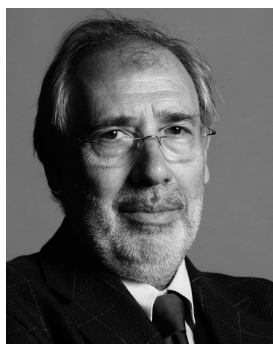


## In Memoriam

### 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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veritable classic in archaeology literature published in 1963 but reissued and expanded in 1967 and again in 1988, and reprinted yet again in 2003. Veering more towards art history, also worth note is his 1967 *Frühe Randkulturen des Mittelmeerraumes. Korsika, Sardinien, Balearen, Iberische Halbinsel*, written in conjunction with Hermanfried Schubart; in 1970 it was published under the title of *Civilisations anciennes du bassin méditerranéen: Corse, Sardaigne, Baléares, les Ibères* for the Albin Michel collection “L’Art dans le Monde”. His publishing activity continued even after his retirement in 1984. In 1999, he published *Arte e religione della Sardegna prenuragica*, and in 2002 he wrote a last synthesis of Sardinian prehistory entitled *La civiltà preistorica e nuragica in Sardegna*. He became the director of the journal *Studi Sardi* in 1955 and of the *Bulletino Archeologico Sardo* in 1983. A host of other works and a vast number of articles in scholarly and popular journals, encyclopaedias and scholarly gatherings could be added to the list. In 2008, the most important ones were compiled in six volumes entitled *Sardegna e il Mediterraneo negli scritti di Giovanni Lilliu*, supervised by Alberto Moravetti. However, it is regrettable that his research in Ses Païsses was never the subject of a monographic publication and instead was only shared in the guise of journal articles. They included “Primi scavi del villaggio talaiotico di Ses Païsses (Artà, Maiorca)”, *Annali della Facoltà di Lettere dell’Università di Cagliari*, no. xxvii (1959), pp. 33-74; “Primi scavi del villaggio talaiotico di Ses Païsses (Artà-Maiorca)”, *Rivista dell’Istituto Nazionale d’Archeologia e Storia dell’Arte*, no. ix (1960), pp. 5-73; “Cenno sui più recenti scavi del villaggio talaiotico di Ses Païsses ad Artà-Maiorca (Baleari)”, *Studi Sardi*, no. xviii (1963), pp. 22-52; and “Informe sobre la IV campaña de excavaciones arqueológicas en ses Païsses (Artà, Mallorca) de la Misión Italiana”, *Noticario Arqueológico Hispánico*, no. 1-3 (1965), pp. 116-130.

A democratic, anti-fascist Catholic, apart from his professional career, Giovanni Lilliu was also very active civically and politically, activities which began in his days as a university student in Rome as a member of Catholic Action and the Federazione Universitaria Cattolica Itali. Once back in Cagliari, he joined the Christian Democrats. This led him to occupy several political posts on Sardinia (regional minister between 1969 and 1974; communal councillor of Cagliari between 1975 and 1980), but in the political arena he mainly stood out as a thinker, with a long list of journalistic articles, primarily on Sardinia, in the newspaper *La Nuova Sardegna* and in *Sardegna Autonomia*, the monthly newsletter issued by the island’s Regional Council. However, he also published in Italy proper in major publications like *Il Giornale d’Italia* and *Il*

*Corriere della Sera*, and internationally, particularly in *Le Monde*. After 1994, his political positions evolved towards progressive, central-left thinking and union action.

He was also a staunch defender of Sardinia’s unique cultural identity and the island’s political autonomy. From his position as president of the Istituto Superiore Regionale Etnografico and the Fondazione Sardinia, he earnestly strove to spotlight the value of Sardinian culture, its cultural and natural heritage and the local identity. One good example of this is his contribution of the article “La Sardegna nella matrice mediterranea” at the Second CIEMEN Conference (Cuixà Abbey, 16-22 August 1977) which was entitled *Balears-Pitiüses, Còrsega, Sardenya per les reivindicacions nacionals* (Barcelona, Publicacions de l’Abadia de Montserrat, 1978, pp. 5-13). In fact, in his most important political piece of writing, the 2002 book *La costante resistenziale sarda*, he elaborated upon the thesis that the hallmark of the history of Sardinia is its millennia-old struggle against assimilation by the different occupants of the island, who have preserved highly unique features with extremely ancient roots. His scholarly and civic work earned him broad recognition in Sardinia, Italy and around the world. In 1953, he was named a corresponding member of the Rome branch of the German Archaeology Institute; in 1956, he was made a member of the Istituto di Studi Etruschi, headquartered in Florence; in 1964, he became an honorary member of the Lullyan Archaeology Society of Mallorca; in 1973, he became a corresponding member of the Institut d’Estudis Catalans; and in 1990, he joined the Accademia Nazionale dei Lincei, the oldest academy in the world and Italy’s foremost cultural institution. In 1966, he was appointed *Commendatore al Merito* of the Italian Republic, the highest distinction in Italy. In 2007, the autonomous region of Sardinia bestowed upon him the honorary title of “Sardus Pater”, which since that year has been awarded to people of any nationality who have stood out for their service to Sardinia.

His academic relationship with Catalan archaeology was intense, especially with Professor Miquel Tarradell, a full scholarly member of the IEC, as well as with Guillem Rosselló Bordoy, with whom he supervised the excavations at Ses Païsses, along with other erudite Mallorcans such as Llorenç Garcies. In fact, through his stint in Artà he became interested in the Catalan language, which he understood perfectly, and especially in the poetry of Costa i Llobera.

Giovanni Lilliu died in Cagliari, at his own home, on the 19th of February 2012, one month before turning 98 years old. He has left an extraordinary intellectual legacy, both scholarly and civic and cultural. May he rest in peace in his beloved birthplace of Barumini.

