

## 1.3

## Stained-Glass Windows Designs of the 17th and 18th Centuries Preserved in Barcelona

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***Des projets de vitraux du XVII<sup>e</sup> et XVIII<sup>e</sup> siècles conservés à Barcelone – Résumé***

*Cet article a pour objectif de mettre en lumière une collection de projets de vitraux datant des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles conservés dans l'église de Santa-Maria-del-Mar à Barcelone et de reprendre les questions liées à son origine, à son auteur et à sa destination. Nous devons être conscients que la conservation des projets anciens n'est pas très fréquente et qu'en Catalogne, du XVII<sup>e</sup> au XVIII<sup>e</sup> siècle, nous ne conservons que les onze projets présentés ici, et un autre retrouvé par Francesc Miralpeix dans les archives de la cathédrale de Gérone et correspondant à un projet de Francesc Saladriga pour la rose de la façade de la cathédrale. Ce projet de 1730 n'a pas été réalisé en raison de son prix élevé.*

*Ces onze projets ont été donnés en 1905 à la Junta Municipal de Museus i Belles Arts Arts (Conseil municipal des musées et Beaux-Arts) de Barcelona par Joaquim Amigó, chef de la société Hijo de Eudaldo Ramon Amigó y Cía.*

***Stained-Glass Window Designs of the 17th and 18th Centuries Preserved in Barcelona – Abstract***

*This article aims to highlight a collection of stained-glass designs dating from the 17th/18th century, and reveal elements of their origin, authorship and purpose. They are kept in the Church of Santa Maria del Mar in Barcelona.*

*The conservation of old designs is not very common. In fact, in Catalonia, they only survive from the 18th century: the eleven presented here and the one found by Francesc Miralpeix (published in 2008) in the Archive of Girona Cathedral corresponding to Francesc Saladriga's design of 1730 for the rosette on its façade. This design never came to fruition because of its high cost.*

*The eleven designs presented here were donated in 1905 by Joaquim Amigó, head of the company Hijo de Eudaldo Ramon Amigó y Cía, to the Junta Municipal de Museus i Belles Arts de Barcelona.*

*They show unity in their origin but great differences in quality and intended destination. The Churches of*

*Ils montrent une unité dans leur origine, mais présentent beaucoup de différences de qualité et de destination. Les œuvres auraient été destinées aux églises de Santa-Caterina, Santa-Maria-del-Pi et Santa-Maria-del-Mar. Les différences entre les œuvres préservées et les projets indiquent qu'elles ont subi des changements importants dès leur création ou au fil du temps.*

*Les différentes origines des modèles sont également un élément à souligner. Certaines sont locales et d'autres sont issues de peintures internationales de premier ordre, diffusées grâce aux répertoires de gravures qui ont circulé dans les ateliers et qui sont arrivés à des endroits bien éloignés les uns des autres.*

*La présence à Barcelone du peintre Antoni Viladomat et les changements intervenus dans le domaine de la peinture au XVIII<sup>e</sup> siècle, font partie de certains de ces projets et nous incitent à repenser à la collaboration du peintre avec l'atelier Ravella comme le suggéraient déjà des publications sur l'élaboration des fenêtres de l'église de Santa-Maria-del-Pi.*

*Santa Caterina, Santa Maria del Pi and Santa Maria del Mar would be the recipients of the completed windows. The differences between the preserved works in stained glass and the designs indicate that the windows have undergone significant changes, either from the outset of production or over time.*

*The wide range of sources for the design models is also an element to highlight. Some of them are local, while others come from international paintings of the first order and from repertoires of engravings that circulated through the studios and from all over Europe.*

*Changes that were taking place in the field of painting during the 18th century plus the presence of the painter Antoni Viladomat in Barcelona are part of the interpretation of some of these designs. In this respect, we must rethink the collaboration of the painter with the Ravella studio, as the literature has pointed out concerning the development of the windows of the Church of Santa Maria del Pi.*

**Introduction**

This article aims to highlight a collection of stained-glass designs dating from the 17th and 18th centuries and reveal elements of their origin, authorship and purpose. They are kept in the Church of Santa Maria del Mar in Barcelona.

