

18th-Century Stained Glass Windows projects preserved in Barcelona

by Sílvia Cañellas

In 1905, Joaquim Amigó -head of one of the most relevant Stained Glass workshops in Catalonia- donated eleven stained glass projects to the Junta de Museus de Barcelona. The donation document said that they were made in Ravella and Campmajor workshops, and they were considered 17th-Century artworks.

Although it is possible that some of them could be older, in fact, many of these drawings are from the 18th century. In spite of this, they constitute the oldest ensemble of this type of artwork known in Catalonia. Only the project of the rose window from the Girona Cathedral, drawn by Francesc Saladriga -which was not made in glass- may be added to these.

Some of the eleven drawings are colorful, and all of them are composed on paper. They are related to stained glass Windows of Santa Maria del Mar, Santa Maria del Pi, and Santa Caterina churches, all of them located in Barcelona.

The drawing quality and stroke are not identical in all designs, and they were not either made by the same painter. Among the drawings, some can be real projects, while others may be tests or studies to improve the works.

The literature on these drawings is limited to little references by Josep Gudiol (*La Pàgina Artística de la Veu de Catalunya* 1919) -when the Museu d'Art i Arqueologia de Barcelona preserved the projects- and by Joan Ainaud (*Ars Hispaniae X* 1952). In 2013, specialists did not know the whereabouts of the drawings (*Revista del Vidrio* núm 2, by Cañellas, Domínguez, and Valldepérez). Later, we found these eleven color drawings in Santa Maria del Mar church of Barcelona. In 2017 the projects of Santa Caterina Windows were published (*Anuari d'arqueologia i patrimoni de Barcelona* 2016, by Cañellas). However, others of these drawings are still unpublished.

In this paper, it will be studied the relationship among the 18th-century workshops to explain how Amigó workshop came in possession of the projects and how they ended up in Santa Maria del Mar. Besides, we will analyze the relevance of some painters and models in these drawings.

Therefore, the explanation will show the eleven projects, although the focus will be on the Santa Maria del Pi church, whose windows have the particularity that they are attributed to Antoni Viladomat, one of the best painters of the 18th century in Catalonia. Furthermore, these pieces have Italian influences that were common with stained glass windows from other European countries. Finally, we want to see how these projects changed when they were turned into Stained Glass Windows.