

## Biographical sketches of the new members of the History-Archaeology Section



**Bonaventura Bassegoda i Hugas** was born in Barcelona in 1954. He earned a Bachelor's degree in Art History from the Universitat Autònoma de Barcelona (UAB) in 1976 and a PhD in 1988.

He has been a professor of art history at the UAB since 1978 and chair since 1998. He was the academic secretary of the Art Department (1989-1991) and later director of the

same department (1994-1998) and Vice Chancellor Social and Cultural Transfer (2009-2012).

At the UAB, in 1995 he was one of the driving forces behind the scholarly art history journal *Locus Amoenus*, which is certainly the most solid journal of its kind published in Catalonia in this field. Furthermore, since 2001 he has been the spearhead behind the "Memoria Artium" book collection published jointly by the UAB, five other Catalan universities and the National Art Museum of Catalonia (MNAC). He also oversees the "Digital Library of Spanish Art History" project, which specialises in artistic literature from the late 19th and early 20th centuries by seeking to gather all the printed materials, in book, journal or brochure format, related to the production, study and dissemination of the arts and the monumental heritage throughout the modern era into a single portal until the time when these materials transition securely into the public domain. In short, the "Digital Library" – which currently has 637 records – seeks to make available to historians in general and art historians in particular relatively unknown and highly dispersed materials in terms of their current locations, which could be used to attempt an in-depth survey of the origins of our artistic historiography.

His academic tasks outside the university include his work as the Director of the Cabinet of Drawings and Engravings of MNAC (1991-1993), a member of the board of directors of the Spanish Committee on Art History (1994-2004), an art manager in the Office of the Assistant General Manager of Research Projects in the Ministry of Education and Science (2004-2007) and a board member of the Fundació Institut Amatller d'Art Hispànic (since 2014).

He is a member of the International Advisory Board of *Goya. Revista de Arte* (since 2007) of the Fundación Lázaro Galdiano of Madrid and of the journals *De Arte. Revis-*

*ta de Historia del Arte* from Universidad de León (since 2008) and *Cuadernos de Arte e Iconografía* of the Fundación Universitaria Española (since 2009).

He was named permanent scholar in the sumptuary and visual arts section of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi of Barcelona in 2011 and joined this academy in 2012.

As a researcher, he has specialised in the artistic literature of the Renaissance and Baroque. He has published an anthology of texts, *Barroco en Europa*, in the "Fuentes y documentos para la historia del arte" collection (Barcelona, 1983), along with a detailed critical edition of the 1638 treatise by Francisco Pacheco, *Arte de la pintura*, (Madrid, Cátedra, 1990) – the outcome of his doctoral thesis. He has also devoted three articles to studying the unique figure of the Valencian canon Vicent Vitoria, an art writer and collector of drawings and prints (Dénia, 1650 - Rome, 1709). He published a book containing his painstaking research on the original painting collection of the San Lorenzo monastery of El Escorial, *El Escorial como museo. La decoración pictórica mueble en el monasterio de El Escorial desde Diego Velázquez hasta Frédéric Quilliet (1809)* (Barcelona, Universitat de Barcelona, 2002).

He has also studied ancient Catalan drawing and was the curator of the exhibition "La col·lecció Raimon Casellas. Dibuxos i gravats del Barroc al Modernisme del MNAC" unveiled in Barcelona (MNAC) in 1992 and at the Museo del Prado in Madrid in 1992.

