

and Manresa (1999); volume V, on the countships of Girona, Besalú, Empúries and Peralada (2003); and volume VI, on the countships of Rosselló, Conflent, Vallespir and Fenollet (2006). They both also oversaw volume VII on the countship of Barcelona, assisted lately by Gaspar Feliu and Josep Maria Salrach. Despite being almost 100 years old, Dr Font participated in the *Catalunya carolíngia* meetings, and he never ceased contributing his invaluable knowledge when needed. Focusing on another assignment that Ramon d'Abadal had given him, Dr Font and

Manuel Riu worked together to write volume VII\*\* of the *Historia de España Menéndez Pidal* on the Pyrenean nuclei between AD 718 and 1035, a project which Xavier Barral, Gaspar Feliu and Josep Maria Salrach joined.

Josep Maria Font i Rius viewed teaching and research as a single strand where culture is created and transmitted, and as a way to develop a critical spirit. He thought that the history of law could be used to study and show the way people in the past had used law to resolve their conflicts and try to build a better world.

## Joaquim Garriga i Riera (1945-2018)\*



Joaquim Garriga attended the last meeting of the History-Archaeology Section on the 7th of June, as was his wont. One week later, he was still living his life as usual, although already suffering from symptoms of his illness, and just one month later he had departed this world. It was a very sudden blow from which we are still reeling.

I shall try to briefly explain why Dr Joaquim Garriga and his work as an art historian deserve singular recognition, since it is a key link in the renovation and consolidation of our historiography of art.

We should first recall that Dr Garriga stood out for having unusual and solid training in the humanities and classical languages, thanks to his stay at the Seminary of Girona since his adolescence, where he was touched by the intellectual personality and later the friendship of several of his instructors, including the philologist and language historian Modest Prats. He furthered his classical training in Rome with a diploma in Christian archaeology from the *Pontificio Istituto di Archeologia Cristiana* in 1969, and with a Bachelor's degree in Theology from the *Pontificia Università Gregoriana* in 1970. That sojourn in Rome definitively consolidated his interest in studying the arts, which led him to earn a Bachelor's in Art History from the Universitat de Barcelona (UB) in 1975 and later a doctorate from the same university in 1990, both with an Extraordinary Prize. He became an associate professor at the UAB in 1992 and a chair at the Universitat de Girona (UG) in 1996. He was a professor at the UB for twenty years, from 1976 until 1996, and for another twenty-some years at the UG. As an emeritus professor since he retired in 2015, he signed the last qualification reports

this July from the hospital. He had been a member of the Institut d'Estudis Catalans since 2002.

Dr Garriga has been *the* art historian of Catalonia, of his generation and of subsequent generations, the person with the most exhaustive knowledge of Italian art, and particularly the art of the Renaissance. This, along with Greco-Roman art, is unquestionably the historical period of the arts that has been the subject of the most international studies and therefore has a vast trove of literature. He was enamoured of these topics and a true connoisseur of them.

I wish to highlight two of his early works. The first is the volume *Renacimiento en Europa* from the *Fuentes y Documentos para la Historia del Arte* collection published by Gustau Gili in 1983. Even though the book and the collection seem to be products written for a mass audience, as an annotated anthology with theoretical and practical treatises on the arts and other document sources, this book had a major influence on the profession at the time it was issued, since it served to reveal the complexity of the discipline itself while also providing a new didactic for art history. With this material, which was easily available in Spanish for the first time, it became clear that a proper analysis of past works of art necessitated familiarity with the rich literature in diverse formats which art has generated throughout history.

His second major early work was also part of a broader project, the famous *Història de l'art català* by Edicions 62, and specifically his volume *L'època del Renaixement*, which was published in 1986, in conjunction with Marià Carbonell for the decorative arts. This history of Catalan art, which was widely disseminated and was a huge publishing success, signalled the enshrinement of a new generation of historians, including Dalmaes, Pitarch, Garriga, Triadó, Fontbona and Miralles, who offered a deferred, critical synthesis of our artistic past for the first time. The volume by Garriga was one of the most successful, and perhaps the one that was the most difficult to write because of the limitations and dispersion of previous works; after all, while the mediaeval periods, the 19th and 20th centuries, and even the Baroque era with the figure of the architect Cèsar Martinell had been the subjects of curiosity, the 16th century lacked a characterisation as a whole,

\* Text prepared by BONAVENTURA BASSEGODA (Universitat Autònoma de Barcelona and Institut d'Estudis Catalans). Photograph by Jordi Pareto. Photographic Archive Collection of the Institut d'Estudis Catalans.

and the detailed information on it was extraordinarily dispersed. His book managed to explain the peculiarities and pluralities of the Renaissance in Catalonia, which was strongly influenced by the continuity of Gothic building models and numerous foreign artists living in Catalonia and working in the figurative arts, who slowly, with twists and turns, introduced the artistic models of the new Italianate culture. Despite the time that has elapsed since its publication, this book is still thoroughly valid within the interpretative framework of the Catalan Renaissance, and frankly I believe that it will remain an insuperable milestone for many years to come.

