



Catalan Modernism and Vexillology

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Abstract

Modernism (Modern Style, Modernisme, or Art Nouveau) was an artistic and cultural movement which flourished in Europe roughly between 1880 and 1915. In Catalonia, because this era coincided with movements for autonomy and independence and the growth of a rich bourgeoisie, Modernism developed in a special way. Differing from the form in other countries, in Catalonia works in the Modern Style included many symbolic elements reflecting the Catalan nationalism of their creators.

This paper, which follows Wladyslaw Serwatowski's 20 ICV presentation on Antoni Gaudí as a vexillographer, studies other Modernist artists and their flag-related works. Lluís Domènech i Montaner, Josep Puig i Cadafalch, Josep Llimona, Miquel Blay, Alexandre de Riquer, Apel·les Mestres, Antoni Maria Gallissà, Joan Maragall, Josep Maria Jujol, Lluís Masriera, Lluís Millet, and others were masters in many artistic disciplines: Architecture, Sculpture, Jewelry, Poetry, Music, Sigillography, Bookplates, etc. and also, perhaps unconsciously, Vexillography.

This paper highlights several flags and banners of unusual quality and national significance: *Unió Catalanista*, *Sant Lluc*, *CADCI*, *Catalans d'Amèrica*, *Ripoll*, *Orfeó Català*, *Esbart Català de Dansaires*, and some gonfalons and flags from choral groups and *sometent* (armed civil groups).



New Banner, Basilica of the Monastery of Santa Maria de Ripoll

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Background

At the 20th International Conference of Vexillology in Stockholm in 2003, Wladyslaw Serwatowski presented the paper “Was Antonio Gaudí i Cornet (1852–1936) a Vexillographer?” in which he analyzed the vexillological works of the Catalan architectural genius Gaudí. I immediately thought that one day we should broaden this study to all Catalan Modernist flags. This challenge has arrived and this is the subject of my paper.

Modern Style and Catalan Modernism

Modernism was a cultural movement in the West in the late 19th and the early 20th century.

In terms of art—although when applied to Catalan Modernism the word has a broader sense—Modernism (*Modernisme*) usually designates Western art known in other countries as Art Nouveau, Modern Style, Jugendstil, Stile Liberty, Sezessionstil, Style 1900, Style Nouille, etc. It is a style basically derived from the Pre-Raphaelism and Symbolism, characterized by the predominance of the curve on the line, the richness and detail of the decoration, the frequent use of motifs, the taste for asymmetry, and refined aestheticism and dynamism of shapes.

It originated in England, where the influences of the Arts and Crafts movement and the Gothic revival had already given 1870–80 a style, the Aesthetic Movement, which was a prelude to Art Nouveau. Early Modernist works began to appear in the second half of the 1880s. In the following decade that style became widespread, as seen in the architectural works of the Belgians Horta and V. H. van de Velde, the Frenchman H. Guimard, the Scot C. R. Mackintosh, the German Endell, and the Austrians O. A. Wagner, J. Hoffmann, and J. M. Olbrich, craftsmen such as Frenchmen R. Lalique and É. Gallé and the American C. L. Tiffany, and illustrators and poster artists such as the Englishman A. Beardsley and the Czech A. M. Mucha.

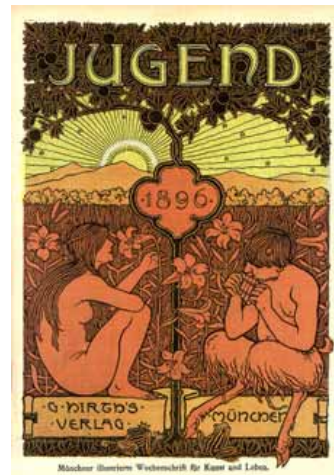


[1] Cover of Arthur Mackmurdo's book, *Wren's City Churches*, 1883, often cited among the beginnings of Art Nouveau

In 1895 in France Samuel Bing opened the *Art Nouveau* shop, which helped to make the style fashionable. It was promoted in the Munich magazine *Jugend*, founded in 1896, which gave it more recognition.



[2] The Art Nouveau shop: La Maison Bing (1895)



[3] *Jugend* Magazine (1896)

The international triumph of the style was undoubtedly the Paris Universal Exhibition of 1900. Afterwards, although it continued growing strongly, it lost the character of renewal. Nevertheless it helped shape the new styles that followed.



[4] Paris Universal Exhibition of 1900, main entrance.



[5] Paris Universal Exhibition of 1900, the *Chateau d'eau*.

In Catalonia the word “*Modernisme*” first appeared in 1884 in the magazine *L’Avenç*. This was the era of Antoni Gaudí’s first architectural efforts, with such early major works as the *Palau Güell* (Güell Palace, 1886–91). Lluís Domènech i Montaner’s restaurant for the Universal Exhibition of 1888 (the Castle of the Three Dragons) was almost at their level. These imaginative and innovative architects were soon followed by many others, such as Anthony Maria Gallissà, Jeroni F. Granell i Manresa, Bonaventura Bassegoda i Amigó, Pere Falqués, and especially Joseph Puig i Cadafalch, designer, among other works, of the cafe *Els Quatre Gats* (the Four Cats), center of the gatherings of the Modernists.

Modernism was synonymous with modernity. The term, however, also included the symbolism of the Anglophile graphic designer Alexandre de Riquer (beginning in 1893), of Rusiñol on his panels of *Cau Ferrat* (1896), of Joan Brull, Josep M. Tamburini, Sebastià Junyent, and the Catholic Joan Llimona, and somehow also included the exuberance of color of Hermen Anglada. In sculpture, the highest figure was Josep Llimona, followed by Enric Clarasó, Miquel Blay, Agustín Querol, and Eusebi Arnau, whose work was frequently incorporated into the new architecture.

At the popular level Modernism was as much symbolist art, especially the decorative arts with their winding frames. The artists included sculptors such as Lambert Escaler and Dionís Renart, draftsmen such as Louis Bonnin, painters such as Pau Roig, furniture makers such as Gaspar Homar and Joan Busquets, designers such as Josep Pey, poster-makers such as Gaspar Camps, goldsmiths such as the Masriera family, bookplate makers such as Joseph Triadó and Joaquim Renart—and especially Riquer—and versatile men such as Adrià Gual and Lluís Masriera, most belonging to a younger generation.

While in painting Modernist art went into decline in the early 20th century, in sculpture and especially in architecture it lasted many years more, in the work of Joseph M. Jujol, Joan Rubió i Bellver, Lluís Muncunill, Salvador Valeri, Alexandre Soler i March, and Cèsar Martinell. It also took root in Valencia (Francisco Mora, Manuel Pérez, Demetrio Ribes) and Mallorca (Gaspar Bennazar, Francesc Roca), and expanded to other lands through Catalan architects like Josep Grases (Madrid), Enric Nieto (in Melilla), Pau Monguió (Teruel), and Eugeni Camplonch and Julián García Núñez (in Argentina), to the point that in many parts of the Hispanic world it was called the “Catalan style”.



[6] Aestheticism: Poster of the 4th centennial of the discovery of America. Josep Pascó (1855–1910)

Beginning in the middle of the 19th century, the *Revolució Industrial* (Industrial Revolution) in Catalonia, based primarily on the textile industry and booming commerce with Spain and America, developed a wealthy middle class that sponsored and protected the great Modernist artists. During this era the cultural movement *La Renaixença* (The Renaissance) emerged. It emphasized, above all, the rebirth of the Catalan language and Catalan literature and it

influenced all areas of Catalan culture feeding the Modernist Style and incorporating traditional Catalan symbols.



[7] Header of *La Renaixença*. Domènech i Montaner (1880)

The scholar Manuela Narváez Ferri (Narváez 2005:188) defined Modernism as

A movement that includes all the artistic and literary expressions, that looks for self identity in the plastic arts (especially architecture), and in music and, from a chosen minority, wants to arrive to everyone. So, in the circumstances of the end of century it will connect with Catalanism and nascent anarchism, by the most radical and leftist personalities as Jaume Brossa, Alexandre Cortada, or Pere Corominas.

A singular characteristic of Modernism is what Klaus-Jürgen Sembach calls “the province rebellion” (Sembach 2007:34). Looking closely at the Modernism development from a topographical point of view, the scholar analyzes:

... then it’s discovered that the most remarkable places where new things were made weren’t the great capital cities, but places that were considered peripheral. Glasgow, for instance, or Darmstadt and Weimar, and don’t forget Nancy, Barcelona, and Helsinki. Undoubtedly in that time, great activity was generated in Paris and Berlin, but London didn’t take part, much less Madrid. Munich, although considered an artistic city, was complacent and ironic, and Brussels, an authentic metropolis, was eclipsed by Paris and was infamous because it liked unusual things. In the far away America it was astonishing that Chicago was more active than New York. The provinces can be considered to have participated, or even dominated, in putting Modernism on the artistic map.

In Catalonia—and particularly in Barcelona—Modernism, driven initially by economically powerful people, extended transversally to all the social levels, and even broke its formal time limits. Josep Maria Huertas and Jaume Fabre called it “B list Modernism” (Huertas/Fabre 2001: 17).

On Christmas Day in 1906, the *Passeig de Gràcia* got a new look, with the Modernist street lights designed by Pere Falqués that, still today, lost in transit and without their secondary function as benches, give a distinctive look to this street. Three years earlier construction began on the monument to Doctor Robert, in *Plaça Universitat* [University Plaza]. They are the two most important public Modernist works in a decade that was full of private works in the same architectural style.

