

## In Memoriam

### Jordi Castellanos (1946-2012)\*



Jordi Castellanos was born in Tagamanent (Vallès Oriental) on the 11th of September 1946 and died in Barcelona on the 19th of October 2012 after suffering from a brain tumour that first appeared on the last day of 2011, whose subsequent evolution was deceptive. He had been a member of the History-Archaeology Section of the Institut d'Estudis Catalans since 2003.

Educated at the Universitat de Barcelona, where he earned a Bachelor's in Hispanic Philology in 1970, and privately and simultaneously at the Estudis Universitaris Catalans under the direct tutelage of Dr Joaquim Molas, Jordi Castellanos taught constantly and was known for being honest, generous and efficient. He began his teaching career in academic year 1971-1972 at Durham University and later taught at the Universitat Autònoma de Barcelona starting in academic year 1972-1973. He had actually been at the UAB the previous year, but as a way to bypass the hurdles put up by the Franco regime, some contracts were used to camouflage the professors who had been vetoed or were frowned upon by the regime.

The Universitat Autònoma de Barcelona was the core and driving force of his intellectual activity, which was justified in a cultural programme that was slowly but surely built upon strong foundations that encompassed teaching, research and dissemination of his work, all of them thoroughly intertwined. The interview in *L'Avenç* (May 2012) can be regarded as a kind of testimonial recapitulation of his purpose and a leitmotif of his personal arc, in which intellectual and institutional commitment were always tied to political and civic commitment to his country, to a personal contract with the knowledge of the past, an active concern with the present and the construction of the future of Catalonia, with its political personality, its culture and its language. Furthermore, he managed to convey this to his students, one of whom, Just Cortès, has written that in Jordi Castellanos' classes he came to understand "that

literature cannot be understood if detached from its historical context. In fact, what seeps out and gives meaning to the literary work is the outside reality, the non-self. In short, in those classes on the Catalan Novel from 1912 to 1939 and the Post-War Novel, and in even larger doses in the doctoral courses, I not only learned literature but also opened my eyes to the world, to the actual reality, and what is even more important, to everything that falls within my range of interests right now: the local history, politics, national identity, culture and literature of this, our poor, stricken land. I would also like to add in passing that thanks to Jordi Castellanos' tutelage, I was also fortunate enough to learn about the hidden existence of the phantoms that have been the subject of my research for many years: Lluís Capdevila, Amichatis, Manuel Fontdevila, Montero, Paco Madrid, etc." The quotation goes this far, but I would like to elaborate upon these authors listed at the end: they are not at the peak of the Olympic pantheon of literary lions, as the majority of authors in the bulk of our literature are not, yet as is clear in this quote, and counter to the dyed-in-the-wool anti-academics, they are neither unknown nor ignored in university programmes but instead situated where they should be based on judgement that always strives to be balanced and well-grounded. What enthusiasm we can find all too often in "discovering" brilliant, neglected or ignored authors, who also, all too often, are neither brilliant, nor neglected nor ignored (besides the fact that if anything is known about them at all, it is, as his former students admit, thanks to professors like Jordi Castellanos)!

His teaching was obviously tied to his published oeuvre, which is extensive, solid and far-ranging, although focused primarily on Modernism and Raimon Casellas. Owing to Casellas' importance in literary creation and criticism and in the art of his day, Castellanos devoted his Bachelor's and doctoral theses to him. The latter was published under the title of *Raimon Casellas i el modernisme* (Raimon Casellas and Modernisme, 1983), and it won the research prize issued by the Generalitat de Catalunya. He had already taken his doctoral courses at the Universitat Autònoma de Barcelona, including one on the naturalistic novel and Narcís Oller with professor Joaquim Molas.

After that, he would set his sights steadfastly on the novel and other forms of narrative which, as seen in several specific titles, are related to studying the "struggle for modernity" in the 19th century and the early decades of the 20th century. The forerunners of the novel and narrative in general, from Martí Genís i Aguilar and Narcís Oller to Pere Calders, and including Carles Bosch de la Trinxeria, Víctor

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Photo: Jordi Pareto. Archive of the Institut d'Estudis Catalans.