We have to keep in mind that the conservation of old designs is not very frequent. In fact, in Catalonia only a few examples from the 17th/18th century have survived: the eleven presented here and the one

found by Francesc Miralpeix (published in 2008)<sup>1</sup> in the Archive of Girona Cathedral corresponding to Francesc Saladriga's design (1730) for the rose window on its façade. This design never came to fruition because of its high cost.

The eleven designs presented here were donated in 1905 by Joaquim Amigó, head of the company Hijo de Eudaldo Ramon Amigó y Cía, to the *Junta Municipal de Museus i Belles Arts de Barcelona*.

The text of the proceedings from this organisation on 3 March 1905 reads as follows:

*The Junta appreciated the voluntary donation by the company **Hijo de Eudaldo Amigó y Cía** of eleven colourful drawings, stained-glass window designs made in the 17th century by the company's artists **Don José Ravella** and **Don Francisco Hipolito Campmajor**, agreeing to express our gratitude and endeavour to exhibit them in the corresponding section of the Museum.*<sup>2</sup>

According to the donation text, the designs are from the 17th century, but as these studios' activities correspond mostly to the next century, we need to date them as 17th and 18th centuries, hence the title of the present article.

The donation refers to two studios as a location for the preparation of the designs: Ravella and Campmajor.

### Josep Ravella

Ravella was a family of glaziers from Barcelona, members of the local stained-glass painters guild since 1698. The first Josep Ravella (c.1673–1751), recognised as a fine figure painter, was hired to restore the windows of the Santa Caterina Convent in Barcelona after the siege and bombing of the town in 1698. Later, he worked in other churches in Barcelona, like the Cathedral, Santa Maria del Mar and Santa Maria del Pi among them. From 1751, the second Josep Ravella (c.1727–1802) directed the atelier. Some of his work can still be found in the churches of Santa Maria de Pedralbes and Santa Maria del Mar in Barcelona. In the latter, he worked with Joan Campmajor (c.1702–1780).<sup>3</sup>

In the next generation, the first-born, Josep Francesc Ravella (1754–1774), died before the father and the second son, Ramon Josep Ravella (1757–1840), became the manager of the atelier until 1820, when he gave up the position to avoid clashes with his public service (*Majordom de Propis*) in the municipal council.

### From Campmajor to Amigó

The text also mentions Francesc Hipòlit Campmajor (c.1738–1779), son of Joan Campmajor (1702–1780), and the maternal grandson of Miquel Arrufó (c.1677–1741). They were members of a family of Milanese origin who had worked in Barcelona since 1663. Francesc Hipòlit was a prestigious painter of stained-glass windows and member of the guild, but he suffered from health problems and died young and without descendants. The next manager of the atelier was his brother-in-law, Josep Damians Monturiol (c.1754–1806), who changed the surname at the request of his father-in-law (Josep Campmajor). The atelier later came under the management of his son, who took the name of Joaquim Monturiol Campmajor (c.1784–1858). It was then taken over by the son-in-law of Joaquim Monturiol, Eudald Ramon Amigó (1818–1885), who was the father of Joaquim Amigó (1852–1925), the donor of the designs.<sup>4</sup>

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<sup>1</sup> Francesc MIRALPEIX "L'acabament de la seu de Girona. Projectes i fases de construcció de la façana barroca (1680-1733)", *LOCVS AMOENVVS* 9, 2007-2008, p. 214.

<sup>2</sup> "La junta quedó enterada, con agradecimiento, del donativo efectuado, en calidad de depósito voluntario, por la razón social Hijo de Eudaldo Amigó y Cía. consistente en once dibujos coloridos, proyectos de otras tantas vidrieras de colores ejecutadas en el siglo XVII por los artistas antecesores de dicha casa Don José Ravella y Don Francisco Hipolito Campmajor, acordándose dar las gracias por dicho depósito y procurar su instalación en la sección correspondiente del Museo" (*Actas de la Junta de Museos de Barcelona*, 3-III-1905). I would like to thank Núria Gil for this contribution.

<sup>3</sup> Sílvia CAÑELLAS, Carme DOMÍNGUEZ and Pere VALLDEPÉREZ, "Los Ravella, pintores de vidrieras del siglo XVIII", *Cuadernos del vidrio*, Real fábrica de cristales de La Granja, Fundación Centro nacional del Vidrio, No. 2, December 2013.