Peaking between the 1888 Exhibition and the death of Joan Maragall in 1911, Modernism had a certain continuity in the next decade, with very interesting works, mixing styles like in the bull ring *Monumental*, or other works, influenced by Art Deco. But the best and most pure works were made in the last decade of

the 19th century and the first decade of the 20th century. In these years the *Eixample* [a neighborhood in Barcelona] was filled with Modernist buildings in all categories, from the great buildings made by famous architects, to the more modest ones, just lightly inspired by the current fashion. The left side of the *Eixample* is filled with those buildings that Hernandez Cross has defined as “a case of epidemical assimilation of formal Modernist features in a non educated architecture”. This improvised Modernism was used in the Barcelona suburbs into the 1930s.

This simple B-list Modernism gives its personality to the *Eixample*, perhaps more than the buildings famous in tourist guides. It became a poorly-accepted and criticized style. After the Spanish Civil War some of those buildings were demolished, such as the ground floor of the *Casa Lleó Morera*. We have taken a lot of time to acknowledge the jewels we have in the *Quadrat d’Or* [Golden Square].



[8] Lamppost-bench, *Pere Falqués* (1906)



[9] Lamppost-bench, Coat of arms



[10] B-list Modernism: Isaac Galan house, *Sant Climent de Llobregat* (1926)

We will now try to analyze the Catalan Modernist artists and their vexillological and symbolic works.

ANTONI GAUDÍ I CORNET (1852–1926)



Short Biography

- 1852 Born on 25 June in Reus.
- 1863–1868 Studies at the Escolapian Fathers school.
- 1867 Publishes drawings for the first time in *Harlequin* magazine.
- 1868–1874 Preparatory in the Faculty of Sciences at the University of Barcelona.
- 1873–1877 Studies at the Provincial School of Architecture of Barcelona.
- 1875–1877 Works with the architect Francesc de Paula del Villar i Lozano.
- 1877–1882 Collaborates with a master builder.
- 1878 Receives degree in Architecture.
- 1881 Publishes his only journalistic work.
- 1882 Helps Joan Martorell with the controversial project of the façade of the cathedral of Barcelona.
- 1883 Replaces Francesc de Paula del Villar on the Sagrada Família project.
- 1887 Travels through Andalucía and Morocco.
- 1894 A fast during Lent puts his life in danger.
- 1904 Wins first prize for the best building in Barcelona; Calvet House.
- 1908 Receives the commission of a hotel in New York that he never ends up carrying out.
- 1910 Exposition of his work in the National Society of Fine Arts in Paris.
- 1914 Gaudí decides to work only on Sagrada Família.
- 1922 The Congress of Architect pays homage to his work.
- 1926 He is hit by a tram on the 7th of June in Barcelona and dies on the 10th of June.

In Serwatowski's paper at ICV 21 in Stockholm he presented the following vexillological works of Gaudí.

- The obverse and the reverse of the standard for *Mare de Déu de la Misericòrdia de Reus* (Our Lady of Mercy in Reus).
- The bee-shaped tip of the standard for *Cooperativa Mataronense*.
- The standard for the Guild of Locksmiths and Blacksmiths of Barcelona.
- The standard for the Choral Society of Sant Feliu.

As a complement to Serwatowski's work, we can add some additional examples:

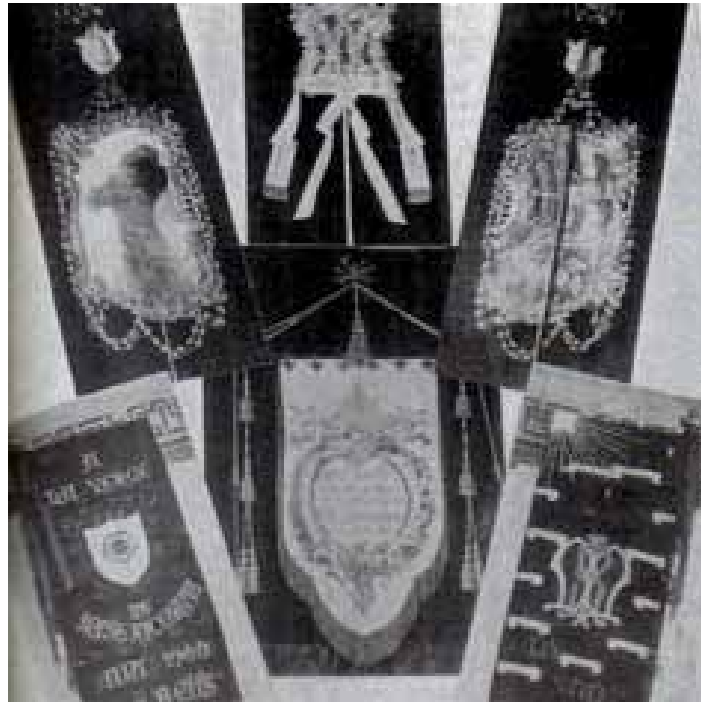
Standard for *Mare de Déu de la Misericòrdia de Reus* (The Pity Banner) (1900)

We have been able to find two documents that expand the information available about this standard. In the first, from Josep Maria Tarragona (Tarragona 20070827), is the detailed description:

On Sunday the 22nd April of 1900, Antoni Gaudí participated in the pilgrimage to the sanctuary of the Virgin of Pity, patron of Reus, on the occasion of the turn of the century.

In the great procession through the streets of Reus, each group paraded with his banner. Gaudí made the banner of the group of the Reus born that lived in Barcelona, there were almost two hundred.

Of the forty-nine banners, three were given to Our Lady and remained in the sanctuary, among them the ones designed by Gaudí. In the picture published by the *Semanario Católico de Reus* on 21 July 1900, the front and the back are the ones that are placed at the top.



[11] *Semanario Católico de Reus*: 21st of July of 1900

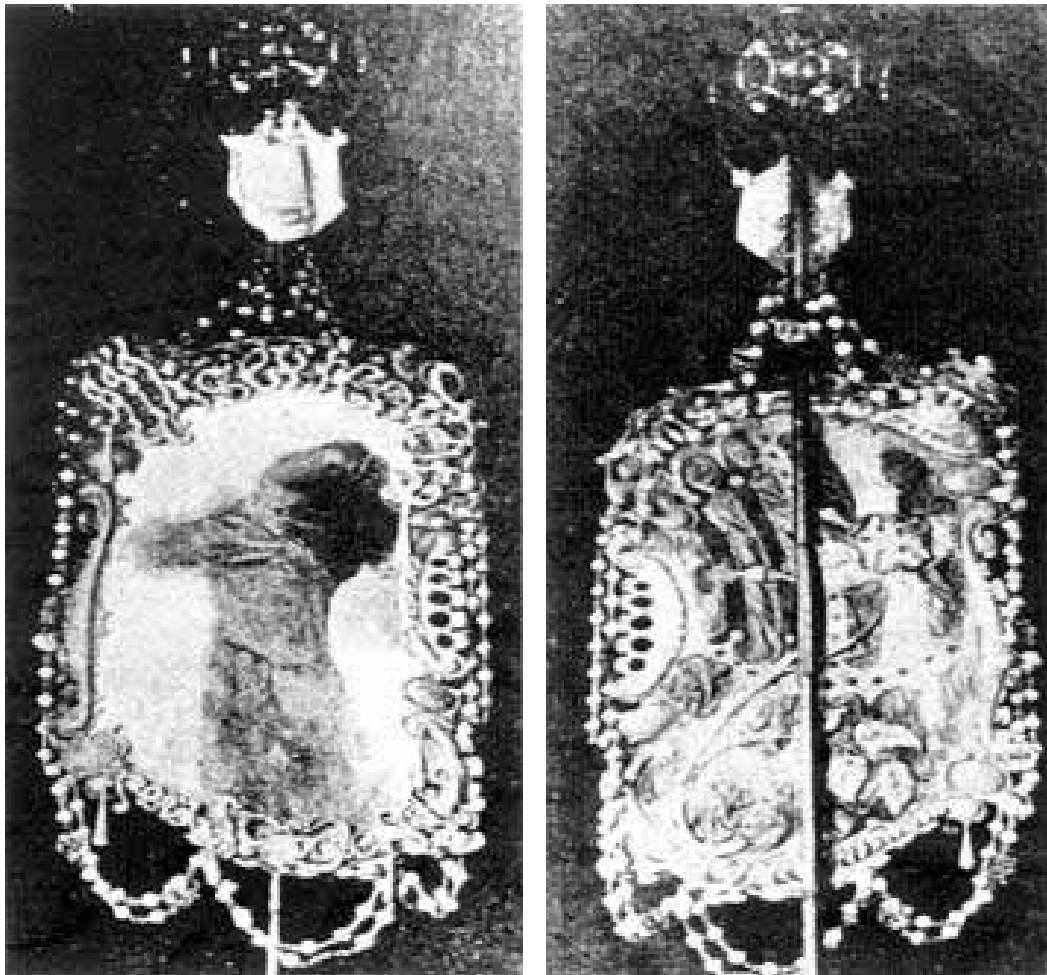
It was a splendid pennon, very superior to the other ones. It was made from drilled and reprised leather. In the front, the painter Aleix Clapés had painted Isabel Besora—shepherd of the 16th century who the Virgin of Pity appeared—in full size, in a beseeching attitude. The back side is filled with a large coat of arms of Barcelona on golden and silvery leather and gold damask. In the center, the rose of Reus with its five petals made of repoussé and embroidered in silver. At the staff head, there was a little statue of the Virgin of Pity, very well colored. Two little angels also made of aluminum held the widespread mantle. Above the Virgin, the Very Holy Name of Jesus; and above all, the Cross, dominating everything, like in each work of Gaudí. At the top of the pennon, in the front as well as behind, it can be read the inscription “*MISERICÒRDIA*”, with letters of repoussé and chiseled aluminum and decorated with many colors. In the bottom of the pennon, at the front, “*Pe'l segle XIX*”, and behind, “*Per nantrus*”. In a side, framing the pennon, “*Barcelona*” and in the other “*Reus*”. As a whole, it was dazzling, a Gaudinian jewel, for its beauty, its value, its symbolism, and the organic unit of the diverse materials and elements. The pennon was surrounded by a giant rosary of aluminum and bronze.

