



## APÉNDICE III TEXTOS EN INGLÉS

ROMÁN RODRÍGUEZ GONZÁLEZ.

Regional Minister of Culture, Education and University Organisation, Galician Regional Government. Chairman of the FPGCJC Board of Trustees.

The exhibition *Camilo José Cela (1916-2016). A book and all solitude* sought to map out an extraordinary landscape, of the life and work of Galicia's only Nobel Prize winner. Describing such an intense, diverse, and prolific journey as Cela's in a temporary exhibition was not an easy task, although I believe that the final result was more than satisfactory. Now the time has come to present a catalogue containing the thoughts of major experts of Cela's writing, dedicated to this exhibition held in 2016 to mark the centenary of his birth.

Thanks to this ambitious project, the Spanish and Galician governments, through Spanish Cultural Action, were able to present and contribute towards reinforcing our knowledge of the figure, work, and legacy of Cela, both in the National Library of Spain in Madrid, and at the City of Culture in Santiago. The exhibition allowed visitors to discover the relevance of the author against the backdrop of his social and cultural context. It also helped to promote the public 'Camilo José Cela' Galician Interest Foundation, which has operated for the last twenty-five years in the museum and home of the author of *The Hive* in his beloved village of Iria Flavia.

The aim of the Regional Government of Galicia in organising this exhibition has been for people to discover a little more about the world of Cela; to discover the contribution he made to Galician, Spanish, and universal culture; to be aware of the Galician origins of the Nobel Prize winner, and how his life and work was influenced by the local regions of Sar and Arousa. All this will eventually lead to a closer contact with the museum, the work of the Foundation, and Galicia.

FERNANDO BENZO SÁINZ.

Chairman of Spanish Cultural Action.

Together with the Galician Public 'Camilo José

Cela' Foundation, between July and September 2016 Spanish Cultural Action organized the extensive exhibition titled "Camilo José Cela 1916-2016. The centenary of a Nobel Prize winner. *One book and all solitude*" to mark the hundredth anniversary of the birth of Camilo José Cela, at the National Library of Spain in Madrid. The exhibition then moved to the Gaiás Museum at the City of Culture in Santiago de Compostela, where it remained between November 2016 and February 2017.

The curator of this homage to the Spanish Nobel Prize winner was Adolfo Sotelo Vázquez, who presented an overview of Cela's figure and creative work as a tour of the multiple facets of the author and his creations, accurately contextualized against the backdrop of the most important national and international historical events of his time. The exhibition described the different chapters of Cela's life and work, combining them with other less-known aspects such as his work as an artist, as a lexicographer, as a collector, and his support for other avant-garde Spanish creators who at one time were banned by the Spanish dictatorship under Franco.

The exhibition project, in Madrid and in Santiago de Compostela, was one of the cornerstones of the celebration of the one hundredth anniversary of his birth, and received more than 30,000 visitors at both venues, fulfilling the objective of bringing a new public into contact with the work and personality of Camilo José Cela.

ANA SANTOS ARAMBURO.

Director of the National Library of Spain.

The National Library of Spain had the honour of being the first venue chosen for the exhibition commemorating the hundredth birthday of Camilo José Cela. The presence of His Majesty Felipe VI at the inauguration event, held on 4th July 2016, served as a clear indication of Cela's importance in Spanish culture during the second half of the twentieth century.

It was also an honour for the Library that the manuscript of *The Hive* that Cela gave to the

famous Hispanic scholar Noël Salomon, and which his daughter Annie Salomon donated to the Library in 2013, occupied pride of place in the exhibition. We also feel extremely grateful when many of the scholars dedicated to Cela's work search through our collections with the aim of achieving a deeper understanding of his works, his publications, his magazines, and to analyse all of his different appearances in the media, and which in all likelihood made him the writer with the highest public profile in Spain at that time.

The exhibition, curated with great dedication and effort by Adolfo Sotelo, offered an attractive, accurate tour of all of the different facets of the writer Camilo José Cela: novelist, narrator, columnist, wayfarer, biographer, playwright, lexicographer, and poet. An immortal figure from the world of twentieth-century literature. At the same time, the exhibition explored other aspects of his personality: as an academic, editor, cultural promoter, art lover and connoisseur, and collector.

We are delighted that this publication dedicated to his memory has finally seen the light of day. The Spanish language we speak and write today owes a great deal to Cela. His way of using language is perhaps the most enduring aspect of his work, a legacy he bestowed to each and every one of us.

Finally, the National Library would like to thank the Regional Government of Galicia and Spanish Cultural Action for having chosen us as the most suitable venue for paying homage to the Nobel Prize winner.

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SAMUEL MARTÍN-BARBERO.

Vice-Chancellor of the Camilo José Cela University.

#### A CURRICULAR ANALYSIS OF THE MAESTRO'S PERSONALITY: CELA AND HIS ACADEMIC 'HIVE'.

I never saw or heard Camilo José Cela in person (of course, I have read his works), and I still feel slightly frustrated about it. It was precisely the impact of a series of intimately hand-written words, dedicated to knowledge and the human spirit, of an equally ethical and aesthetic beauty,

that captivated me and led me to explore his personality. The text to which I refer is the following, written in a rounded calligraphic script in black ink using a fountain pen, one of the many he kept during his lifetime. In itself, it is an original work of art, a personal testimony written on the first page of the 'Book of Honour' of the Camilo José Cela University (UCJC), on the 18th of October 2000: *"It is my wish that these lecture halls educate their students in the service of all that is good, and make reality the idea of Lope de Vega, when he called the university the 'nature of the soul'..."*. On reading these lines, and after reverentially holding the same document in my own hands, I was immediately gripped with the idea of creating something different and separate from all we know about his literary treasures (about which a great deal has been written, published, and widely recognised).

The first step in this process came about after I had the great fortune to meet Adolfo Sotelo and walk with him through the town of Padrón, and to explore, enthralled, every last inch of the house and museum, in which I could become immersed and return to the time when both of them ate, spoke, travelled, and shared together moments of work, tension, and friendship. After returning to Madrid, on several occasions both Nieves Segovia and José Luis Delso generously shared their own family histories with me, from the perspective of a "happy nostalgia" infused with a series of tender, comic, and even surreal situations involving the Nobel Prize winner during the process of creating the UCJC. During this period, thanks to a close study from a historiographic, profane, and random perspective of his television interviews, and after examining his personal photographs, portraits, letters, newspaper clippings, the tombstone beneath the olive tree, and his odd collection of objects (such as urinals), I was able to gain a deeper understanding and sense of intuition about the figure of Cela. I continued along this path with a person who has had a major impact on the political and cultural spheres in Spain, César Antonio Molina, who was kind enough to share with me a number of anecdotes, undoubtedly true, about his relationship with Cela and the admiration he felt towards him as a person (and not just as a 'creator of words'). I completed the final movement (the 'field work,' in anthropological terms) with a brief, friendly greeting in a cocktail bar to Maruxa Cela, the maestro's sister.

All of these occurrences and my own observations, together with those included in the documentary about his life, with its sights firmly set on the future thanks to the script written by the Professor of Humanities at the UCJC, David Jiménez Torres, titled “*Cela, Cien Años Más*” (“Cela, Another Hundred Years,” UCJC, 2017) freely available on YouTube, partly slaked my thirst, although not my desire to give something back to the maestro. Having reached this point, honouring him at an institutional level with exhibitions, catalogues, or the recurrent opening of new physical spaces (such as buildings, auditoria, or laboratories) seemed quite appropriate to mark the hundredth anniversary of his birth (1916-2016), and from “his own university,” the one to which he altruistically gave his name, as a result of his close friendship with Felipe Segovia. However, unfettered by the obligation to continue with these conventional, fleeting demonstrations of respect, worship, and affection, we decided to offer something that was both original and timeless in nature.

At the Vice-Chancellor’s office, we broke down his busy, energetic, stimulating and multi-faceted life into different curricular aspects and areas of experience, in order to offer them to students, as a part of the cross cutting degree course offered to students of any discipline at the UCJC. All of these different facets, faces, layers of sensations, stimuli and motivations of Cela now belong to a series of core subjects and experiences, which we refer to as *The Hive*. Cela once said in 1976, in an interview on the Spanish television programme *A Fondo*, that, “the individual is not something flat, but instead a polyhedron, and depending on how the light strikes their edges or vertices, the spectrum they project reflects different aspects not of their double life, but instead of their multiple life.” In the academic *Hive*, all of these different lives are combined and woven together through the humanities, science, and technology, inside and outside of the lecture hall, as well as in visits, lectures, and debates. The result is to recreate, endorse, and honour through a university syllabus the universal and multi-faceted vocation (as a journalist, actor, bullfighter, manager, and writer) of Camilo José Cela. Without doubt, this academic development is today one of the most elemental and outstanding facets at global level of the renovated UCJC.

During his lifetime, Cela did not need to complete university studies either in the sciences or litera-

ture, perhaps because at that time the Spanish educational system was not sufficiently adapted, receptive, suitable, and mature for his type of personality. It would have been difficult for rigid structures and closed minds to be on the same level as him. We humbly and faithfully trust that the creative (and innovative) tributes such as the one we have described, as well as with other well-intentioned, simple, and painstaking initiatives and projects, that anyone can honour, remember, and imitate the maestro’s DNA, a valuable source of knowledge and inspiration for the trials and tribulations of life in each of its thrilling, difficult stages.

I am grateful to the Camilo José Cela Foundation for granting me the privilege of writing this prologue.

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JOAN ELÍAS.

Vice-Chancellor of the University of Barcelona.

ADVOCATING A UNIQUE LITERARY HERITAGE.

• Camilo José Cela: the centenary of a Nobel Prize winner.

In 1989, the Swedish Academy awarded Camilo José Cela the most important prize a writer can receive: the Nobel Prize for Literature. Cela was surprised to receive the news, as he himself would admit. “I would have gladly paid the amount of the prize money just to win it.” In the end, “the richness and intensity of his prose, which with restrained compassion incarnates a provocative image of the helplessness of all human beings,” led to the author of *The Hive* winning the award.

Cela, a prolific author of novels, short narratives, travel books, news articles and essays, is the last Spanish author to have been awarded the Nobel Prize for Literature, something that speaks for the immense reach of his work.

The publication of *The family of Pascual Duarte* in 1942 brought about a revolution in Spanish writing. Published in the period following the Spanish Civil War, Cela breathed life into characters marked by “blood and fire” against a backdrop deeply scarred by violence, becoming one of the



most important works in the literary movement known as *tremendismo* (using realism to shock). The uniqueness of this book by the Galician writer undoubtedly lies in its rich prose, and the experimental innovations he introduced in his novels.

We live in complicated times. More often than we would like, we see the great names that once honoured a culture and a language destined to be ignored and forgotten. For reasons that have absolutely nothing to do with literary quality, which no one has argued in the case of Cela, the unending legacy of the Galician writer has been altered by other circumstances of life, something that has meant that the importance of his figure has not been proclaimed in the manner befitting his splendour.

Fortunately, the different actions that have been organized to celebrate the hundredth anniversary of his birth, including this exhibition, curated by Professor Adolfo Sotelo Vázquez from the University of Barcelona, have once again shed light on the presence of Camilo José Cela as a fundamental cornerstone of Spanish literature of all time.

