

In Memoriam

Josep Maria Font i Rius (Barcelona 1915-2018)*



Josep Maria Font i Rius, who passed away in Barcelona on the 5th of April 2018, was successively a full professor at the universities of Laguna, Murcia, Valencia and Barcelona. At the Universitat de Barcelona, he taught as a chair from 1954 until his retirement in 1985. As Tomàs de Montagut wrote, “many cohorts of Catalan jurists have gone through his

classroom, and we recall him for his wisdom, but more importantly for his passion for the history of law and institutions and for his teaching, which always sought to develop a critical spirit in his first-year students, whom he wanted to inculcate with a legal culture that could serve us our entire lives as people and as future law professionals.”

This teacher, devoted to his job and attentive to the needs of his disciples, was also a great researcher into the origins of the municipal system and rights and the local institutions in mediaeval Catalonia. His studies in this field have been and still today are a required reference for all mediaevalists. His masterpiece is *Las cartas de población y franquicia de Cataluña*, three voluminous tomes (1969-1983) where he published the charters granted to Catalan towns in order to stimulate their population and development and organise their collective life. This publication was accompanied by a monographic study on each town and a legal study of the regulations developed in these population charters.

In 1985, upon Josep Maria Font i Rius' retirement from academia, the Universitat de Barcelona published a compilation of his far-reaching studies at the request of the Faculty of Law. Dr Jesús Lalinde, who admits to being his disciple, was in charge of choosing the studies, and he wrote a valuable human and scholarly biographical note as the introduction. The compilation is a book almost 800 pages long entitled *Estudis sobre drets i institucions locals en la Catalunya medieval* (1985), and it reissues 24 studies, all of them still highly relevant, including: *La recon-*

quista de Lleida y su proyección en el orden jurídico; La comarca de Tortosa a raíz de la Reconquista cristiana; Entorn de la restauració cristiana de Tarragona. Esquema de la seva ordenació jurídica inicial; Jaume I i la municipalitat de Barcelona; La universitat de prohombres de la Ribera de Barcelona y sus ordenanzas marítimas; and most importantly, Orígenes del régimen municipal de Cataluña, a 500-page study from 1940 which is still a required reference today.

Despite his modesty, which led him to shun all kinds of honours, professor Font i Rius did not lack in recognition of his merits as both a citizen and a scholar. He was a member of the Institut d'Estudis Catalans as well as the Reial Acadèmia de Bones Lletres de Barcelona and the Acadèmia de Jurisprudència i Legislació de Catalunya, and he was awarded a doctor *honoris causa* from the universities of Bordeaux and Montpellier. He also earned the Monturiol Medal, the Creu de Sant Jordi and the City of Barcelona Gold Medal for Scientific Merit. He was the president, and later the honorary president until his death, of the technical committee for the publication of the volumes in the “Textos Jurídics Catalans” collection, which depended on the Department of Justice of the Generalitat de Catalunya. The purpose of this collection is to share the sources of the Catalan legal, common-law and jurisprudential tradition, which are the outcome of extraordinarily fertile legal experience and must be restored from the past so we can better understand and evaluate the present. Precisely the publication of the *Constitucions de Catalunya* (1988) within this collection is an invaluable study by Dr Font on these fundamental rules of Catalan law.

Equally important is his contribution to *Catalunya carolíngia*. Back in the early 1950s, Ramon d'Abadal, who foresaw that he would be unable to finish this project by himself, enlisted different colleagues to help, including Dr Font, whom he put in charge of the publication and the study of documents from the countship of Barcelona. With this purpose in mind, he gave Font the materials he had collected on this countship, in addition to notes and texts which were to be used to write volume I on the general history of the period. Years later, after Abadal had passed away, the History-Archaeology Section of the IEC, disturbed by the difficulties that the execution of the project had come upon, especially financial problems and the dispersion of contributors, took it over and appointed Josep Maria Font i Rius and Anscari Manuel Mundó as the project directors. Under their joint leadership, volume IV was published, which focused on the countships of Osona

* Text prepared by JOSEP M. SALRACH (Universitat Pompeu Fabra and Institut d'Estudis Catalans). Photograph: Photographic Archive Collection of the Institut d'Estudis Catalans.

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.