The pennon was carried with a very rich cane of bamboo with applications of metal. (...)

The *Semanario Católico de Reus* published the picture of this group. It was the second time that the image of Gaudí turned up in the press; he, for personal modesty, refused to be portrayed, and the journalists learned soon that the only possibility was to use his appearances in the processions.

The second is an article published in the web site *vilaweb* (Guiu / Forès 2002) that contributes more information:

Given certain affirmations, never tested, that still assure that Antoni Gaudí i Cornet was born in Riudoms, we are pleased to offer the piece of news that appeared in the Catholic Seminary of Reus, the 21st of April 1900. We trust that this evidence helps those that still doubt the story as it was. This text contains the very detailed description of *Penó de la Colònia Reusenca de Barcelona* designed by Gaudí, who participated in the pilgrimage to the *Misericòrdia* in the year 1900. A description that today is invaluable since the cited banner unfortunately disappeared in the year 1936. Also the text that was written during Gaudí's lifetime emphasizes "this beautiful work is being crafted by our countryman the architect Gaudí." And the ascertainment that Gaudí was a part of the organizing committee of the pilgrimage to *Misericòrdia* of the *Colònia Reusenca de Barcelona*. The text, that now is reproduced, is written by "a distinguished friend who resides in the Count and Countesses City."



[12] Pictures of the standard of *Misericòrdia de la Colònia Reusenca de Barcelona*

The Catholic Seminary of Reus gives us other details regarding the subject:

"Here in Barcelona there is good news about the Pilgrimage. They are working hard to organize a large group of pilgrims and it seems that they will achieve great success. The Bishop has encouraged the visit and has hinted at the possibility that he will also form a part of the group, presiding over it. God Our Holy Father makes it occur. The banner that we will carry will be splendid beyond praise. It's of drilled and embossed leather.

On the front part and painted on leather, one of the best artists from Barcelona who had lived many years in Reus, Mr. Clapes, had started to paint *la pastoreta Besora*, in full size and with an imploring attitude.

On the back part, there is a great shield of Barcelona of gilded leather and silver plated on rich gold tissue and damask, filling the banner's surface. Above it is the rose of Reus with its 5 sheets of silver (the original says platinum) embossed and chiseled forming a beautiful figure.

Above the banner there is a small statue of the Virgin of Mercy in melted aluminum, reproduced by the lost wax system, polychrome with all the gallantry that it requires. The cloak is spread out wide held up by two little angels, also aluminum. Above the Virgin, the holy name of Jesus and even higher, the cross which has always dominated everything.

On the upper part of the banner, both on the front and on the back, reads an inscription made with aluminum letters also chiseled and embossed and decorated with a rich coloring that says Mercy.

On the lower part of the banner, in front, with letters it says *Pe'l segle XIX* (the 19th century) and behind *nantrus* (by us). From one side to the other, surrounding the banner, are Barcelona and Reus.

It was completely dazzling and for the finishing touches, the pole that supports it is made of rich bamboo cane with a coat of metal.

From one end of the banner to the other, uniting very diverse elements, a rosary made completely of aluminum and bronze completes it. This beautiful work of art is being done by our countryman the architect Don Anton Gaudí. (...)"

The *Santuari de la Misericordia* (Mercy Sactuary) and the *pastoreta* continue today to be an important devotional site for the people from Reus.



[13] The *pastoreta* today



[14] *Santuari de la Misericordia*

Flags of the *Obrera Mataronense* (Mataró Worker’s Cooperative)

Josep Maria Tarragona (Tarragona 20070419) tells us:

At the end of 1873 or beginning of 1874, the young Gaudí contracted with Salvador Pagès i Inglada, a native of Reus, who was promoting a working cooperative society in Mataró, a utopian social project to which was also linked to his companion, the poet Bartrina of Reus’s Piarist School.

The *Obrera Mataronense* began its activity soon after the Revolution of 1868 legalized the labor societies. It started on 1 July 1869 with 107 associates and 6 used looms at a place rented in Gràcia. In 1870 it had suffered a serious crisis because the yellow fever epidemic and a three-month-long strike supported by the First Working Congress, of anarchistic orientation.

In 1873 it had 45 looms and 83 associates, and it had just acquired an area in Mataró to build a factory and a *Colònia tèxtil*. Gaudí drew the flag of the cooperative society then.

No detail of this drawing remains. Gaudí continued under contract to the *Obrera Mataronense* for many years and later drew the second flag, which would be embroidered there by the Moreu sisters.

Jordi Cussó (Cussó 2010: 14–15) indicates that in a *Cooperativa* poster he changed the word “worker” into the worker bees working over a loom; Serwatowsky (Serwatowsky 2004: 545) has shown us that a bee is also the top of the flag pole. I think that is very probable that the poster drawing was used in the embroidery of the second flag, made in June 1884.



[15] Poster



[16] Staff ornament

In 2002 the *Any Gaudí* (Gaudí Year) commemorated the 105th anniversary of Gaudí’s birthday. The web page that the Barcelona city hall created for the celebration (Gaudí 2002) explains the architect’s relationship with this workers’ cooperative.

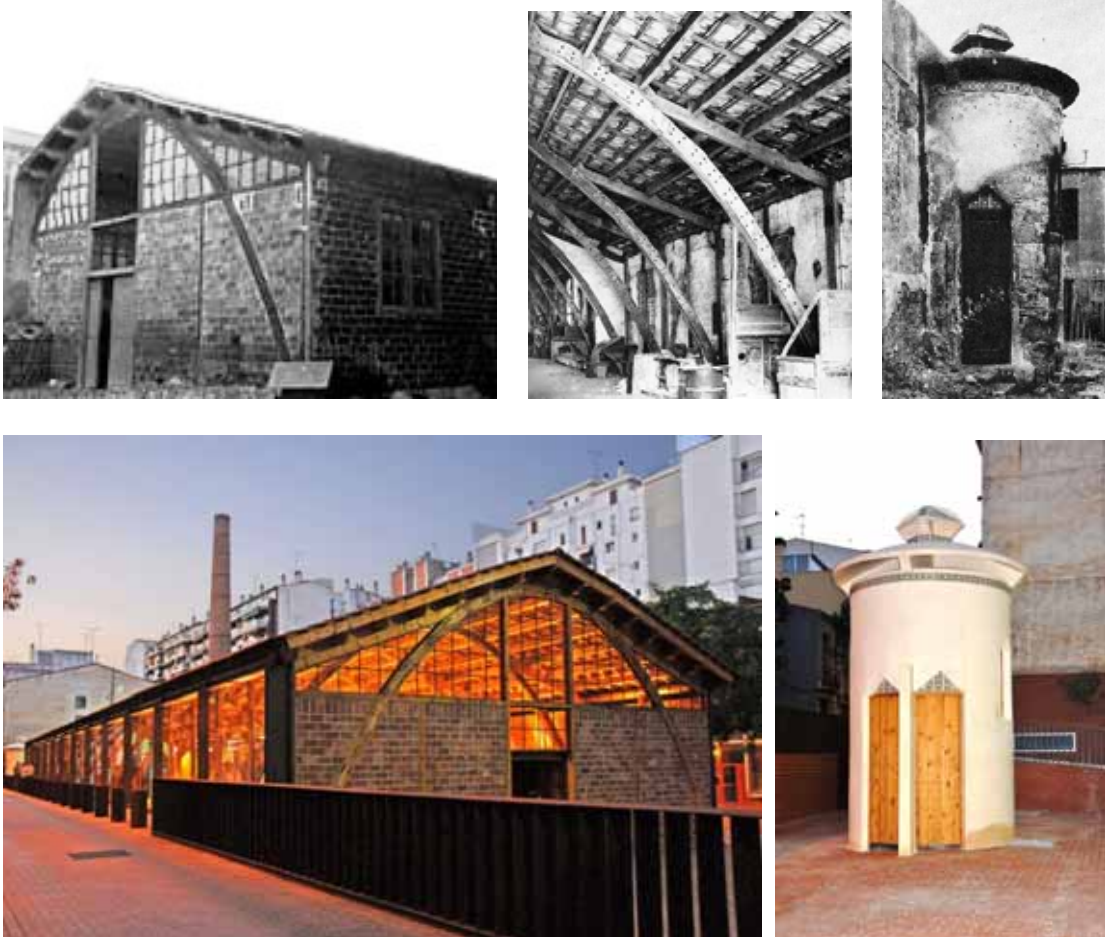
The *Obrera Mataronense* was the first workers' cooperatives in Spain, dedicated to textile production. It was located in Mataró, one of the most active industrial towns of the Catalan coast in the middle of the 19th century, as is shown by the fact that Spain's first train line was built between this city and Barcelona in 1848.