“My time has not yet come. At the same age as Pío Baroja was when he died, I dare to offer you a violent work of youth and hope.” With these bold, fearless words, Cela began the introduction of his book, *Boxwood*, at main auditorium in December 1999. From the universities, we have to try and safeguard the cultural legacy of all of those who have come before us, and contribute towards the dissemination of their work. It has been a true honour for the University of Barcelona and its Faculty of Philology to take part in the project “Camilo José Cela 1916-2016. The Centenary of a Nobel Prize winner.”

#### About the University of Barcelona

The University of Barcelona is the largest public university in Catalonia in terms of its number of students -some 66,000- and the number of degree courses it offers. It is the leading Spanish university in terms of scientific production, making it the main university research centre in Spain, and one of the most important in Europe, for the number of research programmes underway, and the excellence achieved in this sphere.

The University of Barcelona is the leading Spanish higher education establishment in the international rankings: it is the only university in Spain amongst the top 200 universities in the world included in the Academic Ranking of World Univer-

sities (ARWU), better known as the ‘Shanghai Ranking.’ Also, according to the QS World University Rankings 2016 by Subject, it is the only university in Spain that forms a part of the world’s 100 best universities, in 16 out of its 42 areas of knowledge.

A member of the most relevant international university excellence networks, such as the League of European Research Universities (LERU), the University of Barcelona has been chosen to lead the new knowledge and innovation community (KIC) in Spain, focusing on healthy lifestyle and active aging, known as EIT Health. The University of Barcelona has 301 consolidated research groups, and according to a report by BiGGAR Economics requested by the LERU, it has an impact of 1.4 billion euros in terms of the gross value added (GVA) of Catalonia, representing 0.72% of the total for Catalonia, and a direct impact of 21,870 jobs (data from 2014).

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#### A BIOGRAPHY OF CAMILO JOSÉ CELA.

Adolfo Sotelo Vázquez.

University of Barcelona / CJC Chair, Camilo José Cela University (Madrid).

“At twenty past nine in the evening of the 11th of May 1916, a Thursday, I came into this vale of tears in the house next to the railway crossing of Iria Flavia, in the local council of Padrón, diocese of Santiago de Compostela, province of La Coruña, on the starboard side of the Arosa Estuary, where the rivers Sar and Ulla meet.” Camilo José Cela wrote these words on his arrival into the world in the first section of the first book of his engrossing memoirs, *La Rosa* (1959), whose text I have used for the following quotations.

In a letter from Tetuan (Morocco) dated on the 8th of May 1952, the young artist’s father (“My father never felt too close to me, and that undoubtedly led to the fact that we took time to get to know each other well,”) wrote: “In 1916, on the 11th of May, a Thursday, your mother was suffering with you. She was only 20 years old. A few days earlier, I had arrived from Almería where I was posted, and where I had a monthly income of some four hundred pesetas. That is what we used for the upkeep of our home.”

As a child, fascinated by the figure of his mother -“It is indeed wonderful to be the son of a young mother,” wrote Cela, “I did not want to be anything,

not even older.” Prone to sadness and loneliness, two emotions that made him happy, he grew through adolescence and early youth repeating to himself that he must be strong and ambitious. At the age of 15, he contracted tuberculosis, and his convalescence from the illness gave him the opportunity to read the Spanish classics in Rivadeneyra, together with the fertile, suggestive writings of Ortega y Gasset.

The young Cela began his career as a writer when learning literature with Pedro Salinas, conversing with Lolita Franco, and by being attracted by the poetic impulses of Alberti, Lorca, Aleixandre and Neruda. His first piece of writing was a collection of poems with a title reminiscent of Góngora, called *Pisando la dudosa luz del día. Poemas de una adolescencia cruel* (Treading the Doubtful Light of Day. Poems from a Cruel Adolescence), written in Madrid at the start of the Civil War and published in 1945. The remaining months of the war and the first months of the post-war period were a time of great personal anxiety, marked by a series of bitter experiences.

At the end of the Civil War, Cela continued to seek a sense of direction in his life: he abandoned his Law studies, joined the National Textile Union as a clerk, met his first wife, María Rosario Conde, took part in lively debates at the Café Gijón, focused on his vocation as a poet, published his first prose in magazines sympathetic to the extreme right-wing Falange movement, and above all, prepared his first novel, while he had a relapse of his tuberculosis in the autumn of 1941.

The first steps in the forging of the novelist occurred at the same time as he frequented the Café Gijón together with Enrique Azcoaga, García Nieto and Ruiz Iriarte. In December, *La familia de Pascual Duarte* was published, a tragic, forlorn tale derived from a wide variety of influences: the picaresque style, the ‘blind men’s romances’ of the middle ages, Baroja, Valle-Inclán, and García Lorca. Cela’s *opera prima* is a wake-up call amongst Spanish narrative from the immediately post-war period. On the 12th of March 1944, he married Charo Conde. He already had three novels published by this time, and his collaborations as a journalist were becoming increasingly frequent, under the auspices of the omnipotent Juan Aparicio.

Cela was unable to obtain authorisation from the

censors to publish the first full manuscript of *La Colmena* (The Hive), which he presented on the 7th of January 1946. A few days later, on the 17th of January, his son Camilo José was born. The winter and spring of 1946 were worrying months for the writer, whose great literary and editorial project *Caminos inciertos* (Uncertain Paths) with the publisher from Barcelona, Carlos F. Maristany, had been banned. The young Cela sought out new horizons: travel books, his *apuntes carpetovetónicos* (exploring the deepest, ‘arid’ Spain), painting, and even cinema.

At dawn on the 6th of June 1946, together with the photographer Karl Wlask and Conchita Stichaner, he began his journey to the Alcarria. After a fateful editorial process, *Viaje a la Alcarria* (Journey to the Alcarria), marked the start of the series of travel books by Cela from the publishers Revista de Occidente (1948). This is an essential work of Spanish prose from the 20th century. The writer’s gaze, his notes on where he walked and what he saw, together with Wlasak’s photographs (which allowed him to recreate the journey), resulted in prose suffused with a classic simplicity, full of spontaneous wit and overflowing with tenderness and humour.

His stays in Cebreros (Ávila) alternated with his first attempts at painting, which were exhibited for the first time at the Clan Gallery in Madrid, in 1947. His friend César González Ruano publicly declared: “Cela is much more of a painter when he writes, than when he paints.” The writer, who did not believe in literary genres, invented the *apunte carpetovetónico* throughout the second half of the 1940s, which came about as a result of his unique perception of literature. From a radical objectivity, Cela offers a portrait of the brutality, primitiveness and barbarity of the sad, vulgar, daily life of Spanish villages. Pain and satire, comprehension and irony are all combined in *El gallego y su cuadrilla y otros apuntes carpetovetónicos* (The Galician and his Gang, and other *apuntes carpetovetónicos*, 1949), whose fauna served as a rich vein of inspiration for all of Cela’s work.

While he was preparing the delivery of his original manuscript of *La Colmena* to the publisher Emecé Editores in Buenos Aires, Cela’s ambition as an actor was realised: on the 12th of January 1950, the film *El sótano* (The Basement) by Jaime de Mayora was released at the *Coliseum* cinema in

Madrid, having been in production since 1948. Cela also appeared as an actor in the films *Facultad de Letras* (Faculty of Literature, 1950) by J.M. Elorrieta and *Manicomio* (Madhouse, 1953) by Fernán Gómez. As a painter, he presented an exhibition at the Lino Pérez bookshop in A Coruña, at the end of the year.

*La colmena* was finally published in Buenos Aires in 1951. With more than 300 characters dotting its pages, the novel offers a cross-section of life in Madrid in the early stages of the post-war period. In 1942, Madrid was a seething mass of lives and individuals attempting to survive in a time of extreme poverty. The novel offers a sweeping view of these grey existences, a perspective that explores the depths of the collective conscience, a chronicle in which the tireless pulse of memory can be felt covertly. It is his great masterpiece, and its reception by the critics immediately valued the masterful nature of his novel.

His travels and his creative writing continued without cease. The publishing houses from Barcelona Destino and Noguer became the driving force behind his books. Noguer published *Del Miño al Bidasoa. Notas de un vagabundaje* (From the Miño to the Bidasoa. Notes on a Vagrancy, 1952), which had taken shape in the summer of 1948 as a commission from the newspaper of the “vertical syndicate”, *Pueblo*. During a journey in the autumn to Latin America, he met Curzio Malaparte, Alberto Moravia and Ilia Ehrenburg. On the 31st of December he was expelled from the Press Association of Madrid for “lack of professionalism”. It is worth remembering that his press articles written throughout the 1940s were suffused with seminal signs of his creative work.

In 1953, Cela published *Mrs. Caldwell habla con su hijo* (Mrs Caldwell talks to her son), a lyrical novel that had been taking shape since 1947, and marked his reunion with the avant-garde. In the weekly magazine *Destino*, he began to publish the first instalments of his memoirs. In June -based on the strategies of the Institute of Hispanic Culture- he once again travelled to Latin America. In Venezuela, with the assistance of Amelia Góngora, he was commissioned to write a novel on a Venezuelan theme. The dictatorship of Pérez Jiménez paid him three million pesetas, in two instalments.

To fulfil this commission from Venezuela, Cela

decided to reconnoitre the island of Mallorca in February 1954. He was happy with what he saw, and during the spring and summer, in Palma and in Port de Pollença, he wrote *La catira* (The Blonde), which he delivered to José Pardo, the editor of Noguer, in October. During the autumn, he gave conferences at five British universities, at the same time as seeking out the footprints of his ancestors, the Trulock.

*La catira*, with a glossary of Venezuelan Spanish, was published in March 1955. Cela once again travelled to Latin America, while the Venezuelan press rejected the novel, showering it with negative criticism. However, the Spanish critics, led by Antonio Vilanova and José M. Castellet, applauded the book. At the start of April 1956, the novel received the Critics’ Award. In July he returned to Mallorca, and in October the writer and Charo decided to move to the island, to a chalet in Calle Bosque 1 (now Camilo José Cela Street). “I was able to focus a great deal in Mallorca,” he would say, years later.

In April 1956, *Papeles de Son Armadans* first saw the light of day, “an independent, intellectual journal,” which throughout its 23 years of existence was an example of tolerance and plurality in the world of literature and the arts, overcoming the useless horror of the Civil War. The project of *Papeles* had important ramifications, such as the “Editions”, which published books of an irregular editorial quality. Cela, who was constantly vigilant of his journal, received a piece of bad news at the end of October: the death of his maestro, Pío Baroja. He attended his funeral in Madrid on the 31st of October.

On the 21st of February 1957, Cela was chosen to be an academic of the Royal Spanish Academy. His candidature had been presented by Vicente Aleixandre, Joaquín Calvo Sotelo and Gregorio Marañón. On Sunday the 26th of May, he read his admission speech, titled *La obra literaria del pintor Solana* (The Literary Work of the Painter Solana), which was responded by Marañón. Cela had reached the pinnacle of his career, and his multifaceted personality had now become fully embodied. This can be seen in the compilation of two books of his press articles from the 1940s and 1950s.

During 1958, Cela worked feverishly on extending his horizons, at the same time as resuming the



series of his memoirs published in the weekly magazine *Destino*. In the middle of the summer he travelled to Cannes. Picasso welcomed him at his home, “*La Californie*”, on the first of August. It was a fruitful encounter: immediately, volume two of *Papeles* (1959) was dedicated to the painter. It would culminate with the exceptional publication of *Gavilla de fábulas sin amor* (Sheaf of Fables Without Love) from 1962, commissioned by the publisher Ediciones de Papeles and illustrated by Picasso.