He published the monograph *La cova de Sant Ignasi* (Manresa, Angle, 1994) on one of the most noteworthy Baroque sculpture sets in Catalonia, and lately he has been examining the history of art collecting in Catalonia in the 19th and 20th centuries and its relationship with the origins and evolution of Catalan artistic historiography. Some of the initial results in this vein can be found in the collective volume B. Bassegoda (ed.), *Colleccionistes, col·leccions i museus. Episodis del patrimoni artístic de Catalunya* (Barcelona, Universitat de Barcelona, 2007); in the lecture "Joan Antoni Güell i López (1875-1958), segon comte de Güell, tercer marquès de Comillas i primer col·leccionista d'escultura policromada barroca" published in B. Bassegoda, J. Garriga and J. París (ed.), *L'època del Barroc i els Bonifàs. Actes de les Jornades d'Història de l'Art a Catalunya, Valls, 1, 2 i 3 de juny de 2006* (Barcelona, Universitat de Barcelona, 2007); in the article "El col·leccionisme d'art a Barcelona al segle XIX" in the catalogue *Ànimes de vidre. Les col·leccions Amatller* (Barcelona, Museu d'Arqueologia de Catalunya, 2010); and in *Josep Puiggarí i Llobet (1821-1903), primer estudiós del*

*patrimoni artístic*, which was his inaugural speech as a new member of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi of Barcelona (2012).

At the Institut d'Estudis Catalans, he and Francesc Fontbona jointly oversee the *Diccionari d'historiadors de l'art català, valencià i balear*, a work which was begun in 2001 and started to appear online in 2012. It currently has almost 600 entries, including the ones that he himself has

written on Agustí Arqués i Jover, Isidoro Bosarte de la Cruz, Pelegrí Casades i Gramatxes, Juan Agustín Ceán Bermúdez, Josep Maria Escrivà de Romaní i Dusay, Bartomeu Ferrà i Perelló, Andreu Avel·lí Pi i Arimon, Josep Pijoan i Soteras, Antoni Ponç i Piquer, Josep Puiggari Llobet and Vicent Vitoria i Gastaldo.

FRANCESC FONTBONA



**Rafael Cornudella Carré** (Barcelona, 1964). Bachelor's in Art History (1988) from the Universitat Autònoma de Barcelona (UAB) and PhD from the same university with a thesis (1998) on the Catalan engraver Miquel Sorelló, who worked in Rome in the 18th century.

He began teaching as a professor of modern art history at the Universitat de Lleida (1995)

and then moved to the UAB (1996), where he has been a full professor since 2003. But much of his professional activity as an art historian has been in museums, initially as an archivist (1987-1991) and later as a senior technician in the Cabinet of Drawings and Engravings of the Museu Nacional d'Art de Catalunya (MNAC) (1992-1993). Later, from 2007-2012, he was the head of the Gothic Art Department (a position earned through a public competition), where he was assigned services for the MNAC.

His dedication to research has two thematic facets; from the start he has been geared towards the realm of Renaissance and Baroque art, with a particular focus on Catalan engravings from the 16th to 18th centuries and their Italian context, based on his thesis on Miquel Sorelló's oeuvre in Italy. For example, he has published studies on the 17th-century engraver Ramon Olivet, on chalcography in Barcelona c. 1600-1725 (published in *Estudis Històrics i Documents dels Arxius de Protocols* from 1995 and 1999), on printing and engraving in Catalonia c. 1518-1550 (*Actes dels I-II-III Col·loquis sobre art i cultura a l'època del Renaixement a la Corona d'Aragó*, Tortosa 2000), on the painting of Francisco Preciado de la Vega in 17th-century Rome (*Locus Amoenus*, 1997), and other topics.

His interest then shifted to Catalan painting from the late 15th and early 16th centuries. This yielded studies on the career of Aine Bru (*El Renacimiento Mediterráneo. Viajes de artistas e itinerarios de obras entre Italia, Francia y España en el s. xv*, Museo Thyssen-Bornemisza, Madrid, 2001), on painting from the first half of the 16th century at the Museu Episcopal de Vic (*Locus Amoenus*, 2002-2003) and on the Mestre de la Llotja de Mar of Perpignan (*Locus Amoenus*, 2004).

