

## 1.4

### The White-Washed Table and the Medieval Windows of Girona Cathedral

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#### *La table de verrier et les vitraux médiévaux de la cathédrale de Gérone – Résumé*

*Tout au long de cette étude, il a été remarqué une constante corrélation entre les décisions qui ont été prises lors de la construction et de la reconstruction de la cathédrale de Gérone, et les informations livrées par les vitraux. Les pièces des vitraux conservés, l'emplacement de chaque vitrail dans l'édifice et la documentation, sont des éléments essentiels pour comprendre l'évolution des travaux architecturaux. La récente découverte de vitraux*

*datant de l'ancienne cathédrale romane nous a montré que ces vitraux s'inscrivaient également dans le remplacement progressif de la première église, dans laquelle certains éléments architecturaux ont été intégrés dans la nouvelle. L'étude au cas par cas des vitraux, en lien avec la période où le bâtiment de la cathédrale était encore en construction, pourrait également nous aider à éclaircir la transition entre les deux cathédrales, une question sur laquelle de nombreuses interrogations subsistent.*

#### *The White-Washed Table and the Medieval Windows of Girona Cathedral – Abstract*

*Throughout this study, the constant correlation between the decisions made during the construction and reconstruction of Girona Cathedral and the information stored in its stained-glass windows is highlighted. The preserved stained glass pieces, their location inside the building, and the extant documentation are key to understanding the evolution of architectural work. The recent discovery of stained*

*glass from the old Romanesque cathedral has shown us that the stained glass also fits in with the well-known progressive replacement of the first church, in which some of the architectural elements were integrated into the new building. Studying the stained glass pieces linked to the period when the cathedral building was still being developed section by section, could also help us to illuminate the transition of the cathedral, about which there are still many questions.*

#### The first stained-glass window

Although there is little evidence of early Christianity in Girona, the burial of the holy martyr, Sant Feliu in the Roman cemetery outside Girona's walls at the beginning of the fourth century, and the extent of his worship, seems to indicate that the diocese already existed around the year 400.<sup>1</sup>

On the first supposed Martyrium dedicated to the saint, which was the first Christian temple in Girona, the church of Sant Feliu was erected.

The first firm reference to the existence of the Cathedral of Santa Maria is from the year 842, when it is mentioned as a co-cathedral along with a cathedral located outside of Girona's walls. The failure to detect any substantial archaeological evidence in the forum area until shortly before the start of construction of the new cathedral indicates that the worship of Saint Mary would have begun in a converted forum, which would have operated as a Christian temple for at least two centuries.<sup>2</sup>

Countess Ermesenda, sister of Bishop Pere Roger and wife of Count Ramon Borrell of Barcelona, was the main promoter of the construction of the new temple, and made generous donations for its construction. The work started around 1010 and by 1038 construction had reached a state that allowed them to proceed to the dedication ceremony of the new Cathedral of Santa Maria. The works, however, were not completely finished, and as later testaments and donations show, the roof of both the nave and the bell tower, the upper part of the west wall, and the sculptural decorations were still to be completed.<sup>3</sup>

Work at Girona Cathedral seems to have been an ongoing process. Although the essential construction work of the Romanesque cathedral and the canonical outbuildings took place during the first half of the 11th century, recent discoveries indicate that during the first half of the 13th century, new architectural details were still being incorporated into the building.

<sup>1</sup> NOLLA 2003, p. 99-114.

<sup>2</sup> SAGRERA & SUREDA 2003, p. 115-126.

<sup>3</sup> SUREDA 2008, p. 511.

The new discovery of medieval stained glass in the last chapel on the south side of the current ambulatory has shown that in 1230, the Romanesque Cathedral of Girona was the beneficiary of some exceptional quality stained glass. Until 17 October 2019, there was no physical or documentary evidence of the existence of stained glass in the Romanesque cathedral. The discovery of six panels, re-used in the Gothic chancel's opening which was built between 1312 and 1347, shows that some of the chapels of the old Romanesque Cathedral had been decorated with figurative stained glass dedicated to the life of Christ and the Virgin Mary. These stained glass panels not only bear witness to the existence of high quality stained-glass windows in Catalan counties in the early 13th century, but they are a key element in understanding the transition between Romanesque and Gothic in the construction process of Girona Cathedral.