The writer continued to expand his sphere of activity. In February 1959, he presented the “European Workshops”, which began on the 2nd of May. As speakers, Cela brought together Menéndez Pidal, López Ibor, Lafuente Ferrari, Laín Entralgo, Pemán, Marías and Alomar. From the 18th to the 25th of May, they held the “Poetic Conversations,” and from the 26th to the 28th, the “International Colloquium on the Novel,” both of which were held in the Hotel Formentor. The list of poets and novelists present was exceptional. In July, Cela took part in the European Colloquium of Lourmarin. On the 5th of December, his father was buried.

In May 1960, *Papeles de Son Armadans* celebrated its first fifty months of life. Its pages had hosted work by Alberti, Aleixandre, Cernuda, Guillén, Prados, Gerardo Diego, Dámaso Alonso, amongst many others. Caballero Bonald was the efficient secretary of the magazine. Cela emphasized its social role, signing letters against censorship and in favour of the freedom of the press, and the regulation of labour conflicts. In 1962, *Destino* published the first volume of his Complete Works; it contained the first three novels of who was by then the most important novelist of the post-war period.

The hundredth edition of *Papeles* was published in 1964. Cela’s Complete Works continued at a brisk pace: in 1968, the sixth volume was published, at the same time as the first volume of the *Diccionario Secreto* (Secret Dictionary). At the end of 1964, together with his brothers Juan Carlos and Jorge, he set up the publishing house Ediciones Alfaguara. He continued to travel: to the USA in April 1964, and again in March 1966; to Havana in February 1965, where he shared round table discussions with Carlos Barral and Vargas Llosa; and to Buenos Aires in the summer of 1968. In the

summer of 1964, Cela moved into his new home in Mallorca.

In the process of writing *San Camilo, 1936* (Saint Camillus, 1936, published in 1959) Cela shut himself away in his study in the house of La Bonanova, surrounded by extensive documentation that included collections from the most important newspapers in 1936. The atmosphere of the novel is a result of a historical perspective, but the narrative rhythm is driven by a narrator who uses the third person, and an unbridled self-reflexive monologue (influenced by Faulkner), with clearly autobiographical signs. Memory had taken control of fiction, and in Cela’s own words, “the memory is something painful and bitter.”

At New York’s Carnegie Hall, on the 17th of April 1970, Cela presented *María Sabina* with a score by Leonardo Balada. Weeks later, it was presented in Madrid, and published by Alfaguara. At the Sorbonne in Paris, on the 9th of February 1971, the prestigious university organised an event paying homage to Cela, chaired by Marcel Bataillon. At the Ateneo in Madrid, on the 9th of May 1972, the writer recollected that, “these ceilings were once Liberal and intellectual, and they aspire to be so once again.”

Cela put more emphasis on the radical side of his novels: he wrote *Oficio de tinieblas 5* (*Tenebrae 5*), “between All Souls’ Day of 1971 and Easter of 1973”, immersed in the dense blackness of the supporting framework he built, then draping it in shadows, conducive to the “purgative of the heart” his story had to be. A heterodox novel, an astonishing monologue, a stifling litany, pitiless and nihilistic: the sombre splendour of words, according to Gonzalo Sobejano. At the same time, keenly aware of Spain’s historical situation, Cela put together a collection of essays titled *A vueltas con España* (Going on about Spain, 1973), with a prologue by Ridruejo.

Cela’s mother died on the 18th of February 1975, at a time when Spain was experiencing a decisive historical moment. The writer had renounced the post of chairman of the Ateneo in Madrid, based on a political stance that affirmed the polyphonic nature of Spain. One day after the death of Franco, he confirmed his support for a democratic Spain in the article “A Greeting from the Optimist”, published in *Informaciones*. Between 1977 and

1979, Cela was a Senator, appointed by royal command. His endeavours were continuous, and he received constant recognition. Ricardo Franco made Cela's first book into a film in 1975; in 1979, *Papeles* was published for the last time, a journal that had represented so much for the writer and for Spanish culture.

However, Cela continued to be very active in his collaborations with the press, during this stage with the newspaper ABC. In October of 1981 he travelled to the USA, where he gave a series of conferences at different universities, from New York to California. On the 18th of April 1982 he was named as a "favourite son" of the town of Padrón. A few months later, on the 11th of October, the film of *La Colmena*, directed by Mario Camus, was released. In it, Cela plays the role of Matías Martí, the inventor of words. In the same year, volumes fourteen and fifteen of his Complete Works were published, containing the first parts of the *Enciclopedia del Erotismo* (Encyclopaedia of Eroticism).

At the start of August 1983, Cela suffered an important loss: the house in Iria Flavia where he had been born was destroyed by fire. On the 31st of March, the writer informed the newspaper *El País* that he was putting the final touches to *Mazurca para dos muertos*. "The tough novel of the mountain" set during the Civil War is a masterpiece that delves into the personal history of Galicia's interior, interweaving Galician and Castilian Spanish in its language, and combining lyrical overstatement with the grotesque Baroque in its aesthetics. The novel was awarded the National Prize for Literature in the following year.

In 1984, Cela started work on creating the Camilo José Cela Foundation, with its base in Iria Flavia. He wrote regularly for *El País*. He took part in the First Conference on the Folklore of Historic Communities and Nationalities, held in Santiago de Compostela in January 1985, where he met Marina Castaño. In the same year, he once again travelled to Alcarria. In 1986 he received the Conde de Godó Award for journalism, and the Cross of St. George from the regional government of Catalonia. In 1987 he received the Prince of Asturias Award, and travelled to Arizona to find material to help conclude the novel *Cristo versus Arizona* (Christ versus Arizona) that was published in 1988.

In 1989, Cela underwent a delicate surgical opera-

tion, from which he recovered perfectly. In the spring, now in Guadalajara, he began his collaboration with *El Independiente*. On the 18th of October, at midday, Cela discovered he had won the Nobel Prize, which he was awarded on Sunday the 10th of December in Stockholm. Cela gave a speech titled *Elogio de la fábula* (An eulogy of the fable), summarising all of the aesthetics and ethics of his lengthy adventure as a creator.

Cela worked incessantly at this time, against a constant backdrop of homages and celebrations. He continued to publish articles in the press, and apart from winning prizes (the Mariano de Cavia award), he presented the *Dodecalogo de los deberes del periodista* (Dodecalogue of the journalist's duties), on the 29th of September 1992. On the 11th of May 1991, the King and Queen of Spain inaugurated the Camilo José Cela Foundation, a key institution in preserving his legacy, and the *alma mater* of the recent exhibitions held at the National Library of Spain in Madrid, and the City of Culture in Santiago de Compostela. In 1993 he published the second volume of his memoirs, *Memorias, entendimientos y voluntades* (Memories, Understandings and Desires). On the 10th of March 1991, Cela married Marina Castaño.

Cela had little leisure time. From the end of 1993, he wrote a weekly column in the newspaper ABC titled "The Colour of Tomorrow." He had continuous arguments with younger writers, much to his distaste. On the 15th of October he received the Planeta Award for his novel *La cruz de San Andrés* (The Cross of Saint Andrew), set in A Coruña, and narrated by Matilde Verdú, a pseudonym that Cela had used in 1948 for the biography of Saint John of the Cross. The novel was not particularly well received by critics.

Although the seas of the world of culture are tempestuous, Cela knew how to navigate them well. In the spring of 1995 the first edition of *El Extramundi y los Papeles de Iria Flavia* (The Extramundi and the Papers of Iria Flavia) was published, a journal that was directed by Cela and published by his Foundation. In December of the same year, he was awarded the Cervantes Prize. In 1996, when he was eighty years old, the King awarded him the title of Marquis of Iria Flavia (with a shield whose motto reads "He who resists, wins"). At the same time, his *Poesía Completa* (Complete Poetry) was published, with an exce-



llent prologue by José Ángel Valente. On the 29th of June 1998, Cela celebrated his church wedding with Marina.

With such a lengthy career, Cela sought to occupy his time at university: on the 15th of October 1999 he received a homage from the chancellors of the universities who had made him an honorary doctor, and one day later, together with Felipe Segovia, he laid the first stone of the new Camilo José Cela University. Since 1983, Cela had been putting together his novel from the “Coast of Death”: *Madera de boj* (Boxwood, 1999): a litany that weaves several strands together, dealing with the obsession of putting down roots in the land of one’s forefathers, and conserving the memory. This would be his last novel.

On the request of the regional government of Madrid, to celebrate the centenary of 1898, Cela was commissioned to write a theatrical text, *Homenaje al Bosco II* (Homage to Hieronymus Bosch II), which was never performed. Nevertheless, it was published by the company Seix Barral at the dawn of the twenty-first century. This was a moment of recapitulations: In 2001, his first volume of memoirs, *La Rosa*, was completed with a bundle of forgotten press articles; and on the 14th of November in the same year, the National Library of Spain paid homage to him to commemorate the fiftieth anniversary of the publication of *La Colmena*. By then, Cela was too ill to attend the event.

The writer had mentioned in his Nobel Prize speech the wall clock of his maestro, Pío Baroja, which had a luminous sphere with a chilling motto, referring to the passage of time: “All of the hours injure; the final hour kills.” Cela died in the early morning of the 17th of January. On the 18th, after a *corpore insepulto* mass at the Collegiate Church of Santa María in Iria Flavia, Camilo José Cela was buried in the cemetery of Adina, beneath an ancient olive tree. The writer had finally returned to Galicia.

In 1973, during the presentation of his disconcerting poetic novel *Oficio de tinieblas 5* (Tenebrae 5), which pushed back the final frontiers of formal experimentation, Camilo José Cela stated:

“I offer you the death certificate of my mastery, from which I hereby abdicate. I refuse to become a caricature of myself, and also to become my own death mask. I had everything and I renounce everything; I wish to continue growing, and in order to do so, I refuse to build.”

Cela made references to similar ideas, especially that “literature is nothing more than a constant fight against literature,” in his speech during the series of conferences on the modern Spanish novel held at the Juan March Foundation in Madrid, in June 1975.

All of these statements by the writer, and many more we could refer to besides, justly define one of the most decisive features of his personality: his character as an experimental novelist, in a constant process of renovation, as recognised by the most accredited specialists.

The fact that Cela abandoned any type of *a priori* in writing his novels, as part of a constant quest for new formulas, led to him being labelled -by other less insightful critics- as being an excellent writer of prose, but a mediocre novelist, as nearly all of his works sacrificed fundamental elements of narrative, such as the structure, action, or development of the characters, in favour of using crude humour, archetypes, and delicacies of the style.

If we were to actually admit that Cela is *not* a novelist, we would nevertheless feel a certain sense of uneasiness about the obvious fact that he was at the forefront of the four most decisive moments of our novel writing in the post-war period, breaking away from stereotypes and forging new paths that others would then follow. Moreover, Cela was also firmly in contact with the earlier narrative tradition -always discontinuous, and seriously damaged by the rift caused by the Civil War and exile- bringing it up to date through the perspective of the attempts to renew the genre that had taken place in Europe and America since the beginning of the twentieth century.

These four moments were the resumption of Spanish novel writing after the Civil War, a miles-

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A MEMOIR OF CAMILO JOSÉ CELA IN  
HONOUR OF HIS CENTENARY.

Darío Villanueva Prieto.