Alexandre Olivar (1919-2018)*



On the 1st of October 2018, Father Alexandre Oliver i Daydi passed away on Montserrat. He was a corresponding member of the History-Archaeology Section of the Institut d'Estudis Catalans since 1973 and the founder and president of the Societat Catalana d'Estudis Litúrgics, an affiliate of the institute, since 1978. Born on the

1st of February 1919, he had

just turned 99 years old and was looking forward to his 100th birthday. However, a fall led him to break his femur, which was followed by an operation from which he was unable to recover, depriving him of the chance to celebrate this centennial by just four months. Fortunately, however, he was in time to receive a doctorate *honoris causa* from the Ateneu Universitari Sant Pacià on Montserrat on the 18th of November 2017, an honour which culminated his lifelong study, research and teaching.

He had entered the monastery of Montserrat at a very young age, in July 1934, and there he took his temporary vows in August 1935, at which time the abbot Antoni M. Marcet changed his baptismal name, Lluís, to Alexandre, as was customary at the time. He kept this name his entire life and always used it to sign his extensive body of work, which he wrote in the fields of bibliology, the history of the liturgy and patristics. Between 1936 and 1939, he had to further his studies abroad because the Civil War prevented him from continuing his monastic life on Montserrat. He had the great fortune to live successively in Maria Laach Abbey in Germany and Maredsous Abbey in Belgium, where he not only did he have outstanding professors, but he also furthered his knowledge of German and French, two languages which opened up a world that he never abandoned, alongside the Latin he had studied on Montserrat.

As soon as the Civil War was over, he was able to return to his monastery, where he took his official vows in August 1940, was ordained a priest in August 1942 and received his theology license from the Universidad de Salamanca in 1945.

From 1948 to 1953, he was the director of the Library of Montserrat, where he would later serve as the conservator of the manuscript section for many years. An enthusiast of all kinds of books and an avid reader, he also dove into studying the incunables conserved on Montserrat, two complementary catalogues of which he published (1955 and 1990), and he catalogued the Western manuscripts under his stewardship in four batches (1969, 1977, 1991

and 2008), which were joined by a good number of monographic works. In this same field, he published the catalogue of the incunables of the Episcopal Library of Vic (2000) in conjunction with another monk from Montserrat, F. Xavier Altés.

A professor of Latin, methodology, Church history, liturgy and patristics at the theological study centre of Montserrat, he had many disciples – including myself – who enjoyed his classes, which were always permeated with humour and bonhomie, and occasionally stanchied by exams which were sometimes excessively demanding or even arbitrary, and learned a great deal from the example he set and his extensive knowledge.

His teaching was accompanied by constant work in the same fields. His liturgical knowledge took him to Rome during Vatican II, where he spent a time as the secretary of the Cardinal from Montserrat, Anselm M. Albareda. In Barcelona, he was the vice-president of the inter-diocesan commission for the version of the liturgical texts, a job which had been preceded by his role as the secretary general of the 2nd Liturgical Congress of Montserrat in 1965. During that time, I was able to help him in countless ways with the organisation and especially in the publication of four large volumes of the minutes, which were a kind of preparation for the job he soon took at the monastery's press, Publicacions de l'Abadia de Montserrat.

In the field of the history of the liturgy, he prepared important editions of the Sacramentary books of Vic (1953) and Ripoll (1964), and since 1994 he was a member of the drafting committee of the *Literaturbericht* of the *Archiv für Liturgiewissenschaft* at Maria Laach Abbey, a journal in which for years he published long reviews of publications on liturgical topics written in Spain. As mentioned above, he, Miquel dels S. Gros and José Janini founded the Societat Catalana d'Estudis Litúrgics, of which he was the honorary president at the time. Within this society, he spearheaded the creation of the journal *Miscel·lània litúrgica catalana* and the "Biblioteca litúrgica catalana", which have garnered a great deal of prestige because of the multiple contributions they have made to his area of expertise. Since 1954, he had also been a corresponding member of the Herwegen-Institut.

Finally, in the field of patristics, in addition to being a founding member of the Association Internationale des Études Patristiques (1967), he also spent countless hours on two very specific topics: the history of ancient Christian preaching, about which he published a thick tome in 1991, and the critical edition of the sermons of *Saint Peter Chrysologus*, in three volumes of the *Series latina* of the "Corpus Christianorum" (1975, 1981 and 1982). He made this latter work available to the Catalan public in conjunction with Father Jaume Fàbregas i Baqué in six volumes published by the Fundació Bernat Metge (1985-2003). Previously, he had laid the groundwork for this publication in the seminal work *Los sermones de San Pedro Crisólogo. Estudio crítico* (1962), which was issued, just

* Text prepared by JOSEP MASSOT (Institut d'Estudis Catalans). Photograph: Photographic Archive Collection of the Institut d'Estudis Catalans.

like the majority of his books, in the “Scripta et Documenta” collection issued by Montserrat.