<sup>4</sup> Montserrat BORRI, *Alfons Borri Amigó. Un inventor sabadellenc i el seu context històric 1875-1944*, Abadia editors, Sabadell, 2013.

The Amigó atelier, first with Eudald Ramon Amigó and then under the management of his children, was the most important workshop of Barcelona in the second half of the 19th century. The atelier carried out many works that reflect the technical changes of the time. The company continued with its activities with several associations until it was taken over by *Artes del Vidrio y Molduras s.a. Sucesora de Pelegrí y Amigó, José Homs y Luís Oriach*, which was a union of some of the most active ateliers of that moment in Barcelona.<sup>5</sup>

In 1905, when they donated the designs, Eudald Ramón Amigó (1818–1885) and his oldest son Josep (1841–1892) had already died and Joaquim Amigó (1852–1925) managed the company, under the name *Hijo de Eudaldo Ramón Amigó*. In 1905 the old designs must have been considered unsuited to the tasks of the atelier, so their donation to the *Junta Municipal de Museus i Belles Arts* should be considered as a way of protecting the atelier's prestige when other companies became established in the artistic stained-glass market. In the case of the donation, there is a mixture of business expansion, family pride and protection of old pieces.

Thus, the relationship between Amigó and Campmajor was one of kinship, while Campmajor could have acquired the material from the Ravella atelier when it closed definitively.

### **Junta dels Museus de Barcelona – Amigó's donation**

In 1905 Joaquim Amigó donated the designs to the *Junta Municipal de Museus i Belles Arts* whose name changed in 1907 to *Junta dels Museus de Barcelona*. The *Junta* was an entity dedicated to the acquisition of materials to create public art collections and catalogue them. One of its most intense moments was with the *Mancomunitat* (1914–1923/1925), while activity almost ceased during the dictatorship of Primo de Ribera (1923–1930), and resumed under the Second Republic (1931–1939). The Spanish Civil War (1936–1939) led to the extension of its operations throughout Catalonia. Then the fear that the bombs would destroy the pieces of art led the government to hide some of them in areas considered far from the war and send others to the Great Exhibition of Catalan Art held in Paris. The works returned at the end of the war. However the changes in museum ownership, meant the dispersal or loss of some pieces.

We do not know when or for what reason the eleven stained-glass designs arrived at the Church of Santa Maria del Mar. It may be explained by an inscription that reads "*Santa Maria del Mar*" inside one of these ensembles, or by the coats of arms of the church that appear in others. In any case, these drawings have been preserved in the same frame and have been hanging in the very same place for decades, bearing the number corresponding to the donation catalogue on the back.

### **Stained-glass designs**

Before current studies, only some of these designs were published by Gudiol in 1919 and then mentioned by Ainaud in 1952 without specifying where they were located.<sup>6</sup>

The eleven designs have very different characteristics and quality levels. They are framed in four sets (numbers 74, 75, 76, 77 of the Junta catalogue), and they are preserved behind glass.

<sup>5</sup> Sílvia CAÑELLAS and Núria GIL, "La Fábrica de Vidrieras de los Amigó", *Cuadernos del Vidrio*, Revista 3, December 2014, pp. 42-59. Real Fábrica de Cristales de la Granja. Fundación Centro Nacional del Vidrio. <http://www.realfabricadecristales.es/es/informacion/revista> [accessed 1 January 2020].

<sup>6</sup> Josep GUDIOL, "De vidrieres i vidriers catalans", *Pàgina Artística de La Veu de Catalunya*, No. 492, Barcelona, 15-IX-1919; Joan AINAUD, "Cerámica y vidrio", *Ars Hispaniae*, 10, Plus Ultra, Madrid, 1952, p. 397; The most recent publications are: Sílvia CAÑELLAS, "Construcció i destrucció de les vidrieres de l'església de Santa Caterina del convent dels frares predicadors de Barcelona", *Anuari d'arqueologia i patrimoni de Barcelona 2016*, pp. 243-250. <http://ajuntament.barcelona.cat/arqueologiabarcelona/publicacions-comunicacio/anuari-arqueologia/> [accessed 1 January 2020]; Sílvia CAÑELLAS, "Els vitrallers: entre els oficis del vidre i l'art de la pintura", *Barcelona Quaderns Història 24*, 2013, <https://www.raco.cat/index.php/BCNQuadernsHistoria/issue/view/26213> [accessed 1 January 2020]; Sílvia CAÑELLAS *Pintors de vidrieres de Barcelona (del s. XVII a 1833)*. Part I, p. 119 and Part II, p. 84 and 204, Sílvia Cañellas ed., Barcelona, 2022.