Director of the Spanish Royal Academy.

tone that was achieved in 1942 by *La familia de Pascual Duarte* (The Family of Pascual Duarte); forays into the realism of social protest, whose driving force and model was *La colmena* (The Hive, 1951); the overcoming of the most undesirable excesses of this tendency, especially the crudeness of its premises and its poor form and style, which Cela endorsed in 1969 with *Vísperas, festividad y octava de San Camilo del año 1936 en Madrid* (Vespers, Festivity and Octave of Saint Camillus in 1936 in Madrid); and finally, the wave of post-modernity that not only took shape in Cela's final novel, *Madera de boj* (Boxwood), but also in *Cristo versus Arizona* (Christ versus Arizona).

In the summer of 2005, the literary journal *Leer* published a questionnaire by the company Sigma Dos, with the purpose of identifying the most important Spanish novels of the twentieth century, according to a series of criteria. The sample consisted of 201 interviews carried out by telephone or in person with professors of literature, critics, writers and intellectuals, and its results are highly significant in terms of endorsing the position of Camilo José Cela in the field of contemporary narrative.

Faced with the first, most essential question, referring to the three best Spanish novels of the twentieth century, the interviewees chose *La colmena* (The Hive) as the first, followed by *Tiempo de silencio* (Time of Silence) by Luis Martín Santos, and in third place, *La familia de Pascual Duarte* (The Family of Pascual Duarte). When asked which works would appeal the most in the future, and would still be read in the coming centuries, the two novels by Cela mentioned above came in first and second place, while *Mazurka para dos muertos* (Mazurka for Two Dead Men) came in twentieth place.

*Oficio de tinieblas 5* (Tenebrae 5) was considered as the sixteenth most innovative novel, with *Madera de boj* (Boxwood) came in twenty-second place in the same ranking. It goes without saying that *La colmena* and *La familia de Pascual Duarte* always appear amongst the top choices in the six different classifications included in the questionnaire by Sigma Dos for *Leer*.

I think that it is especially significant that the five books by Camilo José Cela that were chosen on that occasion include his first novel, written in

1942, *La familia de Pascual Duarte*, and the last novel he published, in 1999, just three years before his death: *Madera de boj*.

In this case it is important to bear in mind something that confirms the overall perspective Cela had of his entire body of work, and which he already seems to have achieved at the very start of his literary career. In 1947, during a visit to his birthplace in Galicia, Cela said the following in an interview with the newspaper from Santiago de Compostela, *La Noche*: "I am thinking of writing a trilogy of Galician novels: the heroic novel of the sea, the epicurean novel of the valley, and the arduous novel of the mountain. The place I have chosen for the second is the Ullán, and naturally its heart, Iria Flavia."

This latter book -which was not a novel as such- had already been written since 1959: it was *La Rose*, the first volume of Cela's memoirs. The "arduous novel of the mountain" would have to wait thirty-six years, from the moment of the interview in Compostela in 1947, until 1983, when *Mazurka para dos muertos* was published. And the first of these promised works, the novel about Finisterre -another of Cela's preferred Galician scenarios- already had a title, and at least its first page completed, by the time the writer obtained the Nobel Prize for Literature in 1989. *Madera de boj* would not be published for another ten years, as its author's final novel, thereby fulfilling his early narrative pledge to Galicia, which was finally completed with another book, *La cruz de San Andrés* (The Cross of Saint Andrew, 1994), this time set in an urban environment, as the action takes place in the city of A Coruña, which is also represented here, in Cela's particular way, as a beehive, within which he weaves a tale of fanaticism, sex and death, narrated in fragments.

This fragmentary style, which has so much to do with the lyrical footprints that can be seen in all of Cela's novels, is also used for the text of *Madera de boj*, and is nothing more than a radicalised version of the sequential narrative procedure that appeared in *La Colmena*, repeated with greater intensity in *San Camilo 1936*, and culminated in the "monads" of *Oficio de tinieblas 5*, one of the author's fundamental works.

With great acumen, Gonzalo Soberano has identified the urge to renew found in Cela the novelist

with three models: the confession, the chronicle, and the litany. The latter model can be applied equally to *Cristo versus Arizona* (1988), *El asesinato del perdedor* (The Murder of the Loser, 1994) and *La cruz de San Andrés* as well as to *Madera de boj* (1999), Cela's thirteenth novel. However, within this there is a syncretism of forms and topics that comprise the complex novelistic system of Camilo José Cela, making it the crowning moment of an accomplished career that had begun in 1942 with *La familia de Pascual Duarte*.

Here, as he had already promised in 1947, Cela presented his "heroic novel of the sea," as his litany in *Madera de boj* is that of the relentless succession of shipwrecks that delimit the myth and tragedy of the so-called "Coast of Death," around a Finisterre that for him is: "the final smile of the chaos of man as he leans out towards infinity".

However, the "micro-stories" contained in *Madera de boj*, the hundreds of true events that are remembered in the book, are narrated from land, by a writer who has been a wanderer along the highways and byways of Spain, for whom: "the sea does not forgive, nor the land: they are two creatures of carnage, two bloody beasts." Galicia is a land of legends, like Ireland, Cornwall, and Brittany, which acts like a magnet: by land, it attracts pilgrims along the Way of St. James, and by sea, the sailors who are shipwrecked on its coast. In *Madera de boj*, where Cela writes that, "the sound of the sea comes and goes like the beating of the heart, or the ticking of a watch," the liturgical emphasis of the litany perfectly empathises with the subject matter, the expressive intentionality, and the rhythmic and lyrical reiteration of a text that has been definitively consecrated as the culmination of the novels of Camilo José Cela.

Thanks to all of this, Cela was able to achieve one of his lifelong ambitions: identifying the novel, without it renouncing its absolutely free essence, with the poem. In 1963, he declared: "A page is written in verse or in prose, and poetry may be hidden within it, or not [...] Prose is a purely formal concept, as is verse; poetry, however, is an endeavour of the spirit, essentially inapprehensible, and as far as we can so far see, indefinable. Etymologically, poetry means creation (and poet means creator). Prose and verse, however, have an origin that is purely adjective, administrative, and

procedural." The entire narrative career of Camilo José Cela, from *La familia de Pascual Duarte* to *La cruz de San Andrés*, and in particular *La colmena*, *Mazurca para dos muertos* and *Madera de boj*, follow the course of the lyrical novel, a *desideratum* achieved through the fragmentation of the chapter and its conversion into poetry, the purification of prose, the subjectivity of the modalising structure (the narrative voice and vision), and a special tension in the anecdotes, situations, and characters. For this reason, Cela represents a progression of the work of Azorín, Gabriel Miró, Ramón Pérez de Ayala and Benjamín Jarnés, amongst other lyrical novelists who may have served as an example to him.

In another order of things, there are pages written by Cela that can provide a significant insight into outlining the progress of his life and career. These are contained in the short essay titled *Sobre la soledad del escritor* (On the Loneliness of the Writer), published in his journal *Papeles de Son Armadans* in 1956, in which he refers to the fundamental milestones in the development and accomplishment of a literary career that is easy to immediately recognise as his own. Cela goes on to state that writers germinate during childhood and infancy, requiring the city in order to become fully initiated, while always nurturing their raw material in the villages, as this is where life can be found laid bare, without limit, and without rules. They then refine and contrast their values beyond the frontiers of their country, and even those of their language, but are only able to taste them if they have the insight to break away from the natural environment of the fame they have achieved, and, like a provincial writer, find in solitude the peace of spirit and working atmosphere that allows them to remain true to their calling.

These four or five moments that Cela indicates on the writer's path clearly correspond to specific locations in his own case, as he was an artist who was singularly incarnated in a precise location -Spain- where he not only found a language for his project, but also the characters, topics, aesthetics, and ideology that served to configure it. This moment of germination occurred in Cela's place of birth, Galicia, and then in Madrid during the years of the Republic, as he himself described in the two volumes of his memoirs: *La rosa* (The Rose, 1959) and *Memorias, entendimientos y voluntades* (Memoirs, Understandings and Desires, 1993). His



success in the Madrid came about after the end of the Civil War, in the 1940s. The return to his roots coincided from that moment on with the facet of Cela as a traveller who explored nearly all the country, although with a special focus on what he liked to call “the arid Spain.” His discovery of new horizons first led him to Latin America, but soon to the rest of Europe and the USA. And finally, there was the protracted retirement of the now renowned writer in Palma de Mallorca, between 1954 and the year in which he won the Noble Prize for Literature, 1989. Afterwards, Cela returned to the Guadalajara of his *Viaje a la Alcarria* and to the Galician village where he was born, and where, in the spring of 1991, King Juan Carlos and Queen Sofía inaugurated the headquarters of the foundation that was named after him, and which had been created in 1986.

In one of his pithiest prologues, written *ex profeso* for the third volume of his *Obra completa* (Complete Works), and which is titled *Relativa teoría del carpetovetónismo* (Relative Theory of Carpetovetónismo), the writer offers the following definition of this literary style that was definitively coined by him: “The *apunte carpetovetónico* may be something like a bittersweet sketch, somewhere between a caricature and an etching, narrated, drawn or painted, of a character or aspect of life that are unique to a specific world: what the geographers call, almost poetically, the arid Spain.” This was the backdrop he chose both for his first travel books, and for *La familia de Pascual Duarte* and *Nuevas andanzas y desventuras de Lazarillo de Tormes*. In this sense, and as Cela himself reveals later on in the same prologue, “*carpetovetónismo* as an aesthetic or literary (and even human) attitude comes from long ago, and will continue long after”. It has unmistakable precedents, which the writer—who spontaneously acknowledges the aspects to which he indebtedly accepts, and which became the most characteristic feature of his style, “the alkaloid,” in his own words, “of everything, or nearly everything, which I have been able to write.”

And so there can be no doubt that the seed of Cela’s *carpetovetónismo* can already be found in his first novel from Extremadura, *La familia de Pascual Duarte*, without it necessarily lacking a tremendous cruelty, and paradoxical tenderness. What is missing is an aspect that would finally characterise his short stories: humour. As we have

already seen, the first work by Camilo José Cela is above all a tragic novel, configured, according to Adolfo Sotelo, “as an autobiography that was written from the summit of the fatality that has fiercely stalked the life of this *carpetovetónico* peasant from Extremadura,” its protagonist.

Ultimately, this vision that Cela converted into a literary genre with his stories “somewhere between forlorn and humorous”, which he referred to as *apuntes carpetovetónicos*, represents a quest for authenticity. Cela, who once promised to elaborate the theory that a healthy man does not have ideas, in order to discover the most essential aspect of people and situate it at the heart of his literature, does away with all of the cultural or social frills and disguises that may conceal it, and having trimmed them away, discovers the eschatological, the cruel, the mean, and the elemental, but also the surprising and inexhaustible vein of starkly human values, of tenderness, generosity, and gallantry.

The origin of this attitude, which from the moment of writing *La familia de Pascual Duarte* acquired a unique and unrepeatable aesthetic in his work, lies in the “perspectivism” of Ortega y Gasset, which the young Cela, recovering from typhus, read from cover to cover, together with a full collection of classic Spanish literature, with special attention on the picaresque novels of the sixteenth and seventeenth centuries. The philosopher had written something in the opening pages of *El espectador* (The Spectator) that the future Nobel Prize winner would always bear in mind: “Situated in El Escorial, of course the world has a *carpetovetónico* appearance to me.” But Cela was not a thinker, but above all else, from his youth before the Civil War, an artist of words, a poet. And so, this unveiling of the human essence coincides, in his quest to ignore the superfluous, with the search for the purity of the verbal instrument he always pursues, and invariably achieves, since, precisely, *La familia de Pascual Duarte*, the story told by an “innocent” criminal, using only the indispensable words, the most plausible and convincing, and also the most poignant.