Català, Raimon Casellas and Juli Vallmitjana, due to the controversy unleashed by Josep M. de Sagarra or all the novels of the 1920s and 1940s, all appear throughout his lengthy list of courses he taught at the Universitat Autònoma de Barcelona (and in Girona). They also appear in lectures and publications, and one important aspect of this latter subject, which he had been more intensely examining in recent years and was supposed to culminate in a *Història i crítica de la novel·la a Catalunya* (History and Criticism of the Novel in Catalonia), was his acceptance speech upon joining the History-Archaeology Section of the Institut d'Estudis Catalans entitled *Escriure amb el ritme de la sang. La represa de la novel·la catalana (1925-1929)* (Writing with the Rhythm of Blood: The Revival of the Novel in Catalonia [1925-1929], 2005). Before becoming a member, he had read and published a brief study on Jaume Massó i Torrents, and more recently he had contributed to the research report for the period 1996-2002 and added the website "Imatges i paraules de Pere Calders: una invasió subtil" (Images and Words of Pere Calders: A Subtle Invasion). In a realm that extends beyond narrative and encompasses other genres, he also wrote seminal studies on what he called "the sphere of the sacred" regarding Decadentism, Pre-Raphaelism and Symbolism, which address the topic of pain and death or religious beliefs. And more specifically, he examined the fin de siècle works of Verdaguier and Gaudí in studies that were sometimes promoted by the Verdaguier Society, of which he became a member in 2002.

His passion for literature (for the history of literature and literary theory and criticism) was even visible back in his early years of the *Gran Enciclopèdia Catalana* and the *Diccionari de la literatura catalana* and in the courses he taught at the Estudis Universitaris Catalans and the doctoral programme, that is, in the years when he was learning and consolidating what he had learned. During that time, under the direct influence of Joaquim Molas, he wrote outstanding studies for the "Antologia Catalana" collection, with landmarks such as the *Guia de la literatura catalana* (1973), which, perhaps inadvertently on the part of many of the possible readers, conditioned by the fraudulent style of the academic tradition which was repressed and left unfinished before 1939, redressed the need to provide "an instrument that serves as a guide to the knowledge and reading of Catalan literature produced between 1900 and 1970", as the prologue says and as Jordi Marrugat reminded us at a lecture delivered recently to the Anglo-Catalan Society.

Within the university, in addition to his two stints (1986-1989 and 1997-1999) as the Chair of the Department of Catalan Philology, he stood out for proposing and supervising collective projects aimed at creating research instruments, such as the TRACES portal (a database on Catalan language and literature created in 1987 and widely used), the Study Group on Contemporary Catalan Literature (GELCC) and numerous research projects in contemporary literature, which recently focused on the history of intellectuals in Catalonia. The latter in-

clude "L'escriptor i la seva imatge" (The Writer and His Image), which sought "to analyse the writer's process of building a public image as a representation of intellectualism in contemporary Catalonia" and writers' social projection; "Concepcions i discursos de la Modernitat a la literatura catalana dels segles XIX i XX" (Conceptions and Discourses on Modernity in 19th and 20th Century Catalan Literature), which aimed "to examine the concept of 'modernity' since its appearance in the 19th century and its subsequent evolution and diversification in Catalan literature" based on the prior establishment of a corpus of materials, mainly made up of theoretical and programmatic articles; and "Cultura i literatura a Catalunya 1939-1959" (Culture and Literature in Catalonia, 1939-1959), whose goal was to "gain further knowledge of the culture and literature of exile, of the official culture during the early post-war years, of public culture and literature in Spanish, and of the Catalan-language literature of the period, from the underground and from the conquest of public spaces and mechanisms of reviving the Catalan literary tradition during the immediate post-war years". All these projects gave rise to symposia, doctoral theses supervised by Castellanos and collective publications, including *L'escriptor i la seva imatge: Contribució a la història dels intel·lectuals en la literatura catalana contemporània* (2006); *La projecció social de l'escriptor en la literatura catalana contemporània* (2007); *Concepcions i discursos sobre la modernitat en la literatura catalana dels segles XIX i XX* (2010); and the most recently, *Postguerra. Reinventant la tradició literària catalana* (2011) and *Llegir l'exili* (2012), the latter published posthumously.

These books were unlikely to have come to fruition, or bringing them into being would have been much more fraught, without Jordi Castellanos' contagious dedication and stubbornness. For all of these reasons and more, he earned well-deserved recognition and encouragement, such as the distinction for the Promotion of University Research awarded by the Generalitat de Catalunya for the period 2002-2006 and the Prize for Research Excellence for the aforementioned book *L'escriptor i la seva imatge*. In 1998, he was invited to serve as a visiting professor at the British Academy in London, and in May and June 2011 he was invited to spend time at the Centre d'Études Catalanes at the Université Paris Sorbonne (Paris IV) as part of the study on "The Invention of Modernism" financed by the Generalitat de Catalunya.