However, the main facet of his research, which became the prime subject of his publications, revolves around mediaeval painting from the 14th and 15th centuries in the Crown of Aragon. It is first worth noting that many of his publications are associated with museums. For example, he has overseen exhibition catalogues and served as the curator of exhibitions, either jointly, as in *Pedralbes. Els tresors del monestir* (Museu-Monestir de Pedralbes, Barcelona, 2005; new exhibition in 2015, with M. Carbonell and A. Castellano) or by himself, as in *Catalunya 1400. El Gòtic Internacional* (MNAC, Barcelona, 2012). The volume entitled *El Gòtic a les col·leccions del MNAC* (Barcelona, 2011, with C. Favà and G. Macías) reflects his museological project to offer a new presentation of the permanent collection of Gothic art at MNAC, which was unveiled in 2010. Numerous articles and studies of works published in catalogues raisonnés which appear on his CV (and need no further specification) are also associated with museums.

Secondly, also worth noting is the fact that his research aimed primarily at Catalan and Valencian Gothic painting has expanded its sights in order to encompass French and Dutch painting as well in a bid to better explain their affiliations and bonds with greater Europe. Examples of this broad view are his articles on the dissemination of Jan van Eyck's works in Valencia and other areas within the Crown of Aragon (*Nord/Sud. Presenze e ricezioni fiaminghe...*, Actes Workshop, 2005, Padua, 2007); on the Eyckian culture of the Master of Porciúncula and the Valencian painting of his day (*Butlletí del MNAC*, 2008); on Jan van Eyck, the paintings and tapestries in the court of Alfons the Magnanimous (*Locus Amoenus*, 2009-2010); on a miniature by Jean Bourdichon (*Quaderns del Museu Episcopal de Vic*, 2007); on a panel depicting Saint Claire and the sculpture of Christ on the Calvary at the monastery of Pedralbes (*Revue Belge d'Archéologie et Histoire de l'Art*, 2014); and on van Eyck's influence in Valencia and the enigmatic Jacomart (*Uno sguardo verso Nord...*, Padua, 2016).

Thirdly, we should highlight that his study of the figurative arts, always mindful of the material makeup of the works, seeks to integrate different genres: in addition to attending to decorative sculpture and painting on wood panels, he also pays particular attention to book illumination, as well as to embroidery (to the iconography and style of figurative or pictorial embroidery, an area that is little known and barely studied). We have selected a few

articles to illustrate his work in these fields, such as the one devoted to the altarpieces of Tobed and the early stage of the Serras (*Butlletí del MNAC*, 2010, with C. Favà); the Master of Baltimore and the origin of Italianism in 14th-century Catalan painting (*Journal of the Walters Art Museum*, 2014); Bernat Martorell and the legend of Saint George from altarpieces to embroidery (*Locus Amoenus*, 2011-2012, with G. Macías); book illumination in Catalonia in around 1400 (ed. R. Terés, *Catalunya i l'Europa septentrional c. 1400...*, Rome, 2016); and the 15th-century decorative sculpture in the Palau de la Generalitat (ed. M. Carbonell, *Palau de la Generalitat de Catalunya, I*, 2015, with G. Macías). In this vein, one of his most recent studies is his article (with G. Macías) on embroidery in the Crown of Aragon and the liturgical garments in the chapel of the Palau de la Generalitat of Barcelona (Abegg-Stiftung, Riggisberg Switzerland, 2017).

We shall make a simple, sweeping reference to note not only his numerous studies of works published in catalogues raisonné, which number far more than 60, but also his countless popular publications, reviews, reports and other writings. The same holds of his frequent participation as an instructor in courses and seminars outside the

UAB, as well as the many lectures he has delivered. We should further mention his membership in the research group in the UAB's Department of Art (led by professor Bonaventura Bassegoda) and his participation in numerous of this group's research projects financed by competitive public funds.

We must finally mention his participation in committees related to the public management of the artistic heritage, with particular mention of his membership in the Junta de Qualificació, Valoració i Exportació de Béns del Patrimoni Cultural de Catalunya (2011-2017). He has also been a member of the editorial board of *Quaderns del Museu Episcopal de Vic* since 2005 and was on the board of *Butlletí del Museu Nacional d'Art de Catalunya* from 2007-2012.