Although Gaudí did several jobs for the workers' cooperative, such as the flag (1873), the recreational casino and houses for the workers (1878), the general plan of the factory (1881), the stairs and the concierge's office (1883), and the company standard (1884), the Bleaching Room is currently the only one that remains, a large industrial building for the furnaces for the bleach and for the containers for cleaning and rinsing the thread.

The building has only one floor, rectangular and elongated, with brick walls covered by a structure made of parabolic wooden arches. Over the years, however, the work was modified as needed: the windows were covered, the doors were remodeled, and part of the structure was covered.

At the back, and in a small building that is attached, there are still the old latrines, with a circular floor plan, made of brick, closed by a conical roof and partially covered by tiles of various colors.

Both buildings are currently the property of the Mataró City Hall, which has promoted their restoration, conservation, and new use.



[17] The *Obrera Mataronense* (Mataró Worker's Cooperative)

El Arlequín (1867–1868)

In this magazine we can find the first drawing of a flag made by Gaudí. It's simply a signal flag, with which the Harlequin says "*Suscribos*" (Subscribe). Josep Maria Tarragona (Tarragona 20061124) tells us:

In the last course of his step along the *Escola Pia de of Reus*, at the end of 1867 and beginning of 1868, when Gaudí was fifteen years old, Eduard Toda and Josep Ribera edited a manuscript magazine. It was something frequent in that school. Their inseparable friend Gaudí wanted to contribute a few drawings.

The magazine was called *The Harlequin*. It published twelve numbers, with an issue of twelve manuscript copies and a price of two quarters. It had two volumes.

In the first one, of nine numbers that appeared weekly between 22 November 1867 and 31 January 1868, it was subtitled "serious – comical newspaper". The articles were of festive and cultural tone, accompanied of romantic or humorous poems.

(...)

On the front page of numbers 5, 7, and 8 of the magazine *El Arlequín* (20 December 1867, 24 January 1868, and 30 January 1868), Antoni Gaudí replaced the stamp of the feminine head with this drawing of a harlequin that waves with the hands a small flag in the one that is written the motto "¡¡SUSCRIBIOS!!".



[18] Feminine head



[19] Harlequin



[20] *The Harlequin's* front page

Fence work of the *Parc de la Ciutadella* (Park of the Citadel) (1876)

Gaudí's design for the fence surrounding the *Parc de la Ciutadella* incorporates the seal of Barcelona. Josep Maria Tarragona provides this description of the park and its fence work (Tarragona 20060210):

One of the results of the victory of the Glorious Revolution (in 1868, led by General Prim) was the demolition of the Citadel, constructed by the engineer Philip Prosperous of Werboom in 1715 to dominate militarily Catalonia's capital, once conquered by King Philip V. The people breathed with relief at the demolition of the ominous "Bastille" of Barcelona, where the Spanish Bourbons had been imprisoning and eliminating their enemies.

The vast lot of little more than thirty hectares was yielded to the city and dedicated to public gardens, symbolizing the liberation of the subjects, now turned into citizens. The City Hall entrusted the project to the master builder Joseph Fontserè i Mestres, originally from Riudoms and protector of the young man Gaudí, who was helping him as draughtsman in his office.

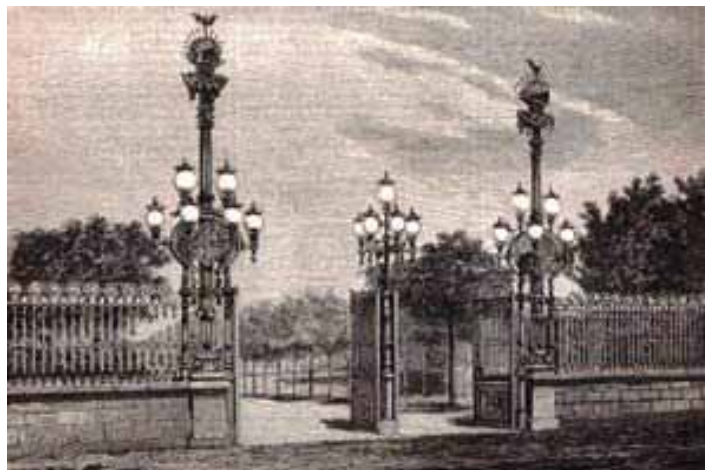
Gaudí was twenty-four years old when on 30 May 1876 he presented his design for the fence, which Fontserè would sign. That year his mother and his brother died, and the Third Carlist War (1872–1876) ended, in which Gaudí, still student of architecture, did his military service. The fence is a kilometer long, with 132 columns and seven gates: one to the street of the Princesa, three to Pujades's walk, and three to Picasso's walk. Each column of the gates measures nine meters of height, with three auxiliaries of four meters high.

Three principal gates are illuminated by lamps with groups of six gas flames in spherical globes of white crystal (today electrified). They bear the shield of Barcelona, crowned by the helmet of war of James I the Conqueror, with its characteristic winged dragon, a symbol that Gaudí would use often. Every large gate column weighs 80 quintals, the auxiliaries 25, and the columns 6. The smelting was done in the “*Nueva Vulcano*” and the fabrication in Marià Rifà i Rumeu's workshops. The total cost of the fence and gates was 250,000 pesetas.

Eduard Tàmaro, an associate of Gaudí in *The Catalanist* and editor of *La Il·lustració Catalana*, published on 20 September 1880 an engraving of the door of the Park and an eulogistic commentary, where he highlights Gaudí's authorship: “The great fence that surrounds the park was designed by the famous architect Antoni Gaudí, with specially designed gates which give a seal of uniqueness and elegance.”

La Il·lustració of 26 December 1880, edited by Luis Tasso y Serra, also refers to the fence, though for a different reason: “Do not believe that love has disappeared from that site. Go around the outside of the park at those hours and you will see several couples in love at the gate. The girls disclaim to the men their infidelities, while the men, in the honorable uniform of the artillery, offer tender protests and vows which could melt the bars of the fence.”

The gates by the statues of Industry and Trade (by Venanci Vallmitjana) and of Agriculture and Merchant Marine (by Agapit Vallmitjana) were completed at the beginning of 1885. During the 19th century the gates of the park of the Citadel were a prominent tourist attraction. Photograph collections and guides to Barcelona in diverse languages reproduced them and recommended a visit.



[21] Fence work gate in 1880



[22] Fence work gate today

Lampposts for the City of Barcelona (1878)

In the *Plaça Reial* and in the *Pla de Palau* we can admire remarkable lampposts that normally go unnoticed, as nearly nobody knows Gaudí designed them in 1878. The work papers can be downloaded from http://www.gaudiclub.com/esp/e_vida/farolmem.html.

The designs are for three- and six-armed lampposts, and as in the *Parc de la Ciutadella* fence, the only symbolic element is the Barcelona coat of arms. In the work papers the description can

be read: “The city coat of arms will occupy the body of the column with the convenient heraldic polychromy”.

Nowadays, we can admire the three-armed lampposts in *Pla de Palau* and the six-armed ones in the *Plaça Reial*. The city coat of arms matches the one on the poster for the 1888 Universal Exposition, used more as a logo than a coat of arms. Gaudí omitted the crown and exterior ornamentation.



[23] Expo 1888 poster



[24] Flag of Barcelona (1910)

The arms also appear on the poster designed by Alexandre de Riquer for the 1896 Fine Arts and Artistic Industry Exhibition.



[25] Poster. Alexandre de Riquer (1896)

The lecture I presented in Buenos Aires in 2005 (Herreros 2009: 267) showed the great diversity of municipal coats of arms that have been used, mainly concerning its exterior form and the two or four pallets in the second and third quarters.



[26] Pla de Palau



[27] Plaça Reial



[28] Crest with symbols of Hermes



[29] Coat of arms

Iron Gate of the Güell Pavilions

The Güell Pavilions, built between 1884 and 1887, were the porter's house and the stables of the *Finca Güell*, the large property in Barcelona of Eusebi Güell i Bacigalupi, count of Güell.

The complex is composed of two buildings linked by a monumental cast-iron gate connected at its hinge side to a column crowned by floral fantasies and adorned with a medallion with a "G", for Güell. The gate was constructed by Vallet i Piquer Workshops.

The entire gate is an example of the use of industrial elements which, applied in this manner, produce a surprising result: when observed closely, one can see that each part of the dragon's body is formed of chain mail, springs, chains, etc., which combined give shape to what appears at a certain distance to be a fearsome, attacking dragon.



[30] Güell Pavilions



[31a] Front side



[31b] Back side



[32] Detail

***Ombrel·la* or *Conopeu Basilical*, *Seo de Palma de Mallorca* (Basilical Umbraculum of the See of Palma de Mallorca)**

Between 1903 and 1914 Gaudí worked on the restoration and decoration of the *Seo de Palma de Mallorca*, the See of Palma on the island of Mallorca. The basilical umbraculum is made of wood, bronze, and fabric, 252 cm. high and 124 cm. in diameter. It is of the papal colors and topped by a sphere and a four-armed cross.

Historically the umbraculum is part of the papal regalia and insignia, once used on a daily basis to provide shade for the pope. Also known as the pavilion, in modern usage the umbraculum is a symbol of the Roman Catholic Church and the authority of a pope over it. It is found in the contemporary church at all the basilicas throughout the world, placed prominently at the right of their main altars. Whenever a pope visits a basilica, its umbraculum is opened.

The name *Conopeu* comes from the Latin *canopeum*, a cone-shaped structure. This conic form is derived from Roman army tents that had also a conical form—one is reminded of those used by Roman emperors.