This is why it has been said that Camilo José Cela was a lyricist disguised as a humourist. For the poet, there are few possible topics, which are constantly repeated. And when Cela was asked about the technique of the humourist, he replied,

“Scepticism, always. And cruelty and charity, with every other key.” A technique that can be found in this paragraph from the dedication to his book from 1962, *Tobogán de hambrientos* (Toboggan of the Starving): “Blessed are the meek, the awkward, those who cry like babies, the misunderstood, the miserable, the village idiots, the cowards, the captives: the Gospel According to Saint Matthew consoles them all.”

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#### OTHER LITERARY GENRES IN CAMILO JOSÉ CELA.

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The best-known Cela, is Cela the novelist. However, his love of telling stories can be seen in his other genres. He wrote with the liberty of not accepting the classic rules, as he never accepted canons or barriers between them: he always defended *Tobogán de hambrientos* (Toboggan of the Starving) as a novel, and said that this could also be applied to *Viaje a la Alcarria* (Journey to Alcarria). With these statements in mind, here we will discuss his *apuntes carpetovetónicos* (or short narratives that explored the spirit of traditional, arid, inland Spain), his memoirs, his travel books, and his plays. Underlying my words we will often hear his opinions, which he expressed in the prologues to each of his publications, and over the years, in his *Obra Completa* (Complete Works).

In defining this *apunte carpetovetónico*, he affirmed that somewhere between a caricature and an etching, this was a sketch of a specific facet of the deep, arid Spain, so typical of the more macabre facets of Spanish literature. He went on to state that this idea of the traditional inland Spaniard formed an undercurrent in all of his writings, whose deforming, squalid vision was not limited -despite the fact that he himself said it- to the centre of Spain, as in other places, even in the dark underbelly of the cities, the expressionist view also leaves its mark.

The protagonists of these narratives, identifiable with the sketches, smears and *esperpento* that mark the work of Valle-Inclán, are both tragic and

grotesque. A narrator -a heteronym of the author: “the chronicler”, “the writer”, “oneself”- sometimes impassively, sometimes with humour or compassion, until arriving at Cela’s intrinsic lyricism, explores different topics using different compositional methods and narrative voices (although with a predominance of the third person) to present the cruelty, blood, violence, revulsion or horror, but also the stupidity, crudeness, ignorance and inability to overcome these circumstances, of characters who are blighted, caricature-like, sunk in misery, puppets without even the most basic notion of law and honesty, whose elemental nature means they cannot be held responsible for their actions. Curiously, even against this backdrop we often find moments of hilarity, a result of the extraordinary exaggeration he uses. Readers are also attracted by the renewal of the tenets of the age-old literary school of didactics and morals, due to the tragic angst he uses, through chastisement and horror, to show the consequences of the ignorance of these brutalised creatures.

Cela considered his first *apunte carpetovetónico* to be *La Navidad de los golfos* (The Rakes’ Christmas), a tale included in *Mesa revuelta* (Jumbled Table, 1945). He published many more, including them in anthologies on numerous occasions, such as *El Gallego y su cuadrilla* (The Galician and his Gang, 1953, but written at an earlier date), whose longest section, *El gran pañuelo del mundo* (The Great Scarf of the World), contains thirty-three references to characters such as simpletons, workers and their trades, lovers of bullfighting, teachers and inventors, *Historias de España* (Tales of Spain, 1957), *Los viejos amigos. Primera serie* (The Old Friends. First Series, 1960) and *Los viejos amigos. Segunda serie* (The Old Friends. Second Series, 1961), and so on, practically until the end.

Cela himself associated his notes on typically Spanish characters with the mediaeval *Coplas de la panadera*, with Quevedo, Castela, Josep Pla or Eugenio Noel, and amongst others, with the painter Gutiérrez Solana, once again showing that barriers are impossible, even between the arts. Amongst all of those mentioned, deformity is the origin of the complaint, and the urge to improve. Cela’s storyteller may seem more neutral in comparison to the resources used by some of the artists mentioned above, but his mistrust in mankind is possibly much more acute. In his *apuntes carpeto-*



*vetónicos*, amongst the irony, mockery, violence, and false impassiveness towards the boisterous, quarrelsome world that lies before him, Cela's narrator casts a weary gaze of infinite compassion, without any contempt for those weaker than him.

Cela had the idea of writing his memoirs at an early stage. This genre had not been especially popular in Spain until that time, as he himself affirmed. With the lengthy title *La cucaña. Memorias de Camilo José Cela. Tranco primero. Infancia dorada. Pubertad siniestra. Primera juventud. Libro primero. La rosa*, the book we now know as *La rosa* (The Rose) was published in 1959, although it had already appeared in instalments by the time the author was thirty-four years old. The final, extended edition dates from 2001. Cela had indicated that his memoirs would consist of three parts, but the project was never completed.

The title *La rosa* metaphorically evokes all of the beauty, fragility and brevity of innocence. The places where the events take place, the homes of his maternal and paternal grandparents, are in Iria Flavia and the city of Tui. This was his first extensive, complete work to be set in Galicia. It covers the period from his birth in 1916 until 1923, although it reaches back in time, to his ancestors, and forwards, to the writer in the present day. The narrative is written in the first person -a highly subjective "I"- except in the central chapter, titled "*Intermedio en el que se habla de las reacciones defensivas del niño, del adolescente y del joven C.J.C.*" (Interval discussing the defensive reactions of the child, the adolescent, and the young C.J.C.), in which the grammatical person used varies, and the time and place change when he refers to some of his experiences in Madrid. Brilliant dialogues alternate with narrative, descriptions and digressions, filtering the child's yearning to learn; they also transmit youthful innocence, and the efforts made by adults to adapt to his ability to understand. This innocent child becomes fictional, recreated by the imagination of the adult, and this is the spirit of *La rosa*, a cross between a memoir and a novel.

The young Cela gets involved in mischief and adventures in a rural setting in which, as he gradually receives a first-class education, he develops a character that is as selfish, despotic and whimsical as it is prone to tenderness, sadness and loneliness, the constant features of his tempe-

rament. From these years we see the first glimmers of the different masks he would create, his desire to be unique, and his constant struggle against adversity and death, a struggle he would reaffirm to the very end of his life.

*La rosa* stands out for its lyrical tone. Set against the backdrop of a series of memories dulled by the passing of the years, and partly invented, it is written in transparent, melodic prose. The whole book reveals his dedication as a son to Camila Trulock. The poem, written in exquisitely beautiful prose, transmits the immeasurable love a mother is sometimes capable of arousing.

*Memorias, entendimientos y voluntades* (Memoirs, Understandings and Desires, 1993) also first appeared as instalments in the press. It is the second and final book of Cela's memoirs, recreating the author's life from 1925, when his whole family moved to Madrid, until the publication of *La familia de Pascual Duarte* (The Family of Pascual Duarte), in 1942. It is very different from *La rosa*, with a gap of forty-three years between its first instalments, in which Cela has evolved his concept of memorialism. The verifiable personal experiences contained in the story, with a more sequential chronology, cannot conceal its literary nature. The memories are less distant, and the delicate world of infancy is left behind in the first chapters. However, the past and the present are alternated, and as can be seen from an early stage in many of his narratives, Cela's character refers to time and memory, which are to blame for the jumbled, muddled state of affairs.

The Madrid in which the Cela family arrived was still a town at heart, with street criers, hawkers, and children playing in the streets. The rebellious Camilo José Cela had been expelled from two schools in Vigo: the same occurred in Madrid, although he studied four years of baccalaureate with the Marist Brothers, finally being taught at home by the priest and tutor, Don Nazario. The writer admitted his disaffection with studying, and an anti-clerical attitude that dwindled over the years.

Political events such as the downfall of the dictatorship and the proclamation of the Republic were combined with his personal development: studying at his father's academy, tuberculosis, the distinguished professors of the Faculty of Philoso-

phy and Literature, the books he read, his first publications, and the outbreak of the Civil War, which he always considered as a historical folly, with victims and executioners on both sides. Although he served for the Nationalists, here he does not show any leanings towards either side: the war is repeatedly interpreted as the result of a collective madness.

Cela was declared unfit for service in the war due to his lung disease, but he was able to enlist. He gives details of battles, and anecdotes about frequently picturesque characters, but he also refers to his wounds, illness, and convalescence in A Coruña, or at the Sanatorium of Hoyo de Manzanares, the Faculty of Law, and finally the National Textile Union, where he was able to find modest employment. The last two chapters cover the period from 1940 to 1942, the year in which *La familia de Pascual Duarte* was published, and his talent was widely recognised.

*Memorias, entendimientos y voluntades* is an attractive, captivating book. Despite narrating the horrors of war, its tone is still calm, although it contains a number of beautiful lyrical passages. Cela omits any references to brutal, bloody reality, something quite unusual if we consider the rest of his work. It overflows with humour, irony and vitality, constantly inviting readers to enjoy different tales. It is written as a kind of collage, in the same way as Cela did in *San Camilo* (Saint Camillus) and again in *Madera de boj* (Boxwood), inserting advertisements, historical, cultural and social events, and even news from the world of football. However, the focal point of the book is still the war, whose insane stupidity he never doubted.

In the case of the age-old genre of travel writing, Cela based his work on the ideas of Unamuno and Azorín, without overlooking the novels about wanderers by his greatly admired Baroja, and some ideas from Ortega y Gasset. However, he made major transformations to a genre that was initially closer to the article and the essay, and which now more closely resembled a novel.

In the case of *Viaje a la Alcarria* (1948), Cela travelled to the places he mentions from between the 6th and the 15th of June 1946 together with the photographer Karl Wlasak -whose work he always praised- reworked the notes he had taken in that same month, and drafted the book at the end of

December 1947. In the fourth edition, he included in its respective chapters the traditional-style poems from the *Cancionero de la Alcarria* (Anthology of the Alcarria), which he had published separately in 1948. The fusion of genres can be seen especially in this text, considered amongst other things as a historical document, or by the author himself, as “a geography,” or something that could well be a novel. Indeed, the itinerant character, the way of referring to him in the third person, “the traveller”, very close to the experiences of an “I”, and the deeply literal style of the tale, make *Viaje a la Alcarria* a fictional book. It uses the now-ness of the present, producing a synchronicity between the written and the experienced, so that the reader seems to observe and feel everything at the same time as the traveller. Also, although it is full of dynamic elements, such as the brevity of the stories, short sentences, nimble dialogues, or characters who are only described in the briefest of ways, the book offers the reader a sense of timelessness, of peace and calm, similar to the landscapes in which these characters move. Cela creates a *tempo lento* (slow movement) using rhetorical resources that are added to the timeless present, with reiterations, enumerations, repetitions, or the use of adjectives. Impressionist descriptive techniques, highly artistic and sensory in nature, alternate with the distorting Expressionist ones that are applied to the characters and situations of this gloomy, post-war Spain.

The book, featuring Cela’s typically original creation of surprising names, surnames and nicknames (“Estanislao de Kostka Rodríguez y Rodríguez, alias *the Shit*”), allows us to discover villages, squares, towns, animals, and characters who are humble, ignorant, or disabled: the travellers gaze fills with pity when faced with the most fragile of them, as is always the case with the writer from Padrón when he refers to those who suffer because of their helplessness, or because of the humiliating treatment that others inflict upon them.

The lyricism that suffuses these pages does so at times quite deeply, and other times quite weakly, but does not go unnoticed. Many fragments comprise clear examples of the poetic prose that is so frequently found in Cela, without being overly sentimental, or abusing the minutiae that move the spirit: he only offers hints, so that readers can recreate the different tones of the text with their own imagination.