By the end of the 13th century, the old cathedral structure had become too small for Girona – a city whose population had increased tenfold in less than three hundred years. The cathedral was to serve an increasing number of canons and clergy whose benefaction ensured worship in various altars and chapels. The building, unable to accommodate such a large number of new altars, was reconstructed where nine altars were incorporated into the apse.<sup>4</sup> The intention to renew and enlarge the Romanesque building dates back to 1292, when Guillem Gaufred left 10,000 silver coins (sous) in his Will, allocated to the construction of the new apse. Work began in 1312, led by Master Enric de Narbona and supervised by Bishop Bernat de Vilamarí and the Chapter, who soon delegated its management to Archdeacon Ramon de Vilarig, Canon Arnau de Montrodon and Priest Dalmau de Pujals.

The new, purely Gothic style apse incorporates the stained glass from its inception, and so the construction process and preserved documentation informs us of the fabrication of the stained glass and vice versa. Until recently, the oldest known stained-glass windows in Girona Cathedral were those dedicated to the life of Mary in the presbytery, linked to the famous Girona white-washed tables. Joan Ainaud and de Lasarte linked the eleven highest windows of the cathedral apse with the first mention of stained-glass windows in the Diocesan Archive, an account settlement dated 21 May 1348. This document states that some stained-glass windows were made within the previous four-year period.<sup>5</sup>

Thanks to this recent discovery of medieval glass behind the altarpieces of Santa Caterina (sV) and of Sant Martí and Sant Francesc (s-VI), we may suggest, albeit without documentation, that the first stained-glass windows to join the new apse could have been those inherited from the apses of the ancient Romanesque structure. Indeed, according to Marqués, the text of 1348 mentions stained-glass windows, "some of which had already been adapted before".<sup>6</sup> It is interesting that, as pointed out by Sureda, the seven main altars of the old cathedral (the largest dedicated to the Virgin, then the saints Miquel, Anastasia, Andreu, Joan, Benedict and Sepulcher) are precisely the seven first altars documented in the new apse, despite the fact that, later on, some have changed their location.<sup>7</sup> If the work which began in 1312 was originally intended only to improve the apse of the cathedral rather than to begin work on a whole new cathedral, as happened later, then we may think that the first altars were moved to the new ambulatory, including their stained glass and altarpieces, if they existed. It is clear that the existing stained-glass windows would not have been destroyed but stored and reinstalled in the new openings, certainly adjusted where necessary to accommodate the shape of the new openings and possibly altered for the iconography.

This was the case with the chapel of Sant Francesc and Sant Martí, which has two benefactions, in 1341 and 1344; the first instituted by the Canon Guillem de Cornellà<sup>8</sup> and the second by the Canon and then Abbot of Sant Feliu, Vidal de Blanes.<sup>9</sup> The timeline of the donations, however, does not match the exact date proposed for the saints' panels, which may suggest that the chapel did not have stained glass for at least four decades after its completion. The presence of notches in the wall suggests that shutters may have been used to seal the window openings temporarily.

<sup>4</sup> SAGRERA & SUREDA 2003, p. 115-126.

<sup>5</sup> AINAUD et al. 1987, p. 30-42.

<sup>6</sup> MARQUÈS CASANOVAS 1981, p. 286.

<sup>7</sup> SUREDA 2008, p. 360.

<sup>8</sup> MARQUÈS I PLANAGUMÀ 2009, p. 86.

<sup>9</sup> SUREDA 2008, p. 361.