He is part of the new generation of art history researchers, in his case merging academic rigour in his studies with museum management of the artistic heritage. With his scholarly work, his museographic projects and his teaching, he has proven his commitment to his country and his language.

Joaquim GARRIGA



**Josep Maria Gregori i Cifré** (Igualada, 1954) is a musicologist and singer. He received his musicological education at the Universitat Autònoma de Barcelona (UAB), where he earned a Bachelor's in 1977 with a thesis on the compositional oeuvre of Joan Crisòstom Ripollès (1678-1746), the chapel master of the cathedral of Tarragona.

He earned a doctorate from the same university in 1986 with a thesis directed by Francesc Bonastre entitled *La música del Renaixement a la catedral de Barcelona, 1450-1582*, which studied the figure and works of Pere Alberch Vila, one of the leading Catalan composers during the Renaissance

He has taught at the Universitat Autònoma de Barcelona since 1978, where he has been the chair in Musicology since 2007. He has received several research awards in musicology, such as the Higiní Anglès Awards of the Societat Catalana de Musicologia (1977), the Fundació Güell of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi (1982), Emili Pujol (1991), Fundació Ernest Lluch (2008), the E. Lluch Ciutat d'Olot grant (2010) and Joan Mercader (Igualada) (2014).

His musicological research encompasses historical and interpretative aspects of the music of the 15th to 19th centuries and issues on musical thinking and aesthetics, about which he has published 46 book chapters, 77 arti-

cles in research journals and 40 popular articles (liner notes for records, music magazines, newspapers) and presented 38 lectures and papers at national and international conferences.

In 2001, he launched the IFMuC (Inventari dels Fons Musicals de Catalunya) research project at the UAB, which seeks to inventory the compositional repertoire of the collections of manuscripts and printed matter in the music collection of Catalonia. This project, which is now a UAB Research Group, has been granted four research projects from the Ministry of Science and Innovation since 2003, and between 2006 and 2010 it received the support of the Sub-Directorate General of Archives of the Generalitat de Catalunya.

Between 2001 and 2006, the IFMuC has registered more than 200 musical holdings in Catalonia with indexes on almost 1,000 composers and an inventory of more than 10,000 works catalogued. In 2007, the printed editions of the catalogues began to be released with the creation of the "Inventaris dels fons musicals de Catalunya" collection, which was published by the Department of Culture of the Generalitat between 2007 and 2010, and by the UAB starting in 2011. Between 2007 and 2016, the project catalogued 16 musical collections, thirteen of which were published in new volumes ([http://publicacions.uab.cat/llobres/titols\\_llibres.asp?TITOL=inventaris+dels+fons+musical+s+de+catalunya&Submit3=Cercar](http://publicacions.uab.cat/llobres/titols_llibres.asp?TITOL=inventaris+dels+fons+musical+s+de+catalunya&Submit3=Cercar)).

At ESMUC College of Music in December 2015, he presented the digital platform <http://ifmuc.uab.cat>, the website and the database which provide open access to

the information contained in the descriptive fields of the 10,358 catalogue records of the musical repertoire organised from the 16 catalogued holdings through the “author manuscripts”, “anonymous manuscripts”, “music stand books”, “choir books” and “printed matter” collections.

In 2013, as part of the IFMuC project, he embarked upon the publication of the collection of scores entitled “Mestres Catalans Antics. Quaderns dels Fons Musicals de Catalunya” with the publishers Tritó and Ficta. Between 2013 and 2016, eight books devoted to the works of Catalan composers from the 16th, 17th and 18th centuries were published (Pere Riquet, Joan Pujol, Josep Reig, Miquel Rosquelles, Tomàs Milans, Carles Bager, Felip Olivelles and Joan Crisòstom Ripollès) thanks to the cooperation of the entities which curate the collections, with the assistance of the Department of Culture of the Generalitat de Catalunya.