The other travel books written by Cela are *Del Miño al Bidasoa* (From the Miño to the Bidasoa, 1952), *Judíos, moros y cristianos* (Jews, Moors, and Christians, 1956), *Primer viaje andaluz* (First Andalusian Journey, 1959), and *Viaje al Pirineo de Lérida* (Journey to the Pyrenees of Lérida, 1965). *Viaje a la Alcarria*, the first, immediately became one of his most admired books. For many, it is one of the most perfectly accomplished pieces of prose written in Spanish in the twentieth century.

Cela's plays are so unusual, that many have questioned whether their texts are truly dramatic. Cela did not accept any obstacles to his creations, and this explains much of their originality and novelty. There is hardly any action in his plays; he does not seek plausibility, he evades the rules, and the characters are quite simple. The experimental, the surrealist, pessimism, deformation and critique all triumph through an overwhelming verbal power that envelops everything in a sense of delirium, overshadowed by the threat of death. These elements draw on the cruelty of Artaud, the absurdity of Jarry, the footprints of Bertold Brecht or Peter Weiss, and the influence of Quevedo and Valle-Inclán. Camilo José Cela only wrote three plays, the first of which was in verse, although he adapted other texts for performance on the stage.

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*María Sabina. Oratorio dividido en 1 pregón (que se repite) y 5 melopeas* (María Sabina. An Oratorio Divided into 1 Proclamation (which is repeated) and 5 Melodies, 1967) is based on the story of a priestess from Oaxaca, who encouraged the use of a hallucinogenic mushroom. There are texts by her that Cela definitely knew, who perhaps did not think about their performance when he wrote his own, which are difficult to stage. María, who is actually imprisoned, wears a noose around her neck in the play, and is hung by the executioner; this is the only action in the play, which merges together the concept, development and denouement through songs and recitals, full of repetitions. The priestess, under the effects of the mushroom, expresses herself through incoherent associations, although nothing about this is illogical, if we consider that within her, the drugs are combined with a religious estrangement. It could therefore be argued if there is a certain degree of plausibility.

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More than one hundred characters are distributed amongst three choirs with thirty-three members, plus those who act independently. The design is

full of symmetries, and the interventions of the sorceress stand out amongst them, alternating with those of the choirs, in a climatic movement that ends with an anti-climax, consisting of the only hint of dialogue between the bailiff and the executioner.

The melodies and the songs, with their monotony and rhythms, seem to be preparing the characters to take part in a ritual. An extraordinary torrent of verbal brilliance in verses (even in the stage directions), full of anaphora, syntactic and semantic symmetries, often in series of antitheses, are reminiscent of a litany. Amongst all of this richness is the figure of the priestess, who resembles gods, heroes, saints or demons, and represents a total transgression, the deathly struggle for freedom.

The Catalanian musician Leonardo Balada composed its score, and *María Sabina* was first performed as an opera, with the subtitle *tragifonía*, at New York's Carnegie Hall on the 17th of April 1970, to an enthusiastic audience. In May, at the Zarzuela Theatre in Madrid, the reception was negative. His extremely bold experimentation was beyond the reach of this bourgeois audience.

Cela's second play was *Homenaje al Bosco, I. El carro de heno o el inventor de la guillotina* (Homage to Hieronymus Bosch, I. The Hay Cart or the Inventor of the Guillotine, 1969). Subtitled "A Tragic Farce in Three Acts and an Epilogue," it was written to be performed, although it was still marked by an immense sense of innovation, deformation, grotesqueness and uniqueness. The influence of the authors mentioned above, together with Grotowski, Genet and Arrabal, amongst others, can be felt in the pessimism, absurdity, and social and political condemnation of the world of the wretched creatures caught in this macabre dance.

*Homenaje al Bosco, II. La extracción de la piedra de la locura o El inventor del garrote* (Homage to Hieronymus Bosch II. The Extraction of the Stone of Madness, or The Inventor of the Garrote, 1999) was his last dramatic work. Unconventional, conceived as "meta-theatre", with undefined spaces and large parenthesis in time, it covers the period from 1898 to 1975. It is especially interesting to note the constant references to literary, historical and social news presented in the form of a collage, in the same way as the contemporary



*Madera de boj*. Devastating criticism and a clearly satirical tone are combined with death and the parodying of the ghosts of the past.

The difficulty of Cela's dramatic works lies in his experimentation, and the problems -especially of an economic nature- of actually bringing the numerous characters found in these texts onto the stage. The poor reception given to *María Sabina* overshadowed interest in his following works, although it is also true that Cela was a narrator above all else, and it was completely inconsequential for Spanish idiosyncrasy if he did this in other ways. However, Cela, the impressive playwright is there, within readers' reach, for those who crave to enjoy culture, theatre, and the written word.

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would be his last article, for the Spanish newspaper *ABC*, titled: "José María Sánchez Silva".

Cela has come to form a part of the history of literature for his creativity, consistency, use of language, innovation, and his colossal production. He will be remembered as a novelist, narrator, poet, lexicographer, and a jack-of-all-trades. As an "unrepeatable writer," as he was called by José Saramago. But even today, there are those whose stubbornness and ignorance lead them to considering that he should not be included amongst the great Spanish journalists of his time. Cela thought he was. "It is our business," he once said, at the presentation of his "Dodecalogue of the journalist's duties," asking at the same event, "Do we, as journalists, know our profession?" adding, "As a footnote, I would like to clarify that I use the first person because I feel that I am amongst colleagues, as I have had journalist's credentials for half a century, precisely card number 1044 of the Official Registry, although following the publication of *The Hive* in Buenos Aires, I was kicked out of the Press Association of Madrid, where I was then made a member of honour once the winds of change had blown through the Iberian bullring, and the trappings of the national farce had fallen silent".

This bizarre disagreement with the professional association in Madrid was one of the main reasons for Cela's complicated relationship with the world of journalism. His expulsion and subsequent re-admission only marked the start of constant clashes with the profession, and with some of its most significant representatives. "They don't want me in your newspaper," Cela repeated in the last years of his life to Juan Luis Cebrián, the director of the newspaper *El País*, according to Tomás Cavanna in his book *Tumba revuelta* (Jumbled Tomb).

The breach that these events caused between Cela and journalism led him to leave the profession, as if he wished to end the debate for once and for all. "In reality, I never really became a journalist; although I was a desk journalist; for a while I was the editor of the magazine *Juventud*. Just for a short while. Afterwards, I wasn't. Afterwards I was a collaborator wherever I could." And there's more: "I'm not too sure that my fledgling collaborations with the press (...) are really newspaper articles; maybe they're something else, and I don't know what, as I am ignorant of a great many things".

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#### THE DAILY STRUGGLE FOR THE CHICKPEA.

Ernesto Sánchez Pombo Pombo.

Journalist.

"For years, I didn't make my living out of books, but instead from collaborations as a reporter (...), and I can guarantee the reader that the daily struggle for the chickpea in a country like ours is very cruel." It seems that Camilo José Cela was not overly enthusiastic about his work as a journalist. Because it was a relationship marked by disagreement and incomprehension, despite the fact that the number of articles he wrote are comparable in their extent to that of his literary production; newspapers from all over the world published his articles, and his relationship with the world of journalism remained the same throughout his entire life. Right until the end. On four days before he passed away, he wrote from his bed what

It seems that there will be no end to the debate about Cela's facet as a journalist. There will always be those who obstinately affirm that he did not produce journalism. That he wrote collaborations for newspapers and magazines; that he analysed current affairs; that there was a time when he made a living from it; and that he received numerous journalism awards. But that Cela was not a journalist.

Nevertheless, all we have to do is cast a fleeting glance at his career to see that at the age of 26, he worked as the editor-in-chief of the official weekly publication of the Spanish University Syndicate (SEU), *Juventud*, until it was closed down, working as a nearly full-time journalist, and at the same time as writing fiction. "Cela wrote a great deal for the newspapers, comparable in volume to his literary production," affirms Francisco R. Pastoriza. A series of compilations of this work have been published, containing hundreds of articles: *Al servicio de algo* (In Something's Service), *Los vasos comunicantes* (Communicating Vessels) and *El asno de Buridán* (The Ass of Buridán) amongst others.

He not only wrote for some of the most important newspapers of the time. From *El Argentino* to *ABC*, by way of *El País*, *Informaciones*, *La Vanguardia*, *Arriba*, *Interviú*, *La Gaceta del Norte*, *La Voz de Galicia* or *El Correo Gallego*, to name just a few. He also founded, directed and edited a number of newspapers. Those that form a part of the history of Spanish journalism include *Los Papeles de Son Armadans* (The Papers of Son Armadans), published between 1956 and 1979, which feature some of the most prestigious writers of the time, and *El Extramundi y los Papeles de Iria Flavia*, which continued on from the previous publication.

In particular, Cela brought journalism to many of the pages of his best-known works. *Pabellón de reposo* (Rest Home) is a splendid narrative of a topical issue, with protagonists, narrations in the first person, dialogues and descriptions of places with a structure that is often more similar to a piece of reportage than a novel.

The same is true of *Madera de Boj* (Boxwood), the chronicle of a journey to Fisterra, and countless pages of his most famous books are worthy of inclusion in the finest collections of journalism.

Above all, Cela displayed his talent for journalism in his travel books.

When one fine day he decided to put on his backpack and travel around Spain, noting down everything he heard and saw, he was working as a reporter from the old school. Books such as *Viaje a la Alcarria*, (Journey to Alcarria), *Del Miño al Bidasoa* (From the Miño to Bidasoa), *Primer viaje andaluz* (First Andalusian Journey) or *Viaje al Pirineo de Lérida* (Voyage to the Pyrenean Lérida) all form a part of the anthology of Spanish journalism. In addition to them are other lesser-known titles, which are still hugely important in appraising the journalistic writings of Cela. These are the monographs about specific locations, or the volume titled *Judíos, moros y cristianos* (Jews, Moors, and Christians), describing his experiences while travelling through Segovia and Ávila.

As obvious proof of the fact that Cela's travel books can and must have a special place in the history of Spanish reportage, we should not forget that the last thing the Nobel prize winner wrote about one of his constant, lengthy walks, *Nuevo viaje a la Alcarria* (New Journey to Alcarria), was written as a commission from the weekly current affairs magazine *Cambio 16*, which published it in three booklets over a three-week period.

Juan Luis Cebrián agrees that in the different facets of the writer from Iria Flavia, "we cannot overlook that of the travelling chronicler of the Alcarria, who once again demonstrated that great journalism, like great literature, if not eternal, are at least immortal."

In order to achieve a clearer understanding of Cela the journalist, we should perhaps consider the thin line that separates journalism and literature, which in many cases go hand in hand. "Good journalism is also literature, and is not a minor literary art, but instead a different literary art," affirms Gonzalo Martín Vivaldi, while Jorge Edwards believes that, "journalism is linked with the origins of modern literature. It constitutes one of its components, one of its options." With regard to Cela's journalism, Olivia Rodríguez states that, "there is no clear frontier between fiction and journalistic writing."

Camilo José Cela worked as a journalist throughout his whole life. And in all of its genres. As a



narrator, article writer, current affairs columnist, critic, reporter, and interviewer. And perhaps he did it to make a living based on these collaborations as a part of this daily struggle for the chick-pea. But he did it.

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#### SPLASHES OF COLOUR.

César Antonio Molina.