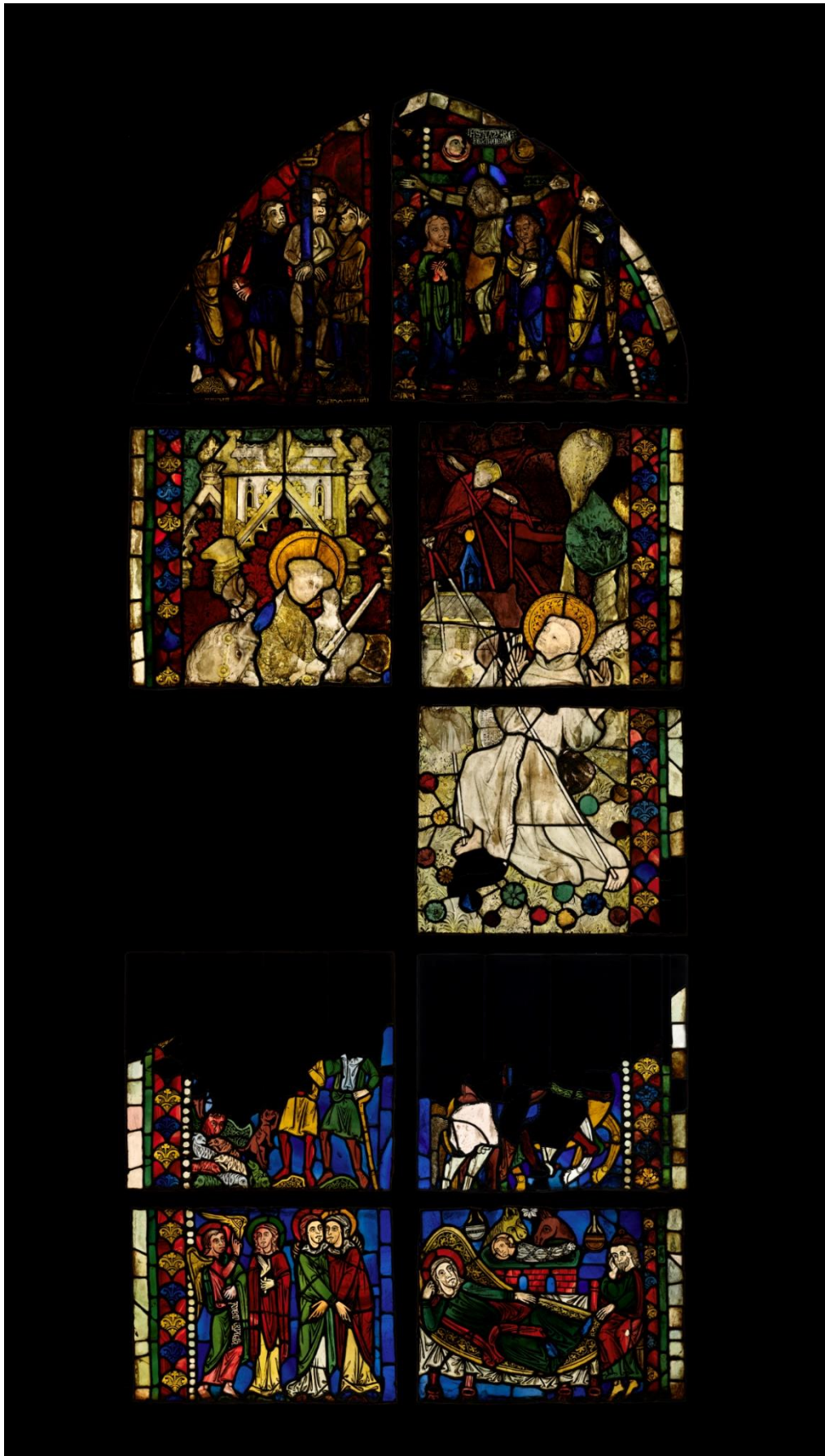


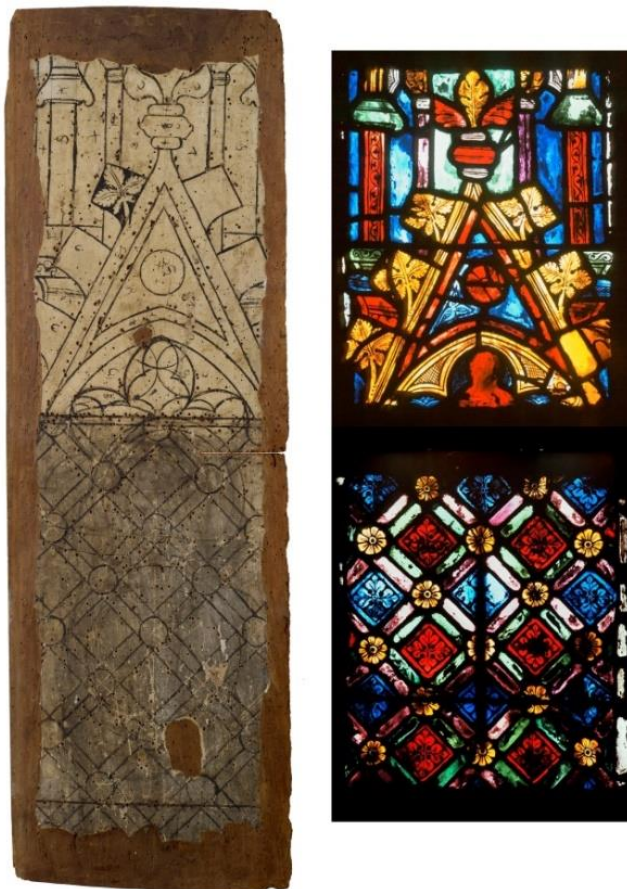
Fig. 1. Stained-glass window from the Chapel of Sant Marti and Sant Francesc.  
© Capítol Catedral de Girona. Photo: Julià Guisado, 2021.