For all of this incredible work, truly the “*labora* of the Benedictines”, he earned entry into the Acadèmia de Bones Lletres de Barcelona, where in April 1983 he delivered the speech entitled *Els auditoris cristians antics*, with Dr Frederic Udina i Martorell responding on behalf of the Academy. Thereafter, he regularly attended the Academy sessions and often delivered speeches, contributed to the Academy’s newsletter and responded to the admission speeches of several new scholars.

Despite a long, full life largely devoted to study and research, health problems had led him to languish in recent years. Nonetheless, until quite recently he still enjoyed writing reviews for the journal *Studia Monastica*, and despite his eyesight problems, he still closely tracked the new books that entered the monastery’s library on a daily basis. Furthermore, his good humour contributed to creating a positive atmosphere in the house’s infirmary, where we had lived together almost a year and where he will be sorely missed for so many reasons.

Eva Serra i Puig (Barcelona 1942-2018)*



Eva Serra i Puig, one of the major touchstones in Catalan historiography in the past four decades, passed away on the 3rd of July 2018. Born in Barcelona in 1942, Eva was the eldest daughter of Josep de Calasañç Serra i Ràfols (Mahon 1900-Barcelona 1971) and Isabel Puig i Pardellà (Vilanova i la Geltrú 1920-Barcelona 1991), her mother the descendant of a

humble fishing family from the coastal village of El Garraf. She first studied in the municipal school in the Guinardó neighbourhood along with the children of the civil servants working in the Barcelona Provincial Council. Popularly known as “Font del cuento”, this school was co-ed unusual at the time. Afterward, Eva and her sister Blanca studied for their baccalaureates at the Institut Verdaguier in Barcelona.

Her childhood and early adulthood were marked by the atmosphere of moral and material repression and penury in the post-war years. Her own family experienced this repression and domestic exile because of the purging and professional eschewment of her father, one of the most prominent disciples of Pere Bosch i Gimpera. In those harsh years experienced within a family with republican and Catalanist values, Eva Serra also learned about the tenacious struggle of the group of intellectuals and activists in her father’s circle to instigate the cultural and national restoration of Catalonia. These experiences forged a personality which was always guided by convictions of utter commitment to scholarly work and to the country. Anyone who has interacted with Eva Serra is keenly aware

that behind her physically frail appearance was a historian and political activist of extraordinary fortitude.

In 1960, she began studying Philosophy and Humanities at the Universidad de la Laguna, where her uncle Elies Serra i Ràfols (Mahon 1898-Santa Cruz de Tenerife 1972) was a professor of the History of Spain. Later, after two academic years there, she transferred to the Universitat de Barcelona, which she would always consider her alma mater, and where she finished her specialisation in history. In addition to the influence and teachings of her uncle, who had written his doctoral thesis on Ferdinand the Catholic and the issue of the serfs, in the 1960s Eva and her sister Blanca attended underground classes held by “Estudis Universitaris Catalans”. There, they were trained in history and methodology by personalities like Ferran Soldevila, Miquel Coll i Alentorn, Jordi Rubió i Balaguer and Joaquim Molas.

In 1966, Eva Serra published her first book, *La Guerra dels Segadors*, which addressed a historical topic that would set the course of her subsequent career as a researcher. This text was written when Eva Serra was scarcely twenty years old and had not yet finished her degree in Philosophy and Humanities, yet it shows glimpses of her mettle as a historian. Thus, ignoring the interpretations of renowned scholarly authorities like Jaume Vicens Vives and John H. Elliott, who saw the Catalan institutional system prior to 1714 as a throwback in the midst of the modernity of the newly-minted great monarchies, a young Eva Serra claimed that “the Catalan constitutions were oligarchic privileges, true, but they were also the only weapon that the country had to deal with absolutism, which was tantamount to castilianisation”.

