linked to the culture of oil. We have always worked with extremely high-quality criteria and oils. From this point on, the denomination of origin was a recognition of the area and a source of pride for its people.



98. "CANAL D'URGELL" PLAQUES

Mireia González

I come from Castell del Remei, and I've brought you the plaque commemorating the centenary of the granting of the Canal d'Urgell property to the irrigators. At Castell del Remei, on 2 November 1964, not only the centenary of the construction of the Canal was celebrated, but also the irrigators of Lleida were granted use of the canal in perpetuity and had to form a General Community that would be the holder until today. This event was organised by the Girona family, promoters of the canal and then owners of Castell del Remei, the winery and the colony of workers there. The plaque is written in Catalan. Interestingly, the Catalan version of the dictator's name, Francesc Franco, appears, who did not attend the event. The governor and the then minister of public works did attend, who also appear on the plaque with the Catalan version of their name. The Girona was a Catalan nationalist family with strong ties to the Franco regime, hence the Catalan on the plaques. In 2010, the plaque where "Francesc Franco" appeared was destroyed in an act of vandalism and a replica was made.



99. TRICYCLE

Maria Cetó

I've brought you the tricycle that the Three Kings brought me when I was four years old.

As a child, I had a type of infantile paralysis and I assume they brought it for me so I could do exercise. I remember a childhood involving doctors, hospital visits and the dreaded injections. Also the vaccination with a lump of sugar. They were the years of the polio vaccination.

My grandmother used to say that the tricycle was only for around the house, but as soon as I could, I went out on the streets. It was great for doing exercise and being able to move around more, but at the same time, it was something else that the other children in the village

didn't have and wanted, because there were no others in the village.



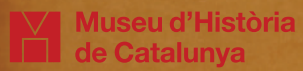
100. "DULCITA" DOLL

Rosa Arqué

I come from Lleida and I've brought you the "Dulcita" doll, which was given to my mother on the Spanish television programme *Reina por un día* in 1965.

The story dates back to 1938, in the middle of the Civil War in Torre-Serona. My grandmother, pregnant with my mother, attended and treated a sergeant from the National Army that was injured. My mother was born on 5 April, and on 17 April, which was the last Sunday of Resurrection, the sergeant half stopped the attack and bombardment of Lleida in order to go to Sang church to act as godfather. Years went by and my father wrote to the programme *Reina por un día*, because my mother wanted to meet her godfather. And they met on the programme in 1965. Since then, we have stayed in touch. The doll is a present from the programme *Reina por un día* that they gave to my mother for her daughters. The doll was like a treasure. They only let us play with it the week of the Three Kings.

Organitza:



**Generalitat de Catalunya
Departament de Cultura**

Col·labora:



A COMPANY OF THE MEDIAPRO STUDIO