Jordi Castellanos unswervingly stood by the iron-clad principle that it is only with rigorous study and responsible dissemination of literary history that we can cope with specific processes of acculturation and transculturation in our nation, with the neglect of our classics and more generally of the generators of our culture, and with their replacement by referents from conveniently manipulated referents from Castilian literature, with the misrepresented folklorisation of great writers and with the magnification of the noble and necessary literature of consumption, but also with the hyperbolic magnification of the subculture.

Conviction used to defend solid literary values, a conviction grounded upon knowledge of the history of literature and on the critical, broad-ranging and profound reading of an intellectual (I mean the kind that reads with a pencil in hand) enabled Castellanos to construct and defend a well-founded canonical position and to do away with the reflexive fashions, clan interests, familial vanities and certain marginal values wielded by the need to disguise limitations that went unrecognised by writers who were biased by self-interest, who often managed to tergiversate or erroneously read the literature and show contempt for academic rigour.

A concern with the intellectual's relationship with his society, with the status of language and culture in this society and with the crisis in the humanities and the consequences of the social belittlement and neglect of literature and the history of literature in education led to studies dating from years back, such as the compilation in the collectively written *Història i crítica de la literatura catalana avui* (1983) and the more recent compilations *Literatura, vides, ciutats* (1997) and *Intel·lectuals, cultura i poder. Entre el Modernisme i el Noucentisme* (1998), along with *Quan les torres cauen. Reflexions entorn de la crisi de les Humanitats* (the opening lesson in academic year 2002-2003 at the Universitat

Autònoma de Barcelona). It also led to journalistic articles and articles for textbooks and anthologies for schoolchildren and for the public at large, to studies destined for dictionaries or general works, and to exhibitions, such as "Joan Maragall, la paraula il·luminada" (Joan Maragall, The Illuminated Word), just to cite the most recent one. And this includes personal or collective initiatives along with a range of noteworthy activities, including participation in the creation of the magazine *Els Marges*, where he was the editor at the outset and later the co-manager for many years. It also led to his contributions to spreading and uplifting the theatre through his efforts at creating instruments like the Aula de Teatre at the Universitat Autònoma, or advising the Teatre Nacional de Catalunya (2004-2009) based on the concerns voiced in 2004 at a debate session on the Catalan theatre repertory entitled *Una tradició dolenta, maleïda o ignorada?*

He was, therefore, an author, promoter and driving force behind many studies and activities which, we know today, serve as the foundation for many who have received a decisive stimulus from them and many others who will find their drive and impetus in the studies and the example of conduct that he has left us.

## Giovanni Lilliu (1914-2012)\*



Giovanni Lilliu, a corresponding member of the History-Archaeology Section of the Institut d'Estudis Catalans, was born on the 13th of March 1914 in Barumini, near Cagliari (Sardinia). He completed his secondary education at the Salesian School of Villa Sora in Frascati, and shortly thereafter he began his studies in the Faculty of Humanities and Philosophy at the University

of Rome, where he was a disciple of Ugo Rellini and gradually came to specialise in the study of palaeoethnology and archaeology. He graduated from the University of Rome on the 9th of July 1938 with a study on primitive religion in Sardinia, and he then went on to further his education at the Scuola di Specializzazione di Archeologia in the same Faculty of Humanities and Philosophy, where he earned his doctorate on the 22nd of February 1942 with a thesis on the Punic stelae of Sulcis. He worked as a volunteer assistant in

the Department of Palaeoethnology at the Roman Aethnaeum until December 1943.

Upon his return to Sardinia, he became a professor in the Faculty of Humanities and Philosophy at the University of Cagliari, where he remained until he retired in 1984. In that faculty, he taught palaeoethnology, geography, archaeology and the history of religions. In 1955, he founded the Scuola di Specializzazione di Studi Sardi, which he ran for 20 years, and taught classes on Sardinian antiquities. He also held several academic posts, among them dean of the Faculty of Humanities and director of the Istituto di Antichità, Archeologia e Arte. In 1944, he also became an inspector in and later the director of the Soprintendenza alle Antichità della Sardegna, where he actively conducted field research which he had, in fact, begun several years earlier. Noteworthy among these early projects was the excavation of the Nuragic complex of Su Nuraxi in Barumini, which UNESCO declared a human heritage site in 2000. Even though his research always focused on Sardinia and the Nuragic civilisation – he was the leading expert and disseminator of this culture – he also worked on Mallorca, where he excavated the talayotic settlement of Ses Païsses in Artà between 1959 and 1963.

His written oeuvre is also quite extensive. Prominent among his publications are *I nuraghi. Torri preistoriche di Sardegna* (1962), *Sculture della Sardegna nuragica* (1966) and *La civiltà dei sardi dal Neolitico all'età dei nuraghi*, a

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