**No. 74:** 510 × 970mm. (fig. 1)

**No. 74.1:** 180 × 325mm.

One design in the first set (number 74) is for a heraldic stained-glass window with the Santa Maria del Mar coat of arms. It could correspond to the new window openings created in the 17th century on the façade of the church for which Jaume Cerdà (1659) made a heraldic stained-glass window with colourless background. Today, the Chapel of the Holy Sacrament of the same church has a very similar stained-glass structure.

**Nos. 74.2 and 74.3:** 120 × 460mm and 90 × 452mm.

The photo of two other designs of set 74 was published in an article about the Church of Santa Caterina of Barcelona, a building destroyed in the 19th century.<sup>7</sup> Both correspond to the documentary description of the central stained-glass window of the apse of this church: the twelve apostles are arranged in three tiers, every saint with his symbol, and the Mystic Marriage of St Catherine at the top.<sup>8</sup>

This stained-glass window was made between 1584 and 1585 by the Fontanet atelier, under the management of Elisabet Fontaneta and in collaboration with the painter Pau Forcada. According to Ainaud (1952), the design should date from this time, but we must consider other possibilities. On the one hand, this window suffered a great deal of damage in the siege of 1697. After that, three of the apostles were remade (possibly by José Ravella). This would be the reason that in one of the designs only one of the tiers of saints appears.<sup>9</sup> On the other hand, the window was again damaged by a wind and hail storm in 1710. Later on there was a plan to remake it, again by José Ravella, which never came about. The remnants of this window were finally dismantled five years later because of the risk of falling.



Fig. 1. Set number 74.

*Designs probably for stained-glass windows in Santa Maria del Mar and in Santa Caterina, Barcelona.*

*©Bisbat de Barcelona – Basílica de Santa Maria del Mar.*

<sup>7</sup> CAÑELLAS 2016 pp. 243-250.

<sup>8</sup> An example of this topic can be found in Santa Caterina, Torroella de Montgrí (Francesc MIRALPEIX VILAMALA “Episodis de pintura Barroca al bisbat de Girona durant el primer terç del segle XVIII. Joan Casanoves II, Joan Pau Casanovas Feixas i Fernando de Segovia”, *Annals de l'Institut d'Estudis Gironins*, Vol. L, Girona, 2009, pp. 253-302, fig. 4 and in Josep VERT I PLANAS “Els quadres de Santa Caterina”, *Llibre de la Festa Major*, Torroella de Montgrí, 2001, p. 70).

<sup>9</sup> Despite the existence of a quote from the Saladriga studio (*Arxiu Històric de Protocols de Barcelona* [AHPB] 811/90, Josep Güell, 8è liber notularum, 1695-1710, foli 80), the repair seems not to have been made by them, but rather the Ravella studio; CAÑELLAS 2021, p. 9, 198, 228.

No. 75: 470 × 990mm. (fig. 2)



Fig. 2. Set number 75. Designs for stained-glass windows, one of them (right) with the Santa Maria del Mar coat of arms.

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No. 75.1: 240mm Ø.

In the set number 75 there are three designs. One of them corresponds to a rose window with the depiction of three images: *Sant Vicenç*, the Virgin and Child and a bishop. The decorative border is simple, and the images seem to be inspired by the engravings of the *Goigs*, which are a typical typology of Catalan prints.



Fig. 3. *Sant Vincenç goig*. Details from other goigs of St Vincent, Our Lady of the Rosary, St Armengol, and Assumption of Mary.