The stained-glass window recently discovered in a chapel was a composite window made up of ten panels, of which only four panels would have been made specifically for this location, representing the saints the chapel was dedicated to (fig. 1). Unfortunately, the panel with Sant Martí's feet has disappeared, and only fragments recovered from the window sill are preserved. The painting and composition of these panels is of an International Gothic style with excellent technical and artistic quality. The fine brushstrokes and the shading and highlights on the faces achieved by the Master Glazier shows us a full Gothic style with a solid Italian heritage. The Cathedral Archive has documentation of a Lluís Borrassà working in the cathedral in 1380, with his work identified and documented in the c.1380 restorations of the presbytery stained-glass windows. One of the heads in these windows has been suggested as a Borrassà restoration. The painting style of this head is the same as the Master Glazier's hand in the four panels of the composite window, possibly linking Borrassà to the role of Master Glazier.

### The windows of the presbytery and the white-washed table

The dedication to Mary of the main apse of the old Romanesque building took on a very prominent role in the new Gothic chancel. This was the first large ensemble of Gothic stained glass commissioned by the cathedral, which would have needed to have been completed by the day of the new consecration, on 12 March 1347. Marian iconography surrounded the central altar from the highest openings in the new apse. The sequence filled the eleven large windows, providing a full clockwise reading. The Master Glazier hired for this eminent work is still anonymous and is known to everyone as the Master of the Presbytery.

The connection of this Marian cycle to the white-washed table has allowed us to understand the methods and techniques used in medieval glass workshops (fig 2). Combining this information with the work of Theophilus' *De Diversis Artibus*, we have deepened our understanding of a variety of processes taking place in stained glass workshops at the turn of the 12th century. During these monumental cathedral projects, the processes and organisation required would surely have been quite different to Theophilus' descriptions of traditional practices.



*De Diversis Artibus* describes processes that correspond with the evidence we see on the white-washed table in Girona. Theophilus recommends that you take a lead or tin spike and draw the perimeter measurements with rulers and compasses.<sup>10</sup> This technical drawing for Girona Cathedral's apse windows is clearly visible on the plaster preserved on the table, although much of the perimeter and lead lines laid out with black pigment have been lost. Chapter 17 of the second volume of this treatise does not tell us about teamwork, which can be deduced from a detailed examination of the table. The creation of a set of eleven large windows was not a single man's job and the hired Master Glazier would be responsible for the organisation of the studio and work, and the management of a team of professionals.

Fig. 2. Details of the white-washed table and window H-I from the presbytery.  
Table © CRBMC Centre de Restauració de Béns Mobles de Catalunya.  
Photo: Carles Aymerich, 2013.  
Window: © Arxiu de l'Institut d'Estudis Catalans. Fons CVMA. Photo: Ramon Roca i Junyent, 1985.

<sup>10</sup> DODWELL 1961, p. 61.

The white-washed tables were portable, mounted on trestles and used at different times during the project. The first step, the design of the tables, would have been the direct responsibility of the Master Glazier, as shown in the 1351-2 glazing accounts of St Stephen's Chapel, Westminster.<sup>11</sup> But the degree of definition of these drawings was not included in the contracts, and on the table we can see other hands redefining the general outlines established by the master. These details are visible in the upper section of Table 1, where we find the canopy corresponding to panel b5 of the east stained-glass window. Between the master's strong black lines, we see faint, reddish lines, made to bring the design closer to the reality of the stained glass and to avoid excessively delicate pieces.