[33] Umbraculum. Palma Cathedral (c. 1904–1908)

Palau Güell

The *Palau Güell* (Güell Palace), is on *Nou de la Rambla* street in Barcelona. It was built in 1890 as the home of the wealthy industrialist, landowner, and politician Eusebi Güell i Bacigalupi (Barcelona, 1846–1918).

It remained a private residence for the family until 1936. During the Spanish Civil War (1936–1939) the Palau was confiscated and turned into a barracks. After this period, the Palau was in such a poor state of repair that the owner, Mercè Güell i López (the daughter of Eusebi Güell), decided to donate the building to the state.

In 1945, the Palau was officially handed over to the *Diputació de Barcelona* (Barcelona Provincial Council), which became the formal owner and titleholder. On 2 November 1984, the *Palau Güell* was declared a World Heritage Site by UNESCO.

The main façade appears very severe, built of gray stone from Güell's quarries in Garraf. Its two doors, located at the center, with the initials E and G (for the owner, Eusebi Güell) and between them the coat of arms of Catalonia, all wrought in iron. There are also several stained glass windows with Catalan colors and Güell's initials.



[34] Main façade



[35] Main entrance



[36] The Phoenix is the symbol of the *Renaixença*



[37] Stained glass window

Figueras House or *Torre de Bellesguard*

The Bellesguard Tower was a house designed by Gaudí and built between 1900 and 1909 on the former site of a castle built by the last king of the Catalan dynasty, Martí l'Humà (Martin of Aragon, the Humane). That castle had been used by that king as his summer residence beginning in 1410. Martí l'Humà was the last descendant in the legitimate male line of Guifré el Pilós and with him the rule of the House of Barcelona came to the end.



[38] *Torre de Bellesguard* (1900–1909)

The 33 m. tower is headed by a Gaudinian cross with its four arms oriented to the cardinal points. Under it are the Catalan colors and a crown recalling King Martí.

According to Jordi Cussó (Cussó 2010:24–25), the Gaudinian cross found at the top of several towers designed by Gaudí was inspired by the open fruit of the Mediterranean Cypress (*Cupresus sempervivens*). The cypress also appears in the façade of the Sagrada Família as the “tree of life”, refuge of alabaster doves and crowned by a T.



[39] *Cupresus sempervivens*



[40] Tree of Life

Park Güell

Park Güell is a garden complex with architectural elements situated on the hill of el Carmel in Barcelona's Gràcia district. It was designed and built in 1900 to 1914. It is part of the UNESCO World Heritage Site.

In the park's decoration we can find the *senyera* (flag) and St. George's dragon—or perhaps it is a salamander?



[41] Stairs



[42] Dragon's head on Catalan stripes



[43] Dragon—or Salamander?

Casa Calvet (1898–1900)

Casa Calvet was built for a textile manufacturer and served as both a commercial property (in the basement and on the ground floor) and a residence. It is located in Barcelona, at Casp Street, 48.



[44] Casa Calvet



[45] Iron and wood. 78 x 64 x 28 cm. (c. 1900-1901)

In an office iron and wood hanger, Gaudí imaginatively shows the Calvet “C” and the four Catalan bars in the form of a seal.

JOSEP MARIA JUJOL I GIBERT (1879–1949)



Short Biography

1879 Born in Tarragona on 16 September.

1897 Begins studying in the *Facultat de Ciències*. Enters the *Escola Provincial d'Arquitectura*.

1901 Works in the studio of Antoni Maria Gallissà.

1902 Collaborates with Gallissà on a house's sgraffiti and in decorations of Carrer de Ferran at Barcelona.

1904 Begins his work with Gaudí, continuing a close collaboration until the great architect's death in 1927, and helping him in the construction of La Pedrera, *Park Güell*, and other works

1904–1906 Collaborates with Font i Gumà in the reform of *Ateneo Barcelonés*.

1906 Completes his end of college project: "*Projecte de banys termals*".

1909 Auxiliary acting professor at the *Escola d'Arquitectura*.

1913 Auxiliary professor in *Escola d'Arquitectura* (subject "*Copia y detalles*").

1924 Professor at the *Escola del Treball*.

1926 Municipal architect of Sant Joan Despí.

1927 Marries Teresa Gibert. Opens a studio and home at Rambla de Catalunya, 79, Barcelona.

1928 Travels for two months in Italy.

1949 Dies 1 May in Barcelona.

Jujol was an architect, draftsman, designer, and painter. He taught both in the Architecture School and the Treball School in Barcelona. He was the municipal architect of Sant Joan Despí, where he built the majority of the residences.

The American actor John Malkovich is a lover of Jujol's work. Malkovich visited Tarragona to participate in the ceremonies commemorating the 100th anniversary of the Metropol Theatre,



[46] John Malkovich at the Metropol Theatre, Tarragona, 5 May 2010

designed by Jujol. He says “Jujol’s work consists of playing with elements like the way that children play. This is what I try to do on stage.”... “He always creates new things through the most limited materials. It’s not a rich folk’s job, created for rich people by rich people. Because of this it’s more intense, it moves, it shakes, as if it were about to fall into the water.”



[46] Torre de la Creu o “del ous” (1913)



[47] Park Güell: Trencadis (broken-tile mosaic)

Església de Sant Llorenç (St. Lawrence Church), Tarragona



[48] Sant Llorenç Church

Jujol drew many things linked to the world of sacred images—liturgical furniture, banners, etc. for the *Sant Llorenç* Church, after part of it was destroyed during the Spanish Civil War. Through family members Jujol was connected to this church in the upper part of Tarragona; his brother-in-law was a member of the Farm Workers Guild.

In 1942 the church became home to the *Pas del Sant Sepulcre*, made of polychrome wood and gold. It has characteristic Jujolian marks, such as the inscriptions in Latin and the artist's signature at Christ's feet. According to an anecdote from the year after the *Pas de la Pietat* arrived, Jujol wanted the sculptor *Josep M. Martisella* to immortalize the face of his wife Teresa Gibert on the *Mare de Déu*.

Jujol left a rich inventory of different types of art inside the church. Banners like *Sant Sepulcre* or *la Pietat* can be seen, and images delivered by the devout and decorated by the artist, like *Sant Isidre* o *Sant Antoni* which arrived in 1940 and 1941 respectively. There is also the guild's medal from 1940 and its flag from 1942.



[49] Farmers Guild emblem

Els penons del Sant Sepulcre i de la Pietat.

The Holy Sepulcre pennon was designed by Jujol en 1926. It was embroidered by the sisters Emilia and Joaquina Gibert Mosella.



[50] Front side of the *Penons del Sant Sepulcre i de la Pietat*.



[51] Back side of the *Penons del Sant Sepulcre i de la Pietat*



[52] *Pas del Sant Sepulcre*



[53] *Pas de la Pietat*



[54] Flag of the *Gremi de Pagesos*



[55] *Secció de Senyores de la Verge de la Pietat* (Ladies Section of the Virgin of Mercy)



[56] Detail

Seal of the Sagrada Familia Parish

Lastly, and moving on to another of Jujol's graphic design expressions, the seal of the Sagrada Familia Parish was designed by Jujol in 1911. This stamp is still in use, with updated text, and we can see it on the baptism certificate of my wife Anna Maria Galan i Pla.



[57] Seal of the Sagrada Família Parish (1911)



[58] Baptismal Certificate, Sagrada Família

LLUÍS DOMÈNECH I MONTANER (1850–1923)



Short Biography

1850 Born in Barcelona on 21 December.

1870–1873 Studies in the Special Architecture School of Madrid.

1878 Publishes “In search of national architecture” in the magazine *La Renaixença*.

1888 President of the *Lliga de Catalunya* (League of Catalonia).

1892 President of the *Unió Catalanista* (Catalanist Union).

1899 Enters the *Centre Nacional Català* (Catalan National Center).

1901 Enters the *Lliga Regionalista* (Regionalist League).

1904 Abandons politics and dedicates himself to archeology and history.

1922 Publishes his *Armorial historic de Catalunya*.

1923 Dies 27 December in Barcelona.

1936 His son Fèlix Domènech i Roura completes, revises, and publishes his posthumous work *Ensenyes Nacionals de Catalunya*.

As an architect, professor of architecture for 45 years, and prolific writer on architecture and heraldry, Domènech i Montaner played an important role in defining *Modernisme arquitectonic* (Architectural Modernism). Domènech i Montaner’s article *En busca d’una arquitectura nacional* (In search of a national architecture), published in the journal *La Renaixença* in 1878, reflected the way architects at that time sought to build structures that reflected the Catalan character.

His most famous buildings, the *Hospital de Sant Pau* (St. Paul Hospital) and *Palau de la Música Catalana* (Palace of Catalan Music) in Barcelona, have been collectively designated a UNESCO World Heritage Site.

Domènech i Montaner also played a prominent role in the Catalan national movement. He was a member of the *La Jove Catalunya* (Catalan Youth) and *El Centre Català* and later chaired the *Lliga de Catalunya* (1888) (Catalan League) and the *Unió Catalanista* (1892) (Catalan Union). He was one of the organizers of the commission that approved the *Bases de Manresa*, a list of demands for Catalan autonomy. He was a member of the *Centre Nacional Català* (1889) and *Lliga Regionalista* (1901). Though re-elected in 1903, he abandoned politics in 1904 to devote himself fully to archeological and architectural research.

His historical and political thoughts are reflected in his works, filling his buildings with nationalist symbolism.