He has served as the secretary of the Institut de Musicologia Josep Ricart i Matas (1979-2002), secretary of the Societat Catalana de Musicologia (1992-2004), a member of the board of directors of the Sociedad Española de Musicología (2006-2008) and since 2007 a corresponding scholar of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi for Vilassar de Mar, the city where he lives with his family.

In his artistic facet, he was trained at the Mare de Déu de Pompeia sanctuary by Father Robert de la Riba, with whom he studied piano and harmony. He studied choir directing with Manuel Cabero and Pierre Cao, and voice

with Montserrat Pueyo and Jordi Albareda in the professional conservatories of Terrassa and Badalona, and he furthered these studies with Xavier Torra.

He has conducted several choir groups (Cor Nou Ressonò, 1982-1984; Dolce Stil Nuovo of Barcelona, 1984-1985; Cor Vila Atzari, 1998-2011; Ensemble Convivium Musicæ, 2011-2013). He sang with Jordi Savall’s La Capella Reial between 1987 and 2011 and has participated in more than 100 concerts all around Europe, in 16 recordings and in the DVD for the BBC production Monteverdi’s *L’Orfeo*. He sang with the ancient music ensemble Exaudi Nos between 2007 and 2010 and has participated in three recordings for Columna Música, the Capella de Música de Santa Maria del Pi since 2014, and the De Canendi Elegancia ensemble conducted by Francesc Garrigosa since 2016. As a soloist, he has also performed in Baroque religious music recitals with the organists Miquel González, Carme Godall and Guido Iotti. Since 2011, he has performed the *Cant de la Sibilla* with this organist every Christmas night at Sant Feliu parish church in Cabrera de Mar.

In his literary facet, between 1999 and 2016 he has translated five books from French into Catalan for the publishing houses Publicacions de l’Abadia de Montserrat and Claret, and between 2002 and 2016 he was given six Catalan-language poetry awards.

Romà ESCALAS



**Josep Maria Nolla i Brufau** (L’Albagés, 1949) holds a Bachelor’s in Philosophy and Humanities, History branch, from the Universitat Autònoma de Barcelona (UAB), where he earned his doctorate in 1977 with a thesis entitled *La ciutat romana de Gerunda*. In 1978, he joined the faculty at the former Col·legi Universitari de Girona, later the Universitat de

Girona, where he has worked since then, since 1984 as a full professor and since 1994 as a chair. At that university, he has held different management and governance positions, such as the director of the Institut de Patrimoni Cultural and the Vice-Chancellor of Research. In parallel, in his early years of work he was also a senior expert at the Diputació de Barcelona (Provincial Council of Barcelona) and conservator of the Conjunt Monumental i Museu d’Empúries from 1983 to 1985.

In the field of research, he has worked intensely on the region of Girona. Since 2005, he has been the lead researcher of three projects granted by different ministries between 2003 and 2013 and the co-director of two others between

2014 and 2017; all of them ended with a monographic publication. He has overseen numerous European projects in conjunction with Catalan, Italian and French town halls and with the University of Siena and the Polytechnic of Toulouse, and he has signed numerous agreements with Catalan institutions (town halls, the Provincial Council of Girona and different departments of the Generalitat).

With the extensive archaeological experience he gained in Empúries, where he worked between 1970 and 1977, his research activity has been centred at numerous sites in the region of Girona, such as in the cities of Empúries, Girona and Roses, the monastery of Sant Feliu de Guíxols, the *castellum* of Sant Julià de Ramis, the Roman villages of Ametllers (Tossa de Mar) and Vilauba (Camós), and many others. He also participated in the international excavation of the Trophies of Pompey in Panissars (La Jonquera - El Portús) and the Magna Mater temple in the monumental complex in Ostia, Italy. His specialisation is the Roman world, in which he is a renowned researcher who works on several avenues of inquiry about the urban and rural population and funerary architecture. In these fields, he has overseen a total of 12 doctoral theses and has co-directed two more.