Another interesting feature omitted in Theophilus' text is the constant reuse of the white-washed tables. Once the glass had been cut along the lines drawn on the plaster, the glass was most likely painted on a surface that allowed light to pass through. Finally the glass returned to the white-washed table to be leaded and completed. The process would then begin again, reusing the table. To work in this way, at least three systems would have existed: two of which are visible on the table. The first and most obvious is the reuse of the designs drawn to make more than one panel of the same model. This system is evident in the lower section of Table 1, where the perimeter of a lancet head is scratched over the geometric design of the lower lancet panels. The second system, also visible at close quarters on the table, is the dissolution of the uppermost layer of plaster, probably with the help of a wet cloth using the same solvent that would have been used to apply the first layer. This system was detected by Joan Vila-Grau on the white-washed tables, who, when viewing darkened areas of the table took the first photographs in ultra-violet light.<sup>12</sup> The UV light revealed that underneath the geometric design laid out in the plaster on Table 1, the outline of the Virgin was retained in the plaster from the central scene of the Annunciation (window b4). Lastly, it is tempting to suggest that the total removal of the plaster could also have been a possible way of re-using the boards, but of course there is no evidence of this conserved on the white-washed tables.

Thanks to the collaboration of the Centre de Restauració de Béns Mobles de Catalunya (CRBMC) during the studies carried out on the tables in 2013, the plaster layer was analysed to acquire information about the materials used. The lack of binder described by Theophilus would not have created a work surface as stable as that preserved on the tables in Girona. Theophilus' description perfectly matches its use if the aim is to create a single stained glass panel. In cases like the windows in Girona or Westminster, the boards had to endure extensive use, and the use of a binder was essential. Documents from Saint Stephen's Chapel show that glaziers bought beer "for washing and whitening the tables",<sup>13</sup> while the Girona workshop would have used a protein binder (egg or casein) to ensure the layer's strength.<sup>14</sup>

The two white-washed tables (made of walnut wood boards) kept in the city's Art Museum, would have originally been a single board of at least 2810 × 445mm and could have served the Master Glazier's team for up to twenty-two panels of the three central windows of the presbytery.<sup>15</sup> The board retains information that will be useful during the next restoration of the presbytery windows, which are undoubtedly of unmatched historical value.

The Marian stained glass of the presbytery is also interesting in artistic terms. They are in a linear Gothic style with some Romanesque elements, and are a monumental example of 14th-century Italian-Byzantine style.<sup>16</sup> The ensemble maintains stylistic links with stained glass from the church in the Monastery of Pedralbes and with the stained-glass window, the Virgins of Tarragona.<sup>17</sup> The large figures are superimposed on the architectural background with canopies, apart from the Dormition of Mary window (S-VI) where the horizontality of the scene necessitates the depiction across three lights.

<sup>11</sup> SALZMAN 1926, p. 31-35.

<sup>12</sup> VILA-GRAU 1986, p. 33.

<sup>13</sup> SALZMAN 1926, p. 32.

<sup>14</sup> Ricardo SUÁREZ DE LA VEGA, *Resultats anàlisis: Vitral·l*, CRBMC, September 2013. Unpublished source.

<sup>15</sup> SANTOLARIA 2014, p. 80.

<sup>16</sup> AINAUD et al. 1987, p. 11-27.

<sup>17</sup> Rosa ALCOY, "Evolució estilística del vitral·l medieval a Catalunya" in MUNDÓ et al. 2014, p. 95.

### Master Guillem of Letumgard

Coming from the Diocese of Coutances (Normandy), Guillem of Letumgard is documented as working at Girona Cathedral in 1357 and 1358, shortly before moving to Tarragona, where he signs a contract to make the stained glass for the chapel of the tailors. In Girona, it is documented that he is responsible for the creation of stained glass for the chapel of Saint Margaret, Saint Peter and Paul, Saint Michael, as well as other stained glass for the ambulatory windows above the chapels. The stained-glass windows that are extant today, except some fragmentary remains from these aforementioned chapels, are these ambulatory windows located in this second level (fig. 3). In this significant space, Letumgard made a set of stained-glass windows dedicated to the Passion of Christ, with a very fine grisaille and silver stain. His style draws parallels with some of the stained-glass windows in Saint-Ouen in Rouen, with influences of Italian styles and with the miniatures by the Parisian Jean Pucelle.<sup>18</sup>



Fig. 3. Detail from window nIII (b6) by Master Letumgard.