The most original part of Joaquim Garriga's research are the veins mined from his doctoral thesis, which was entitled *Qüestions de perspectiva en la pintura hispànica del segle XVI. Criteris d'anàlisi i aplicació al cas de Catalunya*. In it, and in a broad range of subsequent publications, he researched the genesis of the modern procedures of depicting perspective and their dissemination in the ateliers of the 15th- and 16th-century painters, especially in milieus with an artisan tradition. After an in-depth study of the Italian treatises, and especially the one by Leon Battista Alberti, whose first book in his *De Pictura* (1435) Garriga translated into Catalan, he made notable contributions to the systems of representing perspective of 15th- and 16th-century painters such as the 15th-century artists Lluís Borrassà, Jaume Ferrer II and Jaume Huguet, and the Castilian painter Pedro Berruguete and artists from other Spanish ateliers from the same period, as well as the artist known as the Master of Castelsardo, who worked in Sardinia and Catalonia, and other Catalan painters from the 16th century, such as Joan and Perot Gascó and Pere Mates. This is a field of research in which he had to prove his critical sense when reading the ancient Italian treatises on perspective. Furthermore, he had to be intensely familiar with the mathematical conventions of descriptive geometry, in addition to having all the erudition needed by a historian of Renaissance art.

Logically, the bulk of his contributions are about the Renaissance in Catalonia, and they are found in collectively-authored books, such as *L'arquitectura en la història de Catalunya* (1987) and *Història de la cultura catalana* (1997), and in exhibition catalogues, such as *Thesaurus* (1986), *L'època dels genis* (1988), *Millenium* (1989), *Pallium* (1992), *Jaume Huguet 500 anys* (1993), *Moble català* (1994), *Cathalonia* (1997), *El Renacimiento mediterráneo* (2001), *Cervera Tresors secrets* (2001), *Pedralbes. Els tresors del monestir* (2005), *Alba daurada* (2006) and *Obras maestras del Museu de Montserrat* (2008), among others. These works have taken many strides towards revealing the specific artistic personality of names that were theretofore barely known, such as

Ayne Bru, Joan de Burgunya, els Gascó, Pietro Paolo de Montalbergo, Benet Sanxes Galindo and Antoni Toreno. Particularly noteworthy in this sense was his curatorship (along with J. Bosch) of the exhibition and catalogue *De Flandes a Itàlia* (Girona, 1998), which contained a great deal of hitherto unpublished biographical information. Also worth recalling is his co-supervision of the catalogue of Modern Age pieces in the collection of the Museu Marés (1996), and his constant contributions to cataloguing and studying the works in the collections of several museums, such as the ones in Solsona, Mataró, Vic, Montserrat, Granollers and Tarragona.

One extremely interesting aspect is his study of the art collections assembled in Catalonia in the 16th century: the classical antique collection of the vice-chancellor of the emperor Miquel Mai, whose portrait he identified in bas-relief, and the collection of the archdeacon of Barcelona, Lluís Desplà, along with the history of the two most important sets of Flemish tapestries which still partially survive, the collection owned by the Generalitat and assembled between 1557 and 1583, and the one from the chapterhouse of the Seu Vella or old cathedral of Lleida reported in an inventory from 1588. The Lleida collection was the subject of two exhibitions: one in Lleida in 1992 (curated with J. Bosch) and another in Lleida in 2010 (curated with C. Berlabé), which gave rise to a specific congress on tapestries in 2012.

Dr Garriga left us an enormous oeuvre which was methodologically groundbreaking while written in a rich, elegant, sober language and narrative and argumentative structure. He was also a masterful writer.

Dr Joaquim Garriga, Quim to those of us lucky enough to be his friend, was not only a scholar and wise role model, he was more importantly a passionate lover of the arts and heritage of his admired Italy and especially of his beloved Catalonia. He was perennially willing to travel to learn about the buildings and works of art that aroused his curiosity and fed his scholarship, and he always tried to catch the major international exhibitions in his specialisation. The memory of some of these journeys which we took over the 40 years we knew each other are some of the happiest and most intensely emotional moments in my professional and personal career. Quim viewed knowledge as a task that could and should be shared, hence the fecundity of his natural teaching not only in the classroom but also outside it, the art of informal conversation, the long discussions after meals, and especially his personal example of exigency, rigorous work, intellectual generosity and incredible bonhomie. We have lost a towering personality among Catalonia's art historians and will miss him sorely. We shall try to remain faithful to his example.