He is the author of numerous publications, including 18 monographs in conjunction with a wide range of col-

leagues, such as *El poblament d'època romana al nord-est de Catalunya*, *El fòrum romà d'Empúries*, *La villa romana de Vilauba (Camós)*, *Aquae Calidae: presència romana a la Selva*, *El món rural d'època romana a Catalunya. L'exemple del nord-est*, *Excavacions arqueològiques a la muntanya de Sant Julià de Ramis, Girona, de Carlemany al feudalisme*, *Els cementiris rurals de les antigues ciutats d'Emporiae, Gerundae i Aquae Calidae*, *Els trofeus de Pompeu als Pirineus*, *La villa romana dels Ametllers i el seu fundus* and *Empúries a l'antiguitat tardana*. He has published a total of 440 studies with different colleagues as well, including book chapters and articles in countless journals. He has participated in more than 90 conferences and scholarly gatherings of all sorts,

both national and international, where he has presented a large number of lectures and papers. He is a member of the board of directors or editorial board of different specialised journals. In terms of dissemination, he has served as the curator of different exhibitions and has participated in numerous courses and lectures, more than 200 in total.

With his teaching and research, professor Josep Maria Nolla has made a decisive contribution to knowledge of the Girona region in the Iberian, Roman and early medieval periods, as well as to the training of countless researchers within his specialisation.

Ferran ARASA



**Roser Salicrú i Lluch** was born in Mataró in 1967, so she has just turned fifty. She is currently working as a tenured scholar at the Institució Milà i Fontanals of the Consell Superior d'Investigacions Científiques (National Research Council) in Barcelona. She earned her Bachelor's in history from the Universitat de Barcelona with

an Extraordinary Prize in 1990, and her doctorate, also with an Extraordinary Prize, in 1996, with a thesis entitled *Relacions de la Corona d'Aragó amb el regne de Granada al segle xv (1412-1458)*, directed by Dr Maria Teresa Ferrer i Mallol. Taking advantage of the plentiful, chronologically precise documentation in the Cancelleria Reial Catalanoaragonesa (Royal Chancellery of Catalonia-Aragon), she suggested introducing several changes in the genealogy of the last sultans of Granada which had been posited by Spanish and French Arabists based primarily on the chronicles of Al-Andalus and Castile, which are somewhat imprecise when situating events in time.

With regard to her scholarly training, she has earned many grants and scholarships which has allowed her to devote herself fully to research, without systematic teaching loads, and to spend time at research centres in both Spain and abroad. She wrote her doctoral thesis at the aforementioned Institució Milà i Fontanals with a training grant for research personnel from the Ministry of Education and Science (1991-1994). After she finished her thesis, she earned a postdoctoral fellowship (1996-1997), which allowed her to make a lengthy sojourn at the University of Genoa and start research in the Archivio di Stato in that Italian city.

Back in Barcelona, in 1997 she was hired by the Institució Milà i Fontanals as a researcher and joined the research team of Dr Maria Teresa Ferrer i Mallol. Since then, all of her research has been conducted at that centre.

In 2010, upon the retirement of Dr Ferrer i Mallol, Roser Salicrú took over coordination of the Consolidated Research Group of the Generalitat de Catalunya entitled "La Corona d'Aragó, l'islam i el mon mediterrani" (The Crown of Aragon, Islam and the Mediterranean World). She is currently the head of the Department of Historical Sciences of the Institució Milà i Fontanals. Her extensive research has been geared towards the late Middle Ages and has been organised into four interconnected thematic lines: *a*) contacts between Christianity and Islam; *b*) slavery and captivity; *c*) naval construction and navigation; and *d*) travels and travellers.