Castell dels Tres Dragons (1887–1888)

Designing the Castle of the Three Dragons (1887–1888), now a part of the Museum of Zoology, Domènech I Montaner incorporated elements of Catalan neo-Gothic and Mudejar architecture, adding Germanic and Arabic decorative features. It is one of the first architectural examples of Modernism.

From the symbolic point of view, we are interested in the ceramic panels, designed in different stages by Antoni M. Gallissà, Josep Llimona, J. A. Pellicer, and Alexandre de Riquer. The weather vane is also very interesting.

Among the ceramic panels, we are interested in one, created in 1917 when the building was turned into the Natural Sciences Museum. It represents a starfish. Xavi Casinos (Casinos 2008: 78–79) indicated the possible relation with this starfish “with the five pointed star with a G in the middle, just as may be found in a Masonic lodge”. It is probably only a coincidence.



[59] Ceramic panels (1917)

The star with a G is unusual in Francomasonic iconography, nevertheless, it appears on the flag of the *Loge n° 469 Jean Jaurès*, founded in 1917 (Morata 1985: 73).



[60] Lodge no. 469 “Jean Jaurès” flag.

When we approached the building to take some pictures, we noticed that the weather vane is a Catalan flag.



[61] The *Castell* today



[62] Weather vane

Another Catalan flag was used by Domènech i Montaner in the weather vane of the *Casa Navàs* in Reus (1901–1908). The tower was destroyed by a Francoist bombardment during the Spanish Civil War and was never rebuilt.



[63] *Casa Navàs*, Reus



[64] Weather vane of the *Casa Navàs*

Palau de la Música Catalana (1905–1908)

The architect David Mackay, in his work about Doménech i Montaner for the exposition held by the *Col·legi d'Arquitectes de Catalunya* to commemorate the 105th anniversary of his birth (vv. aa. 2000:74), summarized the spirit of the *Palau de la Musica* (Palace of Music):

Overall considerations.

The first impression that you get from this building is, in reality, a sensation of surprise and oddity, but later, as you get to know it, its beauty become profoundly captivating. The well-defined and delicate structure, the coloring —one could almost say its complexion, which varies according to the light—the layout, the calm and—oh so Catalan—aesthetics, everything is so seductive that as soon as you enter you are captivated by its calm, enchanted immediately. How justified is such admiration? If a building has ever effectively attracted the attention of the people of a country, not only in the sense of a national, but also a European, heritage, then that building is, without any doubt, the *Palau de la Música Catalana*.

The symbolism reproduced in pottery and glass is centered on three elements: Catalonia, St. George, and the *Orfeó Català* (Catalan Choral Society). It's remarkable that the group of sculptures that presides over the building, Miquel Blay's *La Cançó Popular* (Popular Song), has St. George holding a Catalan flag.



[65] Main entrance



[66] *La Cançó Popular* (1919): Miquel Blay i Fàbregas (1866–1936)



[67] Seal



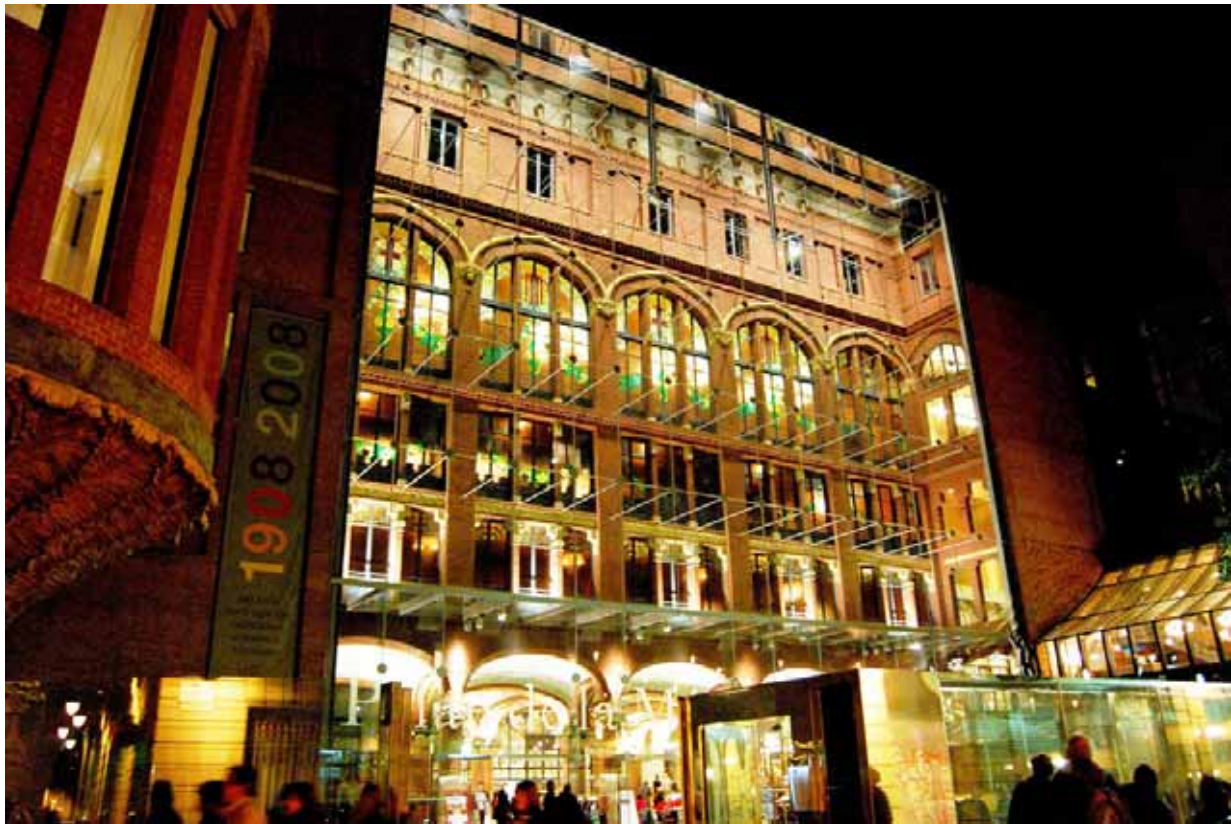
[68] Towers



[69] Façade



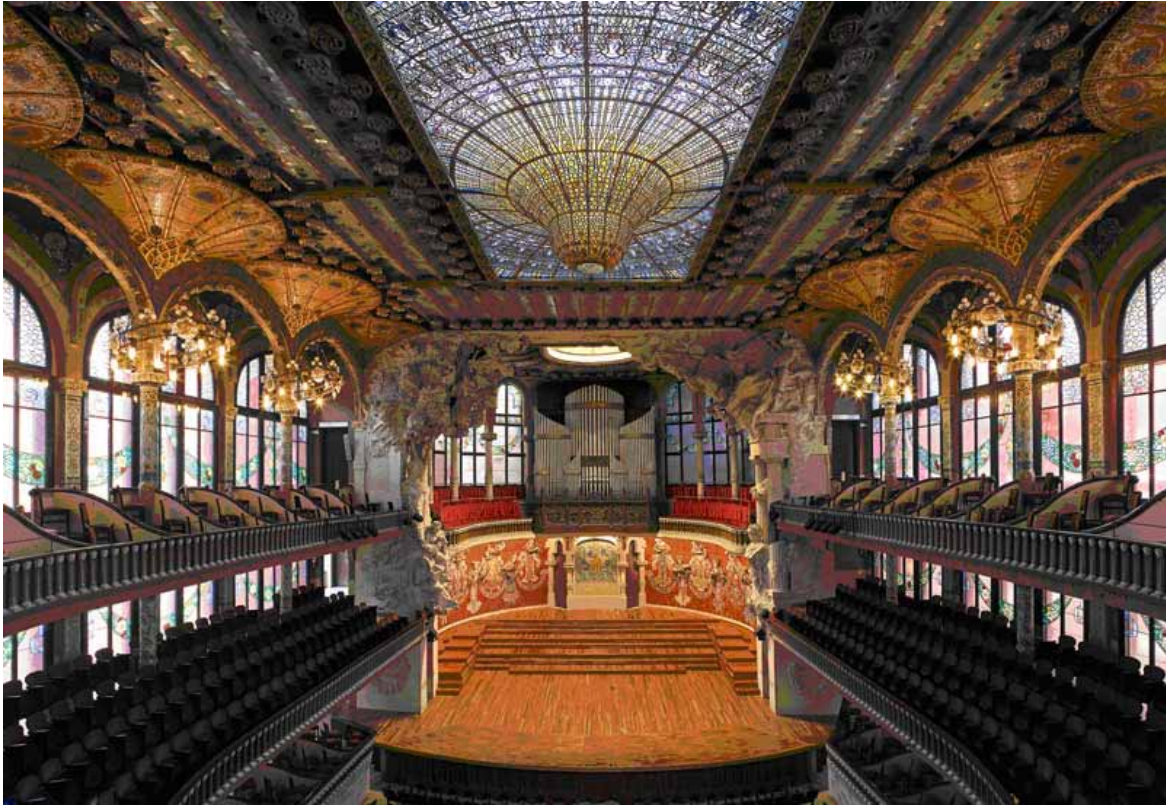
[70] Mosaic pediment with the *senyera* of the *Orfeó Català* by Lluís Bru



[71] New entrance



[72] Detail



[73] Concert Hall



[74] Detail with the *senyera* of the *Orfeó Català*

Hospital de la Santa Creu i Sant Pau (1902–1930)

The origins of the *Hospital de la Santa Creu i Sant Pau* (Hospital of the Holy Cross and St. Paul) are in the *Hospital de la Santa Creu*, founded in 1401 by an accord between the *Consell de Cent* (Council of the Hundred) and the *Capítol de la Catedral* (Cathedral) to combine the six existing hospitals in the city of Barcelona. Its shield clearly represents this accord.