*Goigs* are printed sheets that are framed by a ribbon (fig. 3). Their more characteristic elements are a title, a small saint and a prayer. There is also an explanation of the life of the saint, and the history of the sculpture or picture in the chapel. There is often a song and, from the 18th century, also a musical score. Although they are a medieval tradition, the oldest preserved prints are from the 17th century, and we found them in private and public collections such as the *Biblioteca de Catalunya*, the *Biblioteca Pública Episcopal del Seminari de Barcelona*, the *Biblioteca de l'Abadia de Montserrat* or *l'Arxiu Històric de la*

*Ciutat de Barcelona. Goigs*, born of Marian devotion (Joys of the Virgin), moved on to other saints and today most of the chapels, parishes or hermitages have one that people sing on their saint's day.<sup>10</sup>

Among the engravings of St Vicenç that we found in the prints some versions look identical, and they are close to the one we see in the design. Examples include those from the Church of Malla in Vic, the Church of Sant Vicenç de Torelló or the Chapel of Navel in Valldeperes, Solsona. In all these cases, the saint wears a dalmatic and carries the palm of martyrdom and the mill wheel, which are his symbols.

The Virgin seems to correspond to Our Lady of the Rosary of the *Goigs*. Mary, located on a pedestal, wears a robe and mantle. She and the Child are wearing the same tall crown.<sup>11</sup>

The holy bishop, with mitre, crosier and book, wears the liturgical habits with a cope tied at the neck. Even the ornamentation of the crosier corresponds to that found in some versions of the saints Armengol, Oleguer, Pacià, Pons, or Narcís de Girona of various *goigs*.

**No. 75.2:** 130 × 250mm.

The next design of set 75 is an Annunciation (fig. 2). The angel appears on one side above some clouds. He carries some lilies that he is offering to Mary while she is praying behind a kneeler. Her room with the canopy bed is in the background. The Holy Ghost, in the form of a dove, approaches her from the upper space of the composition. In various engravings of the Annunciation that circulated at that time, we can see the same elements.<sup>12</sup> All these works show a far superior quality in design and composition than the stained-glass design. The shape of the window could correspond to the windows of the nave of the Church of Santa Maria del Mar.

**No. 75.3:** 225 × 290mm.

The third design of set 75 is the design of an oval heraldic stained-glass window with the coat of arms of Santa Maria del Mar in the centre of a background with typical geometric shapes.

**No. 76:** 340 × 870mm. (fig. 4)

**No. 76.1:** 150 × 210mm.

In set 76, there is an Assumption of Mary and the coat of arms of Santa Maria del Mar. Typical baroque colourless geometric glazing occupies the background. The exaggerated faces of the angels seem almost caricatures, and



Fig. 4. Set number 76. Designs for stained-glass windows in Santa Maria del Mar, Barcelona, one of them dated 1771. © Bisbat de Barcelona – Basílica de Santa Maria del Mar.

<sup>10</sup> Climent FORNER, Benigne RAFART, *Goigs marians del Bisbat de Solsona*, Publicacions de l'Abadia de Montserrat, Barcelona, 2001; Amadeu PONS I SERRA, "Exposició: 'Quin goig de goigs'", *BiD: textos universitaris de biblioteconomia i documentació*, No. 14, 2005; Marina ROMERO FRÍAS, "Gòsos, gòccius... goigs. A propósito de una edición del *Index vitae* de Giovanni Delogu Ibba", *Especulo*, No. 33, Universidad Complutense de Madrid, Madrid, 2006, <http://webs.ucm.es/info/especulo/numero33/gdelogu.html> [accessed 1 January 2020].

<sup>11</sup> Another version of Our Lady of the Rosary is in Francesc Fontbona, "Virgen del Rosario 1488" in *Estampas, artistas y gabinetes. Breve historiad del grabado*, Fundación Juan March, Barcelona, 2012, <https://recursos.march.es/web/prensa/estampas/2012-abril.pdf> [accessed 26 August 2021].

<sup>12</sup> By Francesc Villamena, by Marcantonio Raimondi, by the Flemish Johannes Wierix. On the same image by Albert Dürer, see Joan YEGUAS, "The influence of Dürer on the Renaissance and Baroque of the museum", MNAC 5-IX-2019 <https://blog.museunacional.cat/en/the-influence-of-durer-on-the-renaissance-and-baroque-of-the-museum/>.

Mary's gestures are rigid. She appears frontal, despite the attempt to show her in profile.

The compositions do not differ much from those of some Italian paintings; some works by Guido Reni or Carlo Maratta may have served as inspiration. The almost impossible position of one of the angels when raising his arm recalls an Assumption by Nicholas Poussin, and we find the same gesture in a version of the same scene by Charles Lamy (1734). It is perhaps because of the same inspirations that the characters, such as the angel on our right, remind us of the works of Antoni Viladomat (Church of Santa Maria de l'Alba in Manresa). However, the quality of the drawing is not one of the elements to highlight in this design.<sup>13</sup> We could appeal again to some of the depictions we find in popular *Goigs*, which could be the result of copying quality religious works but with a marked simplification of forms (fig. 2).