Writer, Ex-Minister of Culture and Ex-Director of the Cervantes Institute.

*“Poesía triste o amable”* (Sad or Friendly Poetry) contains the poem that Camilo José Cela dedicated to Pablo Ruiz Picasso titled “Letter to a Friend at his Eighty-Five Years of Age”. In its final verses, the winner of the Nobel Prize for Literature in 1989 suggests to the painter from Malaga, from his home in Palma de Mallorca in 1966, that: “Tell whoever congratulates you at your eighty-five years of age to go to hell, Pablo! / You know it isn’t true, Pablo, / You know that you have just celebrated your fourteenth birthday, / Or your twenty-sixth, / and you paint hot chestnut sellers, doves, and whores, Pablo. / The journalists will be so surprised when they find out, Pablo! / An embrace to Jacqueline and to you, Pablo, from your friend!” Isn’t Camilo, wherever he is, telling all of us who have celebrated the hundredth anniversary of his birth to go to hell? Indeed, Picasso didn’t celebrate his actual age, because as he had so astutely noted on many occasions, his true age always coincided with that of the woman he was in love with at that time. And of course, Jacqueline was much younger than her “minotaur”. Picasso was one of the people -and artists- that Cela respected and praised the most. Amongst many other reasons, it was because he represented one of the artistic facets he himself had practised for a while: painting. Cela was a painter, and exhibited his works in the capital of the province where he lived, La Coruña. His love of painting can be seen in the speech he made on being admitted to the Royal Spanish Academy in 1957, dedicated to *The Literary Work of the Painter Solana*; in *Sheaf of Tales without Love* (1962), dedicated to Picasso’s illustrations; in *The Loner* (1963), about the paintings of Rafael Zabaleta; and in the piece that combined secular morality plays and the grotesque *esperpento* literary style created by Galician

writer Valle-Inclán, titled *Homage to Hieronymus Bosch II*, a kind of sequel to *The Hay Cart or the Inventor of the Guillotine*. Based on his love of these artists’ work, we can catch a glimpse of his own style, which I would describe as “traditional expressionism”. A painting of male and female faces, whose gestures and anatomy are exaggeratedly highlighted by splashes of colour. A gallery of ragged, apparently unevolved characters, despite the fact that their clothing seems more contemporary, with a deathly, animal-like appearance. Faces that could be transformed with cockerels’ necks, or the heads of dogs or cats. I will only briefly refer to this greatly overlooked aspect of the life and work of Camilo José Cela, because throughout my entire childhood, I lived with some of these paintings in my own bedroom. Friends, including my father or my Uncle Antonio, had been to Cela’s exhibition, and had bought some of these canvases; they were then unsure of where to hang them, as in a flat, these intense paintings became even more aggressive. It would seem that I would burst out crying whenever I saw them, and today I see them as familiar and melancholic. Cela’s paintings and his artistic tastes had little to do with Picasso’s, but despite this a cordial understanding arose between them, which also took shape in the great literary journal *Papeles de Son Armadans* (The Son Armadans Papers) which lasted nearly twenty-five years. This is one of the most important facets of our Nobel Prize winner, as the editor and director of a publication that opened up the world to us, at a time marked by cultural autarchy. *Papeles de Son Armadans* brought together these two facets that so greatly interested Cela: painting and illustrations, together with literary creation in any of its different genres. In this great publication, Cela presented different foreign literary and artistic trends. But one of its most essential contributions -perhaps the most important for me- was that it helped to gradually diminish Spain’s cultural exile, at least spiritually. Creators began to appear in *Papeles* who had been prohibited or who had vanished from public view, such as the emblematic case of María Zambrano. Cela himself, before the outbreak of the Civil War, had frequented the intellectual circles of the world of philosophy. Another fundamental aspect was the reappearance of work by writers who published in the other languages of Spain, especially Galician and Catalan. And so the work of Camilo José Cela in this regard was also risky, generous, and truly forward-looking.

Like all great writers, we can choose from between not one Cela, but many. We can start with the travelling writer, so typical of our literature: what else are *Don Quixote* or *Lazarillo*, or so many other books from many other Spanish or international authors, than the reflection of a human being's journey through life and existence? Cela took to the road to talk about other anonymous Spaniards who lived in places whose coexistence with nature, art, and history had indelibly marked their character. This can be seen in his *Journey to Alcarria* (1948), *From the Miño to the Bidasoa* (1952), *First Andalusian Journey* (1959), *Journey to the Pyrenees of Lérida* (1965) or *New Journey to Alcarria* (1986). After delving into the psychology of the characters in his novels, those of *The Family of Pascual Duarte* (1942) or *The Hive* (1951), he needed to bring some light back into his work. He had descended into the darkest depths of social anthropology, and needed to discover the virtuousness that resided in our countrymen and their natural surroundings. His tremendously forlorn, morbid, pessimistic, primitive, and almost visceral opinion of our country, had to give way to a certain sense of hope that Cela found on his travels. Not everything could be a result of the grotesque visions of Valle-Inclán, the black paintings of Goya, or the unevolved characters of Solana; there was also another, humble Spain, hard-working, proud of its past, but steadfast, and willing to progress.

These other novels by Camilo José Cela, apart from those I have already mentioned, *The Eve, Festival and Octave of Saint Camillus in 1936 in Madrid* (1969), *Tenebrae, 5* (1973) or *Mazurka for Two Dead Men*, are highly critical towards their individual characters. Human beings who at times do not even seem to be human, selfish, irrational, thoughtless, whose blame is shared between a society that was incapable of educating and caring for them; and between the state of abandonment into which they have allowed themselves to sink. The problem with Spain and its inhabitants, also for Cela, is their education, and their ignorance of themselves and their past. Revenge, oppression and punishment are not enough to change the anthropology of this country, but instead its education and culture, beyond religious fanaticisms. This situation forced us into all of our numerous civil wars, and especially the most terrible of all, which broke out in July 1936. Violence and personal vendettas were often shiel-

ded in the guise of ideologies, but they really had their origins in a much deeper, bottomless pit. In this sense, Cela's narrative writing evolves from humour, irony and blatant sarcasm, towards a sense of humanity; from radical scepticism, towards a certain sense of hope, that the petty and mean will give way to a calm sense of optimism. Cela's world is not closed, but instead, like his novels, is always open, always ready for change.

Despite all of the criticism he received, nearly all of which was of a political nature, for having travelled to Venezuela and written *Tales of Venezuela. The Blonde* (1955), I believe that Cela had the instinct to come into contact with Latin America, and demonstrate that its writing and our own (with all of its unique figures of speech and styles) formed a part of a whole. It was also an exercise in humility and in recognition of a continent that was on the verge of initiating its own literary 'Golden Century' with authors such as Borges, Bioy, Onetti, Paz, Fuentes, Cortázar, Vargas Llosa and many, many others. Cela had a hybrid linguistic approach, which had already been experimented by another Galician writer, Valle-Inclán, in *Tirano Banderas*. Whether he had greater or lesser success in this endeavour is another matter, but we do have to appreciate his gesture and his instinct. Similarly, we need to praise the development of his narrative style, and not the complacent inertia to which he could have succumbed. A narrative development that partly corresponded to the historical moment in which he lived, dedicated to experimentation. In *Saint Camillus*, the constantly complex use of an internal monologue in the second person, possibly influenced by James Joyce, serves to demonstrate the fierce struggle between death and sex, between life and death, as symbols of the essence of our national identity; or again in *Tenebrae, 5*, a complex, anti-literary work. In *Mazurka for Two Dead Men* he moved from the landscape of the city during the war or post-war, to the hills of Galicia, where a muted conflict had taken place in an area that was supposedly at peace, in the hands of the anti-Republican rebels, but in which there was greater repression and more deaths than on many battlefields.

Cela the painter, journalist, traveller, scholar, novelist, with a profound knowledge of our classics, with an innately vast linguistic capacity that sometimes led him to excess. But also, Cela

the poet. A poet who did not only write one magnificent volume, *Stepping in the Doubtful Light of Day*, but who also scattered poetry throughout the rest of his work. José Ángel Valente described Cela as a poet with all of the best literary resources of a narrator. Cela, a great personality, truly commensurate with his time. His virtues were those he rescued from what were truly complicated decades, and his faults were those that were the result of that turbulent society, which during his lifetime went from nothing less than a monarchy, a dictatorship, the Republic, the Civil War, another dictatorship that lasted forty years, and finally democracy, not without a few hitches along the way. Cela's literature was not detached from these historical moments, and helps us to understand ourselves.

When all of us who knew him and had dealings with him have gone, and his work is read and analysed purely as literature, then it will acquire all of the brilliance it is still so unfairly denied.

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CELA AND GALICIA.

Luís Iglesias Feijoo.

University of Santiago de Compostela.

For Camilo José Cela, Galicia was the origin, vocation, and destination. It was the origin because it was where he was born, and where he spent the first nine years of his life, making a major impression on him during his childhood. All we have to do is to read the pages of his memoirs, *La rosa* (The Rose), in which the poetic literaturisation of this early stage of his life reveals how important the idyllic setting of Iria Flavia was for him. It was also the vocation, as although he did not begin his career as a writer in the region, it was always on his mind, from the novel that established him as famous writer, in which Pascual Duarte passes through the city of Coruña, to the repeated appearance of topics, landscapes, characters, anecdotes or curiosities associated with Galicia in his articles. We can consider his first pieces included in *Mesa revuelta* (Hotchpotch, 1945) and which form a part of volume nine of his *Obras Completas* (Complete Works, 1976), and are now also included in the anthology by Adolfo Sotelo titled *La forja de un escritor* (The Forge of a Writer, 2016),

and especially in the compilation *Retorno a Iria Flavia* (Return to Iria Flavia, 2006). And at the end, it was also a destination, as Galicia was where he wanted his remains to be laid to rest, in the cemetery next to the Foundation that bears his name.

This was not a last-minute whim on his part. For many years, he had given great thought to becoming increasingly connected with his land. As a result of the translation of *Pascual Duarte* into Galician, he wrote to Fernández del Riego in 1962: "With every passing day, I feel more in debt to Galicia, and to everything that Galicia means and represents, and I dream of being able to reciprocate one day". His desire to return to Galicia took shape in the idea, which did not come to fruition at that time, of buying a large country house for temporary rest and relaxation (as discussed by Adolfo Sotelo in "Cela y el pazo do Vinculeiro" (Cela and the manor of the heir), *La Voz de Galicia*, 2/11/2016). This was the seed for the Foundation, to which he would bequeath all of his literary, cultural, and anecdotic legacy. For this reason, in 1986, when the institution was little more than a distant yearning, he wrote what has become known as the "Padrón Will", which was read in public, and contained ideas such as these:

"I return to the land from which I was never absent [...] Now I return, not with the greatest haste, to the land where I had the fortune to be born [...] I would like to refer to what I consider to be my duty: to give back a little of all my country has given to me [...] To do this, in order to return to Galicia something that was only on loan to me, I am trying to properly set up the foundation that will bear my name in Iria Flavia [...] and I publicly declare my most fervent desire to become one with the earth in the cemetery that surrounds the old collegiate church in which I was baptized.