[75] *Hospital de la Santa Creu*. Modernist coat of arms, by Eusebi Arnau (1864–1933)



[76] *Hospital de la Santa Creu i Sant Pau*. Coat of arms of the new combined hospital, by Pau Gargallo (1881–1934)

Analyzing the work of Domènec i Montaner, Oriol Bohigas in the previously-cited work (vv. aa. 2000: 88), tells us:

It is difficult to know which aspect is most admirable: the cultural anticipation of his Restaurant in the Park, the spatial and ornamental fantasy of his Palau de la Música, or the maturity—we could almost say the late bloom—of the Modernist repertoire in the *Hospital de Sant Pau*. Yet it seems impossible to doubt that the Hospital stands out from the rest as the work which involved the greatest architectural and urbanist complexities, perhaps the one in which the fundamental idea is the clearest, certainly the best expressed and undoubtedly the one that definitively confirmed the extraordinary qualities of its author.

We would even go so far as to say that the two most important characteristics of the Hospital are precisely this finely judged, total, architectural, and urbanist proposition, which we will comment on later, and the confirmation of the survival in Catalonia of the essential forms of Modernism, which has often and erroneously been considered to have fallen into decline around 1911.



[77] Aerial view

As for the heraldic elements used in the hospital, they are those of the old *Hospital de la Santa Creu* and the new *Hospital de Sant Pau*, the “G” of Pau Gil (founder of the new hospital) the usual components of the work of Domènech i Montaner: Catalonia, St. George, Barcelona, and the symbol of the *Capítol de la Catedral*.



[78] Main entrance



[79] Tower



[80] Pharmacy corridor



[81] Tower



[82] Vaults of the entrance hall of the Administration pavilion.



[83] Vaults



[84] Paving stones

Tapestries from *Saló de Cent* in the Barcelona City Hall

Domènech i Montaner managed the refurbishing of the city hall building in 1888. The walls of the *Saló de Cent* (Great Hall) are decorated with tapestries that have the coat of arms of the villages that were added to the city: *Les Corts de Sarrià*, *Sant Vicenç de Sarrià*, *Sant Martí de Provençals*, *Sant Joan d'Horta*, *Sant Andreu del Palomar*, *Gràcia* i *Sant Gervasi de Cassoles*. There were also Barcelona institutions like the *Consolat de Mar*, the *Consell de Cent*, the *Taula de Canvi*, and verses from the *Oda a Barcelona* de Jacint Verdaguer and the *Oda Marítima* from Rufus Festus Avienus.

The tapestries were made by the textile businessman Benet Malvehy (1837–1934). They were taken down during the time of Franco, recovered by Mayor Socías Humbert at the end of the 1970s, restored by Mayor Clos in 2004, and hung again on the walls of *Saló de Cent* by popular demand, in 2010.



[85] *Saló de Cent*



[86] Tapestry over the door



[87] Stained glass



[88] *Sant Jordi*

Mausoleum of Jaume I

Because of the seizure of goods from the church in 1835 (*Desamortización de Mendizábal*), many religious communities abandoned their monasteries. Since the end of the 17th century the monastery of Santa Maria de Poblet had been a royal mausoleum for the house of Catalan-Aragon and the dukes of Sogorb and of Cardona. It was robbed and plundered, and the tombs defiled.

In 1906 the Tarragona Monument Commission commissioned Domènech i Montaner to design a mausoleum for the remains of King James I. The work was still unfinished when the artist died in 1923. His son Pere Domènech i Roura, also an architect—designer of the *Estadi Olímpic* (Olympic Stadium) (1920)—finished the mausoleum in 1924 and placed it in the transept of the Cathedral.

In 1940, after the Spanish Civil War, the Cistercian monks returned to Poblet and in the 1950s the Dirección General de Bellas Artes (General Board of Fine Arts) commissioned the sculptor Federico Marés to restore the royal mausoleums. The work of Domènech i Montaner was kept in different warehouses in the cathedral. In 1984 Eustaqui Vallés and Helena Calaf conducted the first restoration and later, in 1992, the sculptor Bruno Gallart and the architect Lluís Bañeras moved it once and for all to one of the patios of the city hall of Tarragona.

The casket, in the shape of a ship, with an angel in the stern and a woman in the bow resting on waves of the sea, is covered by a canopy of pinnacles. It is profusely decorated overall with the coat of arms and seals of the different territories of the Catalan-Aragon crown.



[89] Mausoleum of Jaume I



[89a] Stern



[89b] Bow



[89c] Kingdom of Valencia



[89d] City of Barcelona



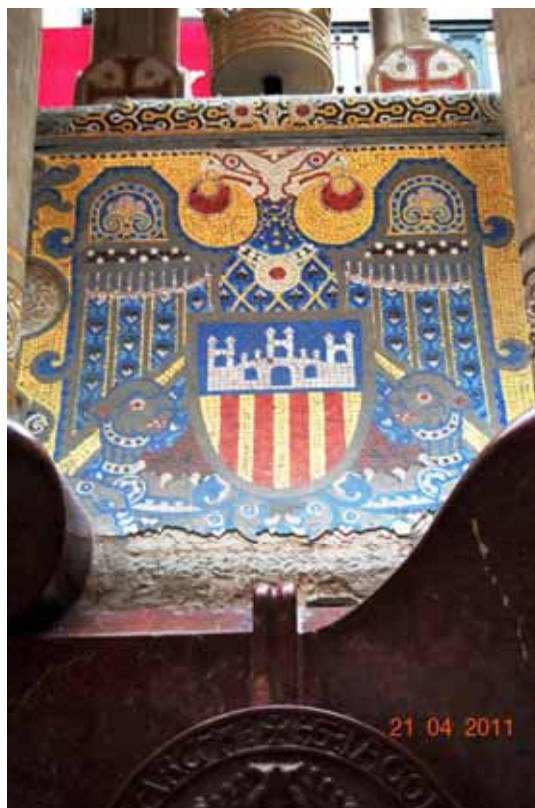
[89e] Aragon (modern)



[89f] Lordship of Montpellier



[89g] Aragon (old)



[89h] Kingdom of Mallorca



[89i] COMITIS BARCHI ET URGELLI ET DNI MONTIS PESSVI



[89j] + S UNIVERSITATIS BARCH



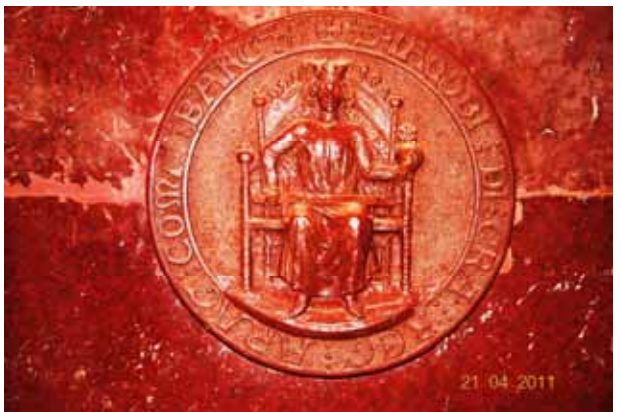
[89k] + S IACOBI DEI GRA REG ARAGON ET MAIORICAR ET VALENCIE



[89l] + S DOMINI MONTIS PESULANI



[89m] + SIGILLUM CONCILII CAESARAUGUSTA



[89n] + S IACOBI DI GRA REG ARAG COMIT BARCH

Coat of arms and flag of the municipality of Badalona

When we visited the *Museu de Badalona* (Badalona Museum) looking for the Modernist *senyeras* designed by Joan Amigó, the staff informed us that the museum held the official records of the corporation with the adoption the new coat of arms and flag designed by Domènech i Montaner,

Seeing my interest, they very kindly searched out the exact book and showed us the original language. Here is the folio 41rev. 6 July 1914.



[90] Fol. 41vto. del Libro de Actas del Ayuntamiento de Badalona

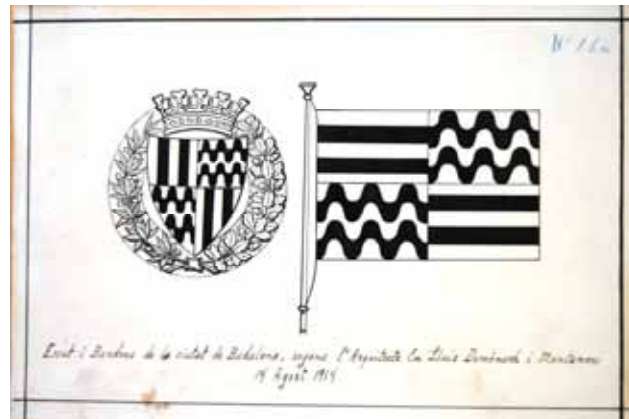
The document reads:

I will testify and read from another of the works of Fomento that states the following:

“Honorable sir: Under agreement by this corporation for much time, the Commission of Fomento has the honor of proposing to your Excellency that is it in its best interest to adopt the Catalan flag that flies in the Councils. At the appropriate time, the commission proposes that from now on this design be adopted as the Coat of Arms or seal of Badalona: the royal crown, an oak branch and laurel surrounding the shield, two Catalan stripes with a yellow background on the first and fourth square of the same figure, and in the two remaining squares two blue waves and a silver background. This, according to the opinion of the heraldry expert D. Luis Domenech Muntaner, is the real arms of the city of Badalona. This, nevertheless, the city hall will remember what is considered most correct. Badalona, 5 July 5 1914. R. Perejoan = Ja---- Cabot, Francisco Viñas = Jaume ---”

Facsimile of the Coat of Arms that the transcribed report refers to.