Although the small size of Mary means she would not be very visible from the nave, this design could refer to the window in the centre of the apse of Santa Maria del Mar, where today there is an Immaculate Mary. The iconography and the position of this design in the museum's collections, above the central window of the ambulatory, would support this hypothesis.

This stained-glass window has undergone numerous interventions and includes many replaced parts. Francesc Saladriga made a stained-glass window for this same location in 1703, Eloy Arrufó worked on it in 1719, and then it underwent new interventions during the 19th century and after the Spanish Civil War. While we don't know anything about the intervention by Ravella or Campmajor on this window, it is signed by these two ateliers. This signature is painted with silver stain, on a piece of glass that was presumably reused, since it's very different from the rest of the window. Therefore, there remain many questions and few answers.

**No. 76.2:** 200 × 410mm.

Below this, in the same frame, there is a design that looks a lot like a stained-glass window preserved in Santa Maria del Mar. It is the central stained-glass window of the ambulatory, which depicts a chalice with the Sacred Host that looks like a sun, surrounded by grapevines.

There are, however some remarkable differences between the design and the stained glass. On the one hand, some elements in the drawings, such as mullions, do not exist in the stained glass. On the other, there are stained-glass elements that are not part of the drawing, such as the canopy that completes the composition or the perspective mosaic under the Lamb of God. It seems that Francesc Hipòlit Campmajor created this stained glass when he made other windows for the church.<sup>14</sup> The design is from the year 1771, according to the date written on it.

In summary, although the design does not fully correspond with the existing stained-glass window, it seems to have been made for it. Apart from the possible changes that occurred when the stained glass was first made, it has undergone many alterations throughout its history. Therefore, the general concept is the same for both works but it is impossible, without a close study, to determine which part of the stained-glass window is original and which came later.

**No. 77:** 510 × 970mm. (fig. 5)

**No. 77.1:** 270mm Ø.

The drawing quality of the three designs of set 77 is much better than the previous ones. They depict a rose window and two large lancet windows. The shapes of these windows are very similar to some of the large windows in the Church of Santa Maria del Pi in Barcelona.

The rose window depicts the Assumption of Mary, in a way that is very similar to the one we have just seen but far superior in quality. Mary wears a red robe and a blue cape and a star-shaped nimbus. She is raised up by angels and cherubs among the clouds. The background, is made of colourless hexagonal pieces and glass crosses of soft red and green colours.

<sup>13</sup> FRANCESC MIRALPEIX VILAMALA, "Una pintura d'Antoni Viladomat i Manalt (1678-1755) a Manresa: l'Assumpta de Santa Maria de l'Alba", *Locus Amoenus*, no. 5, 2000/2001. <https://www.raco.cat/index.php/Locus/article/view/23520/23358> [accessed 1 January 2020].

<sup>14</sup> ANTONI AYMAR, "Recuerdos de Barcelona. Vidrieras S. Ma. Mar de Barcelona y noticias de algunas personas que han intervenido en la restauración de tan insigne monumento", *El Correo Catalán* (Barcelona), 9-X-1913.



*Fig. 5. Set no. 77. Designs probably for stained-glass windows in Santa Maria del Pi, Barcelona.  
© Bisbat de Barcelona – Basílica de Santa Maria del Mar.*



The model is close to the *Immacolata tra i Santi Giovanni Evangelista, Gregorio, Giovanni Crisostomo e Agostino* of the Church of Santa Maria del Popolo in Rome, by Carlo Maratti (Camerano 1625 – Rome 1713), which was, like others of the time, reproduced in print and was at the disposal of the ateliers.<sup>15</sup> The Museu Nacional d'Art de Catalunya (drawings and engravings section) holds a version of this engraving by Nicolas Dorigny.<sup>16</sup>

Another similar version of the same theme can be found on the ceiling of the Sala de Junes of the Dolors chapel of the Church of Santa Maria in Mataró (1708–1714), a work by the painter from Barcelona Joan Gallart (1670–1714). The aforementioned Assumpta in the Church of Santa Maria de l'Alba in Manresa (1728–1740) also has a similar composition with the same arrangement of garments as in the rosette design. The part of the angels and the cloud on the stained-glass design do not fully coincide with these versions but it is very similar to an engraving kept in the Wellcome Collection (London) also by Carlo Maratti.<sup>17</sup>

The high quality of the drawing suggests the intervention of a good designer, a connoisseur of Italian pictorial works experienced in the effects of foreshortening.