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Currently only seven out of a likely ten windows are preserved in a fragmentary state, the northern panels being in the worst state of disrepair, as is the case with the presbytery stained glass. The most significant damage is due to the attacks from the mountain of Montjuic during the Peninsular War (1808-14), although further destruction was done through iconoclastic attacks that could have been carried out from the outer terraces of the apse.<sup>19</sup> The resulting restoration, which replaced heads and inscriptions, has hindered legibility.

As is the case with the presbytery, the composition of its stained-glass windows is a series of images, alone or in groups, located inside niches supported by columns and capitals. This structure does not detract from the scenes' horizontal thematic continuity, but unlike the stained glass of the presbytery, it frames each and every one of the scenes. The details used in Letumgard's architectural forms within the glass are incomparable to the decorations found in the previous set. The columns and arches are made of white glass, worked with glass paint and silver stain, and serve as a contrast with the blue or red backgrounds that surround the figures. The conserved faces indicate a great skill in the painting, and a technical, very personal style. Faces are shaped using long, thin lines of grisaille, creating a very characteristic effect that we also find in Tarragona Cathedral. Letumgard's style has been linked to that of some extant stained-glass windows dating to 1330 and 1350 at York Minster, and could be considered precedents of Master Letumgard.<sup>20</sup>

### The beginnings of the new nave

The plan of only building a new apse seems to have changed shortly after the first phase of work had begun. It was necessary to rebuild the cathedral to create more space for new chapels and altars. Although it is unknown exactly how the rebuilding took place (between 1350 and 1368, when the first architect's consultation was performed), it seems that the first section of the nave had been constructed with a different layout than its final approved formation.<sup>21</sup> The construction of the Gothic nave would have been slow and intermittent, surrounding the Romanesque building while demolishing, as the Gothic process of rebuilding took place.

<sup>18</sup> Joan AINAUD I DE LASARTE, "Introducció" in AINAUD et al. 1987, p. 20.

<sup>19</sup> Joan VILA-GRAU, "Catàleg" in AINAUD et al. 1987, p. 122.

<sup>20</sup> Rosa ALCOY, "Evolució estilística del vitrall medieval a Catalunya" in MUNDÓ et al. 2014, p. 106.

<sup>21</sup> Pere FREIXAS 2003, p. 129.

Once Letungard had left Girona to south Catalonia, four new glaziers' names are documented as working at Girona Cathedral during this period when the construction of the single nave had begun. These are the architects and sculptors Pere Sacoma and Ramón de Gilabert (1375), the painter Lluís Borrassà (1380) and also the architect and sculptor Guillem Morey (1376-1386). We do not have a record of Sacoma's work but we know that he was hired to repair a three-lancet window in December 1375. Gilabert was a master from Mallorca who Pere el Ceremoniós would call "*familiarium et domesticorum nostrum*", and should therefore be considered as an artistic personality to take into account.<sup>22</sup> Gilabert is documented as making stained glass for the chapel of Santa Magdalena and Sant Ivó but unfortunately only very few fragments remain. Documentation exists which shows that Lluís Borrassà would have been responsible for restoring some of the stained glass in the presbytery. As mentioned earlier, Master Borrassà may have been assigned to paint a head on the N-V stained-glass window, which has features very similar to the stained glass found in the chapel of Sant Martí and Sant Francesc.<sup>23</sup> Finally, there is Guillem Morey, of whom we only have evidence of the purchase of materials related to the repair of unidentified stained-glass windows.

After Morey, there is no documentation of a name linked to the stained-glass windows of Girona Cathedral for more than fifty years. During the construction work of the nave, there were many controversies regarding whether or not to construct a nave of unprecedented width, which would have slowed the works and stopped the creation of new window openings. There are two windows which connect the Gothic apse with the beginning of the great new nave. These windows have been studied little and could perhaps still reveal much about this difficult time in the history of the cathedral's construction. These are the two southern rose windows, on either side of the large eastern rose. These roses, which depict six red cherubs in the highest group and floral elements in the rest of the window, have been linked to the stained-glass window of the Apostles, which we will discuss below, but the paint lines of the few conserved cherubs have a delicacy far removed from the cherubs of the 15th century Apostles window. The painting style, however, could perhaps show more parallels with the cherub in the newly rediscovered stained glass (sVI) which casts rays that mark the stigmatisation of Saint Francis. The study and comparison of these three pieces, as well as the remains preserved in the chapel of St Ivó, could help us to unfold a moment in the history of the cathedral in which there are still so many questions.