The young Eva Serra’s interest in the War of the Reapers, or Catalan Revolt, sprang from a twofold motivation. First, in the mid-1960s, the deeds of 1640 were a historical referent for the Front Nacional de Catalunya, the pro-independence movement in which she was involved, since they both conjoined political struggle with grassroots mobilisation. Yet her interest in the War of the Reapers also reflected her own lived experience. Eva and her siblings had been raised in the neighbourhood of Guinardó, yet they always maintained close ties to Sant Andreu del Pal-

* Text prepared by ANTONI SIMON (Universitat Autònoma de Barcelona and Institut d’Estudis Catalans). The initial version of this text was published in “Eva Serra i Puig. Trajectòria d’una gran historiadora”, *Serra d’Or* 706 (October 2018), pp. 20-23. Photograph by Jordi Pareto. Photographic Archive Collection of the Institut d’Estudis Catalans.

omar. The remains of what was known as the chapel of the Reapers in the church in Plaça de l'Orfila had captured the young Eva Serra's attention because the peasants had gathered there on the 22nd of May 1640, sparking the grassroots uprising which entered Barcelona for the first time and secured deputy Francesc Tamarit's release from the royal prisons. As is well-documented today, this episode was crucial in the political rupture between the Court of Madrid and the Catalan institutions.

After working on several publishing projects, including the *Gran Enciclopèdia Catalana*, for which she wrote a series of extraordinarily high-quality entries, in 1970 she began her scholarly career at the recently-created Universitat Autònoma de Barcelona. There she shared a department and a zeal to update the university and historiography with an enthusiastic group of young professors, including Josep Termes, Josep Fontana, Albert Balcells and Borja de Riquer. In 1975, she moved to the Universitat de Barcelona and later taught at the Universitat Pompeu Fabra (between 1992 and 1997) before returning to the Universitat de Barcelona, where she had been an emeritus professor since 2012.

The work undertaken by Eva Serra over these decades has been crucial to the burgeoning of modernist Catalan historiography. She first wanted to direct her research towards the social and economic side of the War of the Reapers in order to shed light on the origins of the peasant uprising. However, since she found no sources similar to the ones which had enabled authors like Boris Porchnev to analyse the great peasant uprisings of the 17th century, she chose instead to further delve into the more general context of the productive relations in the Catalan countryside during that century, connecting the study of the agrarian economy with the study of legal and social relations. The outcome of this work undertaken in the 1970s was her doctoral thesis supervised by Emili Giralt, which was presented at the Universitat de Barcelona in 1978 and published ten years later by the Crítica publishing house with the title of *Pagesos i senyors a la Catalunya del segle XVII. Baronia de Sentmenat 1590-1729*. In this work, which is still the most solid monograph on the agrarian history of modern Catalonia to date, Eva Serra made original contributions which are essential to understanding the history of the rural Catalan economy and society in the early centuries of the Modern Age. First, she outlined the redefinition imposed upon the Catalan seigneurial system after the serf wars in the 15th century and the Sentència Arbitral de Guadalupe of 1486 by examining the strategies the peasants used to erode the feudal revenues in the subsequent period. Secondly, despite the serious dearth of sources available in this area of research, Eva Serra reconstructed the evolution in agrarian techniques, production and prices during those centuries, establishing the main phases or stages in the productive forces related to the rural economy. Finally, she explained the social diversification process which occurred in Catalan agrarian society, particularly after the

second half of the 17th century, a process of social diversification and stratification which is fundamental to understanding the changes in the modes of production that Vilar detected in the 18th century, which would later conduct the Catalan economy towards the road of capitalist development.

In addition to devoting several studies to further examining different aspects addressed in her doctoral thesis, Eva Serra made contributions, always analytically rich and substantiated with ample documentation, to topics like the repression after the War of the Reapers, the nature of the constitutional status in the period 1652-1705, the role of cities and villages when the Courts were called, the trajectories of certain families from the Catalan ruling class in the 16th and 17th centuries, the organisation of taxation by the Diputació del General, the nature of the War of the Reapers and the War of the Spanish Succession in Catalonia, and the development of modernist Catalan historiography. These studies were published in journals like *Afers*, *Pedralbes*, *Recerques*, *Butlletí de la Societat Catalana d'Estudis Històrics*, *Manuscripts*, *Catalan Historical Review*, *Estudis d'Història Agrària*, etc., along with a solid number of contributions to collectively-authored volumes.

I believe that it is worth noting that in her research into both agrarian and political-institutional history, Eva Serra was always mindful of including and critically examining theoretical and methodological contributions that were evolving in European historiography. Yet at the same time, she always drew from and appreciated the rich historiographic tradition of scholars of the history of law, Church history and local history which had been undertaken in Catalonia since the late 19th century, often outside academia, which were therefore often undervalued. The impressive work of personalities like Joan Serra Vilaró, Josep M. Pons i Guri, Antoni Pladevall, Jaume Codina and Eduard Junyent is contained and vindicated in the texts of Eva Serra.