We must highlight the existence in Barcelona of the atelier of Antoni Viladomat (1679–1755), where many artisans, including some stained-glass painters like Francesc Saladriga, improved their drawing technique and may have included some members of the Ravella or Campmajor families.

However, we must remember the relationship established between the works of Ravella for Santa Maria del Pi and the presence of Antoni Viladomat in the parish and assess the possible direct participation of the painter in these drawings.<sup>18</sup>

We also do not know the intended final destination of this drawing of the rose window. Perhaps it was meant to be for the facade of the church of Santa Maria del Pi (rebuilt in 1721). If so, the 10-meter diameter of this rose window should have discouraged this design, which lacks tracery.

**Nos. 77.2 and 77.3:** 150 × 470 and 155 × 470mm.

The shapes in the tracery of the lower designs of this set are identical to those of the large windows in the nave of the Church of Santa Maria del Pi. Although there are numerous formal differences, they also coincide in subject: the Adoration of the Shepherds and the Three Wise Men. Josep Ravella made these stained-glass windows in 1727.<sup>19</sup>

The design of the *Nativity or Adoration of the Shepherds* is based on a painting by Pietro da Cortona (Cortona, Tuscany 1597-Rome 1669). Two versions of this painting survive: one in Cortona Cathedral and another in the Church of San Francisco di Aversa.<sup>20</sup> Engravings of these works were published between 1689 and 1720 by Gabrielle Landry (RA Weigert, Inventaire du fonds français, 1973, t. 6, p. 423, no. 8) but

<sup>15</sup> Luca BORTOLOTTI, "Due giornate di studi per Carlo Maratti", *News-Art Notizie dal mondo dell'Arte*, 2013, <http://news-art.it/news/un-convegno-internazionale-per-carlo-maratti--di-luca-borto.htm> [accessed 1 January 2020].

<sup>16</sup> Francesc MIRALPEIX VILAMALA, "Les teles del sostre de la Sala de Junes de la Capella dels Dolors tradicionalment atribuïdes a Antoni Viladomat. Un estat de la qüestió a partir d'un article d'Antoni Martí i Coll", *Fulls del Museu Arxiu de Santa Maria*, Mataró, 2nd period, No. 72 (January 2002), pp. 25-34; ill. p. 30.

<sup>17</sup> *The Assumption of the Virgin Mary, borne by angels. Etching by C. Maratta after himself* (Wellcome Library no. 21263i) <https://wellcomecollection.org/works/uu26jq9y> [accessed 1 January 2020].

<sup>18</sup> Francesc MIRALPEIX VILAMALA, *El pintor Antoni Viladomat i Manalt (1678-1755): Biografia i catàleg crític*, Universitat de Girona, <https://www.tesisenred.net/handle/10803/7839#page=1> [accessed 1 January 2020].

<sup>19</sup> APSMP, "La restauració dels vitralls de Santa Maria del Pi després del setge de Barcelona de 1714", APSMP, Barcelona, 2013, [https://docplayer.es/98473793-1714.html#show\\_full\\_text](https://docplayer.es/98473793-1714.html#show_full_text) [accessed 1 January 2020].