### The unique nave

In 1416, architects were consulted to decide on the construction system of the nave. Twenty-one years later, work on the stained-glass windows resumed. On 7 September 1437, a contract was signed with the Master Glazier Antoni Tomàs de Toulouse, for the completion of the Apostles stained-glass window, the first large window in the Gothic nave (fig. 4). Despite the origin of this stained glass master, Antoni Tomàs was very active in Catalonia in the years following the creation of this first large window in Girona Cathedral. In the stained-glass windows made by the Palau de la Generalitat de Catalunya (Barcelona, 1439), Antoni Tomàs based his work on the cartoons of the renowned painter Bernat Martorell.<sup>24</sup> In the case of Girona, it is unknown if Master Tomás made his own cartoons following the instructions of the detailed contract, or if, as in the case of Barcelona, he also collaborated with a painter to design them. In any case, the stained glass is spectacular due to its size and the predominance of red glass. The work, divided into three levels of four figures contained under canopies, has an archaic style that brings to mind the art of the first third of the 15th century. The architectural canopies within the window have no early Netherlandish elements which may have been present in stained glass designed by Martorell.

In the year of Bishop Bernat de Pau's death (1457), work was commissioned for the chapel of Sant Francesc and Santa Clara, carried out by the painter Ramón Solà.<sup>25</sup> The two saints' figures were painted and a stained-glass window was made, neither of which exist today. There is also evidence of

<sup>22</sup> Rosa Alcoy "Evolució estilística del vitrall medieval a Catalunya" in MUNDÓ et al. 2014, p. 109.

<sup>23</sup> Rosa Alcoy "Evolució estilística del vitrall medieval a Catalunya" in MUNDÓ et al. 2014, p. 109.

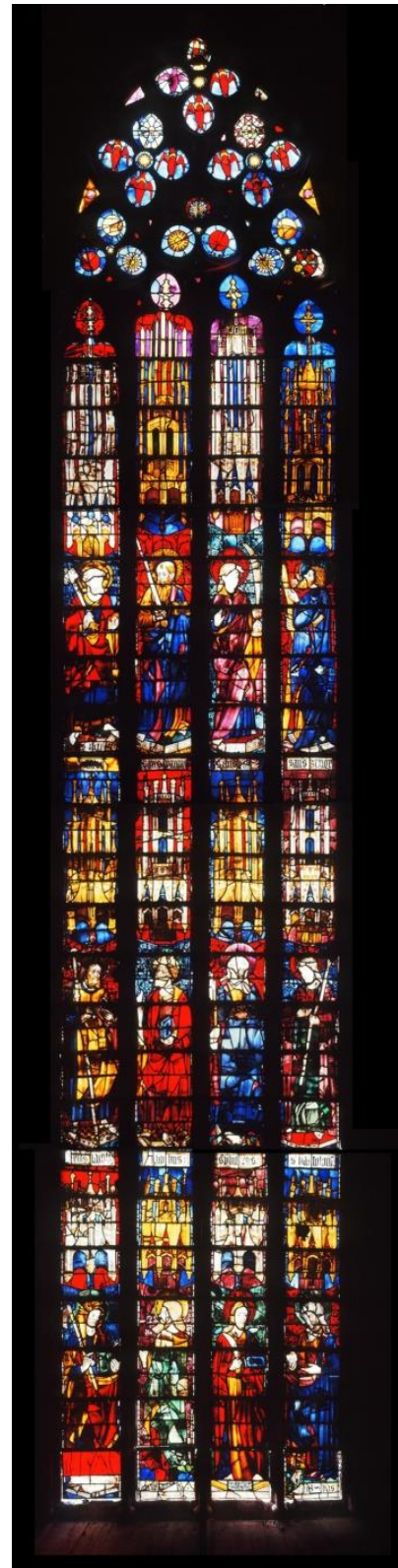
<sup>24</sup> Joan AINAUD I DE LASARTE, "Introducció" in AINAUD et al. 1987, p. 21.

<sup>25</sup> PRATS 1994, p. 453-480.

restoration work carried out by Master Glazier Joan Gili on Girona Cathedral's south window in 1472 and 1478.<sup>26</sup> Although it was still a time of profound instability, the Catalan Civil War had ended.

