

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.