She has participated in and led numerous national and international research projects. The former include: *La Corona de Aragón en el Mediterráneo Medieval: puente entre culturas* (2007-2010), *La Corona de Aragón en el Mediterráneo Medieval: Interculturalidad, mediación, integración y transferencias culturales* (2011-2014) and *Tripulaciones, armamentos, construcción naval i navegación en el Mediterráneo Medieval* (2015-2018), all financed by the Ministry of Education and Science. Her international research projects include: STARACO (*Status, "race" et couleurs dans L'Atlantique de l'Antiquité à nos jours*), financed by the Research Centre for International and Atlantic History of the University of Nantes, and *The Diplomatic Exchanges between Islamic Mediterranean Powers and Cristian European Cities in the Middle Ages: New Methods for the Analysis of Documents*, financed by the National Research Council in partnership with the universities of Liege and Aix-en-Provence.

Her lengthy, intense research has generated a wide range of monographs published in Spain, Italy and France. She has published four books: *El tràfic de mercaderies a Barcelona segons la lleuda de Mediona* (Barcelona, 1995), *El sultanat de Granada i la Corona d'Aragó, 1410-1458* (Barcelona, 1998), *Esclaus i propietaris d'esclaus a la Catalunya del segle xv: l'assegurança contra fugues* (Barcelona, 1998), and *El sultanato nazarí de Granada, Génova y la Corona de Aragón en el siglo xv* (Granada, 2007).

She has coordinated the publication of six other books, including: *Cataluña y Navarra en la Baja Edad Media* (Pamplona, 2010), *La Corona catalanoaragonesa, l'islam i el món mediterrani: Estudis d'història medieval en homenatge de la doctora Maria Teresa Ferrer i Mallol* (Barcelona, 2013) and *A l'entorn de la Barcelona medieval: Estudis dedicats a la doctora Josefina Mutgé i Vives* (Barcelona, 2013).

She has published around fifty articles in indexed journals and book chapters, the following particularly deserving of mention: "Fou Yusuf V ibn Ahmad, rei de Granada, l'infant Coix de les cròniques castellanques?" (Barcelona, 1996); "Más allá de la mediación de la palabra: negociación con los infieles y mediación cultural en la Baja Edad Media", in *Negociar en la Edad Media* (Barcelona, 2005); and "Salves in the Professional and Family Life of Craftsmen in the Late Middle Age", in *La famiglia nell'economia europea. Secc. XIII-XVIII* (Florence, 2009); and *L'évaluation des salaires dans le secteur de la construction navale et de la navigation maritime en Catalogne au Bas Moyen Âge* (Paris, 2014).

Even though it is not among her most important commitments, Dr Salicrú has also engaged in teaching. She has participated in Master's and doctoral programmes at the Universitat de Barcelona, the Universitat Autònoma de Barcelona, the Universitat de València and the Universidad de Granada, as well as in specialised seminars at the universities in Girona, Navarra, Alicante, Madrid, Vito-

ria, Pisa, Naples, Florence, Cagliari, Sassari, Paris-Sorbonne, Aix-en-Provence, Cambridge and Heidelberg.

She has also directed four doctoral theses, all of which earned top marks, as well as the doctoral thesis of Ivan Armenteros, which won the Extraordinary Prize at the Universitat de Barcelona in 2012.

Since 2010 she has directed the journal *Anuario de Estudios Medievales*, which her predecessor, Dr Maria Teresa Ferrer i Mallol, had brought to the top of the rankings. Her steadfast dedication to this job has means that not only has it remained the benchmark publication in Catalan and Iberian Mediaevalism, but its prestige and international dissemination have been even further enhanced with the application of digital management tools.

Dr Salicrú also belongs to the editorial boards of numerous journals specialising in Mediaevalism, such as *Acta Historica et Archaeologica Mediævalia*, *SVMMA*, *Aragón en la Edad Media*, *Rivista Italiana di Studi Catalani*, *Espacio*, *Tiempo y Forma*, *Anales de la Universidad de Alicante* and *Miscelánea Medieval Murciana*.

Because of her important, ground-breaking scholarly activity and her management capacity, the History-Archaeology Section has deemed that Dr Roser Salicrú i Lluç would be an outstanding addition to the Institut d'Estudis Catalans.

Antoni RIERA MELIS