After a long period of interrupted work, economic stability was achieved. The creation of a second monumental stained-glass window was contracted in 1520 – an artwork which has become an important example of Renaissance art in Catalonia. A few years earlier, Girona had become a key place in the introduction of Renaissance style in Catalonia, especially by the presence of artists such as the German Ayne Bru and the Alsatian Joan de Burgunya. The stained-glass window of the Sibyls is contracted to Jaume Fontanet, brother of Gil Fontanet, famed for the clean Gothic style in Barcelona Cathedral. Jaume had worked in Barcelona and Lleida as an altarpiece painter, but there is no evidence to show that he was knowledgeable about Renaissance art. For this reason, and because John of Burgundy endorsed the stained glass in his contract with the cathedral, Ainaud and de Lasarte always considered that the cartoons had been made by this renowned painter. The altarpiece in the church of Sant Feliu is also Burgunya's as is the altarpiece in the chapel of Santa Úrsula and the Eleven Thousand Virgins in the ambulatory of the cathedral. The latter altarpiece (1519-1521), may have replaced one of the first stained-glass windows, whose repair is documented in 1414.<sup>27</sup>

In 1523 until 1538, Jaume Fontanet was hired to carry out the annual maintenance on the stained-glass windows in the temple.<sup>28</sup> During this time, the creation of new stained-glass windows diminished, especially in the lower-level chapels. Only new glass for the culmination of the union between the apse and the new Gothic nave is documented. In 1528, the secretary Pere Llobet notes that the major rose window has recently been "brought to perfection with a representation of the Universal Judgment" in the Chapter's book.<sup>29</sup> Of this great representation of the Last Judgment, there is no trace of the authorship, but it was badly damaged in June 1694 during the nine-year war and later replaced by the current stained-glass window of Sant Miquel, commissioned to the painter Francesc Salàdrigas in 1704. In Llobet's text, it is interesting to note that he mentions the temporary closing of the rose window with "stone tables from Banyoles". This material, unlike the waxed cloths we find documented to temporarily cover the chapel openings, could have been used to temporarily close the largest windows. This may be the reason why, in the contract for the Sibyls stained-glass window, the window must be opened at the expense of the glazier.<sup>30</sup>



*Fig. 4. Window of the Apostles.*  
© Arxiu de l'Institut d'Estudis Catalans. Fons CVMA.  
Photo: Ramon Roca i Junyent, 1985.

<sup>26</sup> Joan AINAUD I DE LASARTE, "Documentació" in AINAUD et al. 1987, p. 40.

<sup>27</sup> Joan AINAUD I DE LASARTE, "Documentació" in AINAUD et al. 1987, p. 37.

<sup>28</sup> MARQUÈS CASANOVAS 1981, p. 272.

<sup>29</sup> MARQUÈS CASANOVAS 1981, p. 272.

<sup>30</sup> The "stone of Banyoles" is a type of travertine that is much appreciated in the area, which appears in the quarries of Serinyà, Banyoles and Mata. It was used widely during the Middle Ages and is still used today in architectural decoration. Its geological features allow it to be cut in slabs (or, as in the case of the contract), so that it could perfectly fulfil the function of alabaster or the aforementioned wax cloths.



## The modern era

Saládrigas is the only Master Glazier who worked on creating new stained-glass windows for Girona Cathedral when this job was not part of the cathedral's program of works. He would have been responsible for the Sant Miquel Rose window, and also for the finished rose on the western facade, in 1732.<sup>31</sup> Between 1528 and 1704 the contracts speak only of restorations and major repairs, which the stained-glass windows would have required due to the effects of the wars and sieges that Girona suffered during this long period. After 1732, no new stained-glass windows were contracted until the explosion of the neo-Gothic style, during which new stained-glass windows by studios such as Amigó or Espinagosa were commissioned. During the Spanish Civil War (1936-1939), some of the side chapel's altarpieces in the cathedral were damaged and later decorated with new stained-glass windows, a highlight of this phase of work is the window in the axial chapel of the apse, commissioned to the versatile artist Domènec Fita from Girona. In 2011, Girona Cathedral took the last step in filling the final plain-glazed window (the large west window of the north façade) with a commission by the Irish artist Sean Scully.

Girona Cathedral's story is a large volume where the history of the stained glass is intertwined with the history of the city. Further in-depth study of its stained-glass windows will be crucial in delving into the great questions that are still being raised about the construction of the cathedral.

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<sup>31</sup> CORTÉS PIZANO 2001, p. 59.