<sup>20</sup> Franco PEZZELLA, "Una pala d'altare di Pietro da Cortona ad Aversa", *Lo spettro Magazine*, a. XI, No. 5 n.s., 15-18 March 1997, p. 25, [http://www.iststudiatell.org/p\\_ext/articoli\\_pezzella%5Cpala\\_pietro\\_da\\_cortona.pdf](http://www.iststudiatell.org/p_ext/articoli_pezzella%5Cpala_pietro_da_cortona.pdf) [accessed 1 January 2020]; <http://spigolaturediartesciliana.blogspot.com/2015/08/precisazioni-su-alcune-incisioni-di.html> [accessed 1 January 2020], [http://www.iststudiatell.org/p\\_ext/articoli\\_pezzella%5Cpala\\_pietro\\_da\\_cortona.pdf](http://www.iststudiatell.org/p_ext/articoli_pezzella%5Cpala_pietro_da_cortona.pdf), [www.ediart.it/Archivio%20fotografico%20II/citt%C3%A0%20e%20luoghi%20italia/Cortona%20Duomo/cortona%20duomo%201%20p.htm](http://www.ediart.it/Archivio%20fotografico%20II/citt%C3%A0%20e%20luoghi%20italia/Cortona%20Duomo/cortona%20duomo%201%20p.htm) [accessed 1 January 2020].

there are also versions by François Spierre and Cornelius Bloemaert, among others.<sup>21</sup> Not all versions have the same quality.

Even more relevant is the stained-glass design of the Adoration of the Three Wise Men. The design comes from the model established by Carlo Maratti and engraved by Nicola Dorigny.<sup>22</sup> Artworks from various parts of Europe reproduced this successful model, which we found in the stained-glass window of the Chapel of the Sir William Turner Hospital, in Kirkleatham, near Redcar (Yorkshire), and that of St Michael Church in Great Witley (Worcestershire), both in England and from the first half of the 18th century.<sup>23</sup> The two English windows are much closer to the design presented here than their Catalan equivalent, the stained-glass window in Santa Maria del Pi in Barcelona.<sup>24</sup>

By comparison, Josep Ravella's inspiration for the stained-glass window in Santa Maria del Pi is closer to some works by Carlo Garofalo or Luca Giordano, while the *Adoration of the Shepherds* by Pietro de Cortona (Prado Museum) could be the inspiration for the stained-glass window on the same theme. The two windows in Santa Maria del Pi differ substantially from the original designs.

Our comments about the quality of the designs, the doubts about authorship, and the link with Antoni Viladomat are also applicable to these latter designs. We must bear in mind that Fontanals identified the baroque painter as the creator of the design of the two stained-glass windows in the Church of Santa Maria del Pi, although without a clear justification.<sup>25</sup>

## Conclusions

The eleven designs show unity in their sources but great differences in quality and destination. The Churches of Santa Caterina, Santa Maria del Pi and Santa Maria del Mar would be the recipients of the final windows. The differences between the preserved works and the designs indicate that the windows have undergone significant changes, whether from the outset or over time.

The wide range of sources for the designs is also an element to highlight. Some of them are local, while others come from international paintings of the first order and from repertoires of engravings that circulated through the ateliers and from all over Europe.

Changes that were taking place in the field of painting during the 18th century plus the presence of the painter Antoni Viladomat in Barcelona are part of the context for the development of these designs. In this respect, we must rethink the collaboration of the painter with the Ravella atelier, as the literature has pointed out with regard to the design of the windows for the Church of Santa Maria del Pi.



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<sup>21</sup> <https://www.lombardiabeniculturali.it/stampe/schede/CM020-04555/> [accessed 1 January 2020]. I would like to thank Francesc Miralpeix for this contribution.

<sup>22</sup> <https://www.lombardiabeniculturali.it/stampe/schede/D0080-02749/> [accessed 1 January 2020]. I would like to thank Francesc Miralpeix for this contribution.

<sup>23</sup> Laura TEMPEST, "Panel of the Month: An Adoration From Kirkleatham", *Vidimus* 51, May 2011, <https://vidimus.org/issues/issue-51/panel-of-the-month/> [accessed 1 January 2020].

<sup>24</sup> The Catalan stained-glass window is closer to the Saint Felix Table in Sant Just i Pastor, Barcelona, and to a painting by the Isaac Hermens atelier. See Santi TORRAS TILLÓ "Pintura olvidada del Renaixement català. Atribucions a Joan de Borgonya i al cercle d'Isaac Hermens en col·leccions privades", *Acta/Artis. Estudis d'Art Modern*, 2, 2014, p. 99-115 and fig. 8.

<sup>25</sup> Joaquim FONTANALS DEL CASTILLO, *Antonio Viladomat. El artista olvidado y maestro de la escuela de pintura catalana del siglo XVIII. Su época, su vida, sus obras y sus discípulos*, Impr. Celestino Verdaguier, Barcelona, 1877, p. 236.