In 1640. *Una revolució política. La implicació de les institucions*, issued by Crítica publishing house in 1991, Eva Serra undertook yet another overarching assessment of the meaning of the War of the Reapers in the trajectory of Catalonia's historical formation. By defining the events of 1640-1641 as a political revolution which drew from and updated the institutional and legislative legacy inherited from the mediaeval centuries in a bid to defend the Catalan community from the fiscal and military onslaught from the monarchic absolutism of Philip IV and Olivares, Eva Serra highlighted that the "the 'aristocratic' constitutions and the 'oligarchic' institutions saved the country from such havoc and wickedness".

Even though, as we have seen, her subsequent research took extraordinarily rich and varied pathways in terms of the topics she studied, the main bulk of her efforts in the last three decades undoubtedly sought to analyse the institutional and legislative structures of Catalan constitutionalism prior to 1714. These studies were organised

around two main strands. The first sought to provide a document foundation for her analysis based on the publication of texts that are crucial to understanding the Courts, the Diputació del General and the Consell de Cent in the early centuries of the Modern Age. Accompanied by a team of competent disciples, in the “Textos Jurídics Catalans” collection Eva Serra published several proceedings from the Courts of 1585 and 1705-1706, and from the Junta General de Braços of 1713-1714. Likewise, within the IEC’s “Memòries de la Secció Històrico-Arqueològica” collection, she published the *llibres de l'ànima* of the Diputació del General and the Consell de Cent (the latter currently in the process of publication), that is, the list of people with the rights to political representation in the country’s two main institutions.

The second major strand in this avenue of research on the institutional and legislative structures of modern Catalonia took shape in a series of articles and monographs which examined the theoretical underpinnings and political practice of “old Catalan constitutionalism”. In these works, Eva Serra highlighted the values of representativeness, political participation, control and regulation of the executive power based on criteria of collective interest and the Catalan institutions’ and legal regimes’ ability to evolve prior to 1714. Lately, in conjunction with Josep Capdeferro, Eva Serra devoted her research efforts to studying the Tribunal de Contrafaccions created in the Courts of Barcelona of 1701-1702. This court, which had three judges appointed by the king and three by the Braços, became the supreme legal arena to rule on violations of Catalan legal system. The Tribunal de Contrafaccions can be considered an essential milestone in European constitutional history, and it is worth noting that it was the outcome of the Catalan institutions’ lengthy struggle lasting more than two decades to overcome the lack of equanimity shown by the Reial Audiència of Catalonia in its resolution of these cases of legal infractions or violations.

This series of works based on documents and historical analysis rested on solid empirical foundations in an effort to break down the old trope that the Catalan constitutional institutions and regime were a mediaeval political model that was obsolete, oligarchic and corrupt, and which therefore inevitably had to be marginalised by the modern centralising, unitary model of the matrix of the Castilian court. Eva Serra, who received the “Justícia” prize of Catalonia in 2008 for her extraordinary efforts in this area of the institutional and legislative history of modern Catalonia, used official ceremonies to divulge these ideas. Thus, in her welcome speech as a full member of the History-Archaeology Section of the IEC read in November 2003 with the title *Les Corts catalanes, una bona font d’informació històrica*, she stated that the Catalan historical institutions “were the representation of more horizontal interests than a monarchy with a clearly aristocratic base, as well as the guarantor of the defence of the secular political identity of a specific social formation”. In the lecture she delivered in 2015 in the Barcelona Town Hall’s Saló de Cent to commemorate the emblematic Onze de Setembre of 1714, which bore the telling title of *La potencialitat democràtica de la Catalunya històrica*, Eva Serra upheld the thesis that on that date Catalans were not celebrating a defeat but instead rallying behind an advanced, modern political and social model since, in the early 18th century, Catalonia “was a very politically mature society which was becoming contemporary following the British and Dutch model by revamping the old instruments”.

This research legacy, extraordinarily generous in both quantity and quality, would be more than enough to make Eva Serra a crucial referent in Catalan historiography; yet she is for another reason that is equally if not more important: Eva Serra always lived in accordance with the values and ideas she upheld, combining honesty and scholarly rigour, the two main foundations which make a historian’s intellectual work credible.