## Manuel Mundó (1923-2012)\*



Dr Manuel Mundó (Barcelona, 1923-2012), who died last Christmas, entered the school of the monastery of Montserrat at a young age (1932), where his uncle, Antoni Maria Marcet, was the abbot. He took his oaths as a monk at Montserrat and remained there until 1967. The education he received at the monastery was decisive in revealing his vocation as a researcher of

late antiquity and the early Middle Ages. This vocation was further confirmed in Rome, where he studied palaeography and diplomacy at the *Scuola Vaticana* (1949) and earned a doctorate in Church history from the *Pontificia Università Gregoriana* (1950) and a Bachelor's in Archaeology from the *Pontificio Istituto di Archeologia Cristiana* (1955). He then furthered his education in Paris (1950-1951) and Munich (1954).

In his early days, he taught ancient Church history, Latin palaeography and historical methodology at the *Pontificio Ateneo Sant'Anselmo of Rome* (1952-1959) and at the monastery of Montserrat (1959-1965).

After leaving the monastery, he went to teach at the *Universitat Autònoma de Barcelona* (1968), where he landed the Chair in Palaeography and Diplomacy (1981). In parallel, he served as a professor at the Library School of Barcelona (1974-1981).

He examination for and earned a position in the state civil service that authorised him to work in archives, libraries and museums, leading him to serve as the archivist at the *Arxiu Reial de Barcelona* (ACA: 1969-1978). He was also the founder and director of the General Library at the *Universitat Autònoma de Barcelona* (1978-1983) and the director of the Library of Catalonia (1987-1990).

He was a member of the *Reial Acadèmia de Bones Lletres de Barcelona* (1960), the *Instituttet for Sammenlignende Kulturforskning of Oslo* (1961), the *Comité International de Paléographie Latine* (1975), the *Institut d'Estudis Catalans* (1975), the *Société des Antiquaires of France* (1980), the *Medieval Academy of America* (1986) and the *Real Academia de la Historia* (1992).

The government of Catalonia awarded him the Cross of St George in 2000.

Among Dr Mundó's written oeuvre, which far surpasses 200 titles, there is a select group of books and a vast number of articles published in scholarly journals in a variety of countries.

In the late 1960s, and this is a personal memory, among us history students at the *Universitat de Barcelona* who were specialising in mediaeval history, a rumour went round on the research of a historian from Montserrat who was familiar with Visigothic epigraphy and was capable of reading the invisible letters of the 7th century palimpsest and decipher Visigothic slates. We found this extraordinary and intriguing.

Manuel Mundó was a great historian of monasticism and of its origins and expansion. Within Europe, his studies revolved around ancient abbey synods, Saint Benedict and his relics, the age and authenticity of the Rule of St. Benedict and the figure of Cassiodorus. In Spain, he issued a critical edition of the work of the philosopher and travelling monk Baquiari and generally studied Visigothic monasticism.

He was also an expert on the history of Carolingian Catalonia and the age of the countships of Catalonia. This can clearly be seen in his studies on the dates of the documents from this epoch, the 10th century abbots of Sant Cugat, the polyptych of goods and censuses of Vilamajor and the writings of Abbot and Bishop Oliba. Because of his accomplishments, the *Institut d'Estudis Catalans* commissioned him and Josep Maria Font i Rius to supervise *Catalunya carolíngia*, a work begun by Ramon d'Abadal. Under his stewardship, which he exercised with precision, volumes IV, V and VI of this collection were published, which examined respectively the countships of Osona and Manresa; Girona, Besalú, Empúries and Peralada; and Rosselló, Conflent, Vallespir and Fenollet.

However, his most important work was in the field of codicology, which he viewed as a discipline that transcended the study of manuscripts as physical items and fully fell within the history of culture. His extensive knowledge of palaeography, the Bible and the writings of the Church Fathers enabled him to make extraordinary strides in identifying lost manuscripts from the Bible and from sacramentaries and martyrologies through simple excerpts conserved as the covers to manuscripts. Likewise, in the field of codicological research, he performed studies on the Isidorian codices of Ripoll and the 10th century codices from Sant Cugat, and on the liturgical manuscripts of Languedoc from the Carolingian period.

Worth special mention is his study of the Bibles of Ripoll, the National Library of Paris and the Vatican. Between 2002 and 2010, he made a two-volume facsimile edition of them accompanied by an extensive third volume (more than 400 pages) which contains Manuel Mundó's stylistic, historical and iconographic study. This is, without a doubt, his crowning achievement.

Still within the field of codicology, we should mention Mundó's important contribution to the team study on the *Liber iudicum popularis*, the Catalan version of the Visigothic legislative code dating from around 1011. Mundó's hand can clearly be seen in the two volumes published by the Department of Justice and Interior of the Generalitat de Catalunya in 2003 and 2008: he was charged with stud-

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

ying the only manuscript preserved from the *Liber* in its entirety, fragments of manuscripts from the same code that are still preserved, and the study by Judge Bonsom, of which was the author, and some of the manuscript's complementary texts.

Finally, as proof of Manuel Mundó's extraordinary erudition and historical instincts, we must cite the book on the ivory Christ figure of Montserrat. He posited, with proof and arguments that have not yet been refuted, that this is a work of the young Michelangelo.

Seen in retrospect, from the end of the road, the knowledge amassed by Anscari Manuel Mundó, as he was known among historians, was extraordinary. Even more remarkable, he carried this knowledge with modesty, perhaps even humility. This could be seen in his personal dealings, which were open and cordial, and in his intellectual generosity. In our view, this is the teacher and friend we have lost.