It is quite clear that the person who wrote these words had a profound love and esteem that physical separation (in locations such as Madrid or Mallorca) was unable to diminish. And so it comes as no surprise that Galicia often appears in his stories, or suddenly springs forth in a poem written in the Galician language; and it also explains the enthusiasm with which translations of some of his works were received, or encouraged. Nevertheless, the best example of his bond with his homeland and his interest in it can be



seen when it becomes the backdrop for some of his longest novels. This occurs on three occasions:

*Mazurca para dos muertos* (Mazurka for two dead men, 1983) is a masterpiece, set in the mountains of Ourense, whose markedly musical style unveils a fresco of love and death, revenge and violence, during the Spanish Civil War. Tribal hatred, hidden fears, the misery of the mean at heart, and solidarity in times of tragedy comprise a symphony set to the sound of the driving rain that almost dissolves men, animals, and landscapes. The reader seems to be faced with a jumble of names and topics, which are soon woven together in a tapestry of family relationships with an altered chronology: here, the order imposed by the memory is in charge, where the past is able to come after the future, leaping over a fleeting, unspecific present, until revealing the truth behind who is “the dead man who killed Afouto,” and why Gaudencio, the blind accordionist, only ever played the mazurka *Ma Petite Marianne* twice.

In turn, *La cruz de San Andrés*, (The Cross of Saint Andrew, 1994), focuses on another space, the urban centre of the city of A Coruña, occasionally taking in other landscapes. Partly beleaguered by absurd discussions about its originality or the fact that it was presented to the Planeta Awards, it is a terrible vision of the power of seduction of sects; but, as always with Cela, the plot does not stand out on its own, but instead in the way in which it is presented. In this case, the story is nebulous, meaning that only the most attentive readers can follow the plot, and find the connections with the cross that gives its name to the title of the book. Predominated by women’s voices, often leaving us uncertain as to whether we are hearing the same or may different voices, the author builds up a polyphonic work in which he even includes what was one of his old pseudonyms, Matilde Verdú, which he used in 1948 in a book about Saint John of the Cross. Through dialogues and monologues, suffused with the eternal to and fro of the memory, the author explores the ritual suicide of several members of a sect, with death and violence as present as ever in the worlds created by Cela.

And finally, *Madera de boj* (Boxwood, 1999) brought Cela’s novel writing career to an end, with the third book set in Galicia, in this case on the shores of the *Costa da Morte*, fulfilling a desire he had expressed in an interview as long ago as 1947,

to write a trilogy of Galician novels, as declared by Darío Villanueva. In it he probably reached the highest spheres of lyrical novel writing he ever achieved throughout his career. His narrative swansong is written as a monologue or litany, in which men and animals are mixed together in a bizarre dance of death. Like a fugue, the characters leave, disappear, or reappear in a seemingly random way that is actually a calculated, dreamlike order, which overcomes any linear structure. Set against the backdrop of countless shipwrecks, the book is dominated by the sea and its eternal rhythm (“crash, crash, crash, crash, crash, crash”), and repeated references to countries which, like Galicia, follow a path marked by stone crosses and gold nuggets.

There can no longer be any doubts about the strength of the connection the writer Camilo José Cela felt towards Galicia. It was always deep within him, and just a few years before his death, he would proclaim this once again: his words serve as the perfect finishing touch to these reflections:

“I am Galician, and I am proud to proclaim this to the four winds; I loudly proclaim my commitment to Galicia, its history and its culture; I have donated to Galicia, through my Foundation, everything I have and once had, and I cannot imagine having been born anywhere else in the world apart from Iria Flavia, the village where I began to breathe quite some years ago [...] Galicia, the land that entwines some of our souls with the loving ivy of nostalgia (CJC, “Escrito en Madrid”, *ABC*, 10/1/1999).

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### THE CAMILO JOSÉ CELA PUBLIC GALICIAN FOUNDATION.

Covadonga Rodríguez del Corral.

Camilo José Cela Public Galician Foundation.

"I understand the social function of ownership, and believe in libraries, in classrooms and in culture, the driving force of peoples that separates prosperity from misery"<sup>1</sup>

CJC

The year in which we celebrated the hundredth anniversary of Cela's birth -2016- also marked the

twenty-fifth anniversary of the opening to the general public of the Foundation that bears his name in Iria Flavia.

That day, the 11th of June 1991, in the presence of King Juan Carlos and Queen Sofía, saw the materialisation of the writer's desire, above anything else, to donate to Galicia, "the evidence of everything I have been able to do throughout my more than lengthy existence, [...] everything I still have of what I once had, and that was not snatched away by trickery, or fate, or history"<sup>2</sup>.

It was a dream come true; the dream of a wandering Galician, as he would describe himself in a letter he wrote to Celso Emilio Ferreiro dated from the 10th of May 1956, in which he commented on one of the constant aspects of the writer's life and work: "Precisely because I live so far away from the country, for reasons that are too haphazard and long-winded to discuss, I do not want to forget for one moment that I am Galician, and I want to explore all of the manifestations of the Galician spirit with my greatest interest".

This obligation towards his homeland that Camilo José Cela felt so strongly, would culminate with the project for his foundation, which he himself took charge of managing and supervising until his death in 2002. From 1986, the year when the institution was officially founded, Cela left his personal fingerprint on the *Casa de los Canónigos* (Canons' House) where he made his home in Galicia. It was not only thanks to the extremely generous donation of a unique, unrepeatable legacy, an extensive legacy that was given freely and which is without equal in the world, but also because he turned the institution into one of the main cultural hubs of the 1990s.

As Cela himself would say, what would have happened if today, all of the original copies of the works of Shakespeare, Cervantes, Rosalía de Castro or Valle Inclán were conserved beneath the same

1 Camilo José Cela, *Retorno a la tierra*; 11 May 1986; Speech given by Cela at the inauguration of the statue of Pablo Serrano by the church of Santa María in Iria Flavia, as part of the celebrations in homage to the writer by the town of Padrón to mark his 70th birthday.

2 Camilo José Cela, speech given at the opening of the premises of the Camilo José Cela Foundation; 11 June 1991.



roof? How would we have understood their literature? Cela was almost obsessive in this regard; from 1942, when *La familia de Pascual Duarte* (The Family of Pascual Duarte) was published, the writer endeavoured to collect and preserve any vestige of his literary production as a testimony of his time on earth.

From every written page in his books, every note, every letter he wrote or received, every press cutting in which he appeared, every book he read or consulted, through to the most insignificant souvenirs or knickknacks, the houses in which Cela lived were gradually converted into literary and artistic warehouses, where true wonders could be found in every visible space.

All of these collections, which finally covered 60 years of the writer's life, are the collections that are now kept and curated at the Camilo José Cela Public Galician Foundation. These include a full collection of the writer's manuscripts -including the original texts for his 14 novels, for which he received the Nobel prize for literature in 1989- a library with more than 100,000 volumes, including monographs (more than 60,000) and journals (with more than 40,000 copies of 1,200 different publications); an extensive, complex collection of letters, consisting of more than 100,000 letters exchanged with 12,300 different authors; an archive of press cuttings, with more than 300,000 articles from newspapers from all over the world, from 1942 to 2005 (three years after his death); a photo library of more than 11,000 original images; a collection of more than 2,000 works of art, including paintings, engravings, and drawings, and around a hundred minor collections of all types and colours that reflect Cela's multifaceted personality.

These collections are not only important in terms of their volume, but also because of their variety, diversity, and as they provide an accurate insight into post-war Spanish culture in different ambits, in which the writer himself played a fundamental role as a cultural dynamo, promoter, manager, editor, or artist. In turn, the collections reveal the relationships he had with his contemporaries, not only from the world of literature, but also from the arts, cinema, politics, and education. The collections belonged to Camilo José Cela, but also to authors and friends who entrusted his institution with their literary and artistic legacies, such as José García Nieto, Fernando Huarte Mortón, José

Sánchez Silva, Nicasio Pajares Escolano or Eduardo Correa, amongst many others.

The most important elements amongst the legacy of Camilo José Cela are the works of classic Spanish writers such as Cervantes or Quevedo, or pieces produced with Picasso, and included work from different literary generations, the majority of which include personal dedications by their authors; from collections of dictionaries from the Spanish Royal Academy, to a complete collection of his works and editions, and all of the reference material he used to prepare each of his written works; from cultural and literary journals, through to satirical, political, or erotic magazines, including the complete archive of the journal *Papeles de Son Armadans* (including subscribers' cards and the administrative archive), a journal Cela founded and directed in Palma de Mallorca from 1956 to 1979; from letters exchanged with his editors, to correspondence with authors in exile (including letters to Américo Castro, Vicente Alexandre, Rafael Alberti, Juan Ramón Jiménez, amongst many others), or with politicians, actors, painters, or academics from universities all over the world; from portraits of the writer, to works by Zabaleta, Picasso, Úrculo, Miró, Díaz Pardo, Laxeiro or Otero Besteiro, including the authors from the *El Paso* group, sculptors, and potters; from the collection of pens he used to write his works, to collections of obituaries, cigar bands, collectable cards, or stamps; from his glasses, to the rucksack he carried on his wanderings through the Alcarria; from the smallest object held by the Foundation, the "Silver Chickpea" award, to the Nobel Prize for Literature from 1989, and including the Cervantes Prize (1995), or the Prince of Asturias Award for Literature (1986).

All of these collections make the Foundation one of the main institutions dedicated to an author in the world, thanks to its cultural, historical, and anecdotic contents; something that Cela himself was aware of from the moment it was constituted, creating an open Foundation that covers aspects ranging from literary creation through to the arts (according to Article 8 of its Charter), which is independent (according to Article 9 of its Charter), and without any geographical or political limits whatsoever in the undertaking of its activities (according to Article 6 of its Charter), and whose purpose is to promote the study of Cela's life, his work, and his legacy, as well as promoting culture

in all of its different facets (according to Article 7 of its Charter).

During the period when Cela was in charge of the Foundation, it was possible to make a seemingly impossible project a reality. Thanks to the purchase of the last building of the Canons' House and the opening of the Camilo José Cela Museum in 2001 -just a few months before the Nobel prize winner's death- work was completed on setting up the institution, and the foundations began to be laid for the development of its basic activities, according to the guidelines defined by Cela himself: an *essentially literary vocation*, paying special attention to everything associated with literature and writers; a place for reflection, and for displaying any type of *artworks*, encouraging interaction between different disciplines; as a gateway for the research and publication of what Cela called the "*Documentary Centre for Spain from January 1942-January 2002*", presenting the new facets of Spanish cultural expression that appeared during the 60 years Cela dedicated to writing; and finally, a separate space to promote a historical and cultural understanding of the area where he was born.

Since 2002, the Foundation has faithfully followed the writer's guidelines, and apart from starting work on creating an inventory and cataloguing all of its holdings, it has organised 70 temporary exhibitions and more than 90 public calls; it has brought out more than 230 publications; it has welcomed 210 researchers; and it has organised a wide range of events, including literary competitions, book clubs, activities for schoolchildren of all ages, summer courses, encounters between writers, conferences, and seminars.

These first 25 years of existence have only marked the beginning of a cultural adventure that is now a universal heritage. The Camilo José Cela Public Galician Foundation is, and will continue to be, the cultural and artistic beacon the writer wanted to create, and will continue to preserve, promote, and broaden our knowledge of his life and his work, as well as the cultural, political, and social environment in which he lived.

"[...] All of my originals are in Iria, and now they are no longer mine; they belong to the Foundation, which is an independent body; if I wanted to take something from there, I would be stealing it: not even one chair is mine [...] and it is so wonderful to leave it there!

This is returning to Galicia all that Galicia gave to me, and I am delighted".

Camilo José Cela, in a fragment from the documentary produced by Galician Radio and Television, titled *A galeguidade dun Premio Nobel* (The Galician Essence of a Nobel Prize winner, 1994).