The following 14 August the town council approved the coat of arms and flag of Badalona as drawn on a card.



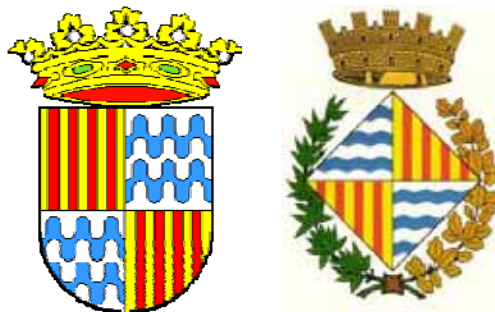
[91] Symbols adopted 14 August 1914

On 28 May 1931, the town council modified the coat of arms, removing the crown.



[92] Coat of arms of Badalona (1931)

Since the regulation of the municipal coats of arms by the *Generalitat* (Catalan Government) 20 years ago, Badalona's symbols have generated different opinions. Many want to maintain those designed by Domènech i Montaner in 1914; some others want to adapt the coat of arms and the flag to new designs according the law and show the four pallets of the Catalan arms.

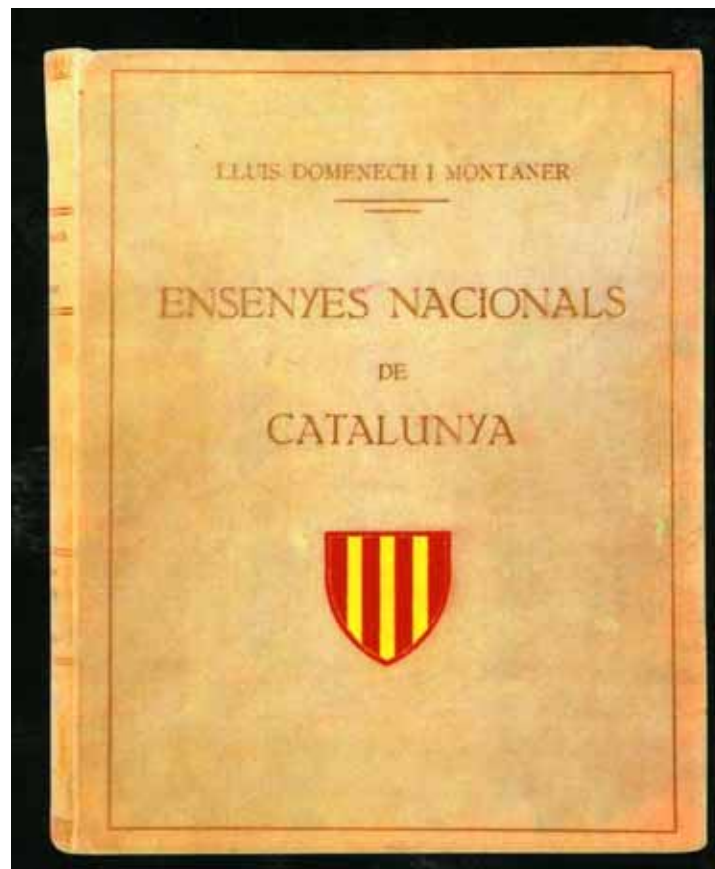


[93] Proposals for new coat of arms.

National flags of Catalonia

As a scholar of history and heraldry, Domènec i Montaner left his unfinished book *Ensenyes Nacionals de Catalunya* (National Flags of Catalonia). The work was completed and revised by his son, Félix Domènec i Roura, and published in 1936.

In 2000 the *Generalitat de Catalunya* (the Catalan government) published a facsimile edition with an introduction about heraldry by Professor Martí de Riquer (the grandson of Alexandre de Riquer).



[94] *Ensenyes Nacionals de Catalunya*. Barcelona, 1936



[94a] *Ensenyes Nacionals de Catalunya*. Facsimile edition, Barcelona, 2000

JOSEP PUIG I CADAFALCH (1867–1956)



Short Biography

1879 Born in Mataró on 17 October.

1887 Enters the Catalanist School Center, becoming part of the *Renaixença* group.

1891 Finishes his Architecture Degree.

1892 Participates in the First Catalanist Union Assembly taking place in Manresa.

1898–1900 Constructs Casa Amatller.

1901 Constructs Casa Macaya.

1902–1905 Barcelona Town Councilor.

1905 Constructs Casa de les Punxes.

1907 Elected a Member of Parliament representing Barcelona.

1908 Develops the excavations of Empúries.

1911 Constructs the Textile factory Casarramona.

1917 Elected president of the Community of Barcelona.

1923 Abandons Catalonia after a coup d'état by General Primo de Rivera.

1936 Relocates to Paris and Roselló. After the civil war the army prohibits the architecture profession.

1942 Elected president of the Institute of Catalan Studies, a position he holds until his death.

1956 Dies on 23 December in Barcelona.

2003 His family discovers his archives with personal documents and documents from the Community of Barcelona, hidden in a false wall of his house.

A disciple of Domenech i Montaner, Puig i Cadafalch is considered the last representative of Modernism and the first of *Noucentisme*, the artistic movement that followed Modernism.

As a vexillographer, he designed an exceptional piece, the *Estendard de Ripoll* (Ripoll Standard), offered by the *Associació Artística Arqueològica Mataronesa* (Artistic-Archaeological Association of Mataró) to the recently restored Ripoll Basilica in 1893. Unfortunately, the standard was destroyed during the Spanish Civil War.



[95] The Ripoll Basilica today

On its website, the *Grup d'Història del Casal de Mataró* (Mataró House History Group) explains the process of reconstruction that allowed the *senyera* to be recovered. Since 1997 it has hung again from the nave of the Ripoll Basilica.



[96] Central nave of the Ripoll Basilica today

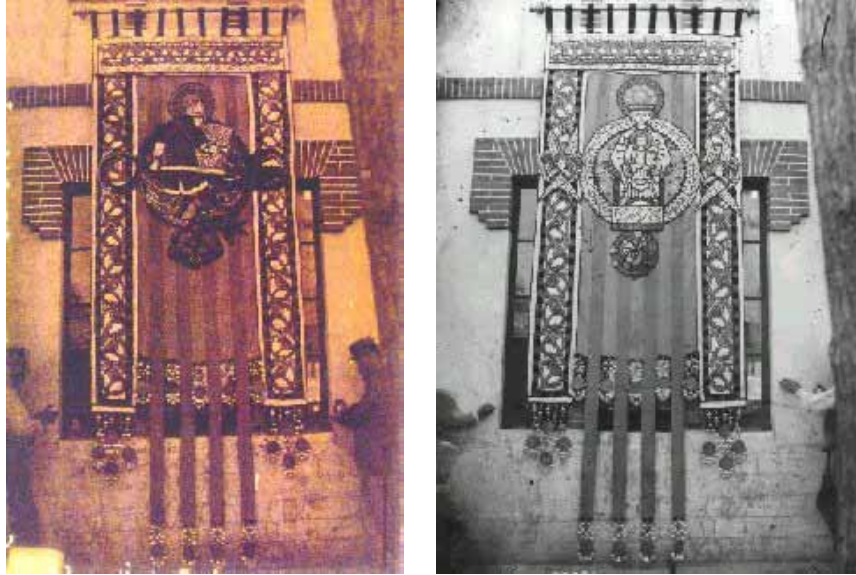
THE HISTORY. In 1893, the Basilica of the Monastery of Santa Maria de Ripoll was permanently restored. The city of Mataró had an important role in the restoration through figures such as the poet and politician Terenci Thos i Codina, the politician and architect Emili Cabanyes, the historian and archaeologist J. M. Pellicer, and the politician and architect Josep Puig i Cadafalch, all members of the *Associació Artístich Arqueològica Mataronesa*.

On Saturday 1 July, in the presence of most of the bishops of the Catalan Countries and representatives of cultural and political institutions of the whole of Catalonia, a banner, donated by the *Associació Artístich Arqueològica Mataronesa* and the city of Mataró, was hung from the basilica's vault.

The banner came to illustrate the meaning of the whole restoration: the recovery of a national symbol: “the cradle of Catalonia”. The meaning was made clear by the banner itself, where you could see an image of the Virgin Mary and a verse from Terenci Thos i Codina: *Regina de Catalunya tornau-nos la llibertat* (Regina of Catalonia, give us back our Liberty).

The banner remained in the basilica until the Spanish Civil War, when it was destroyed in a barbaric act.

THE BANNER OF 1893. The banner was designed by the architect from Mataró, Josep Puig i Cadafalch. It was hand-made of select materials, 7 m. long and 5 m. wide. It weighed about one hundred kilos. On one side you could see the figure of St. George and the dragon on the four red stripes of the Catalan flag. On the other side you could see the Virgin Mary and the words of Terenci Thos i Codina, on the four red stripes as well. At the bottom hung a fringe of wrought metal. It was a real jewel of the Catalan Modern Style both because of the artist and the design.



[97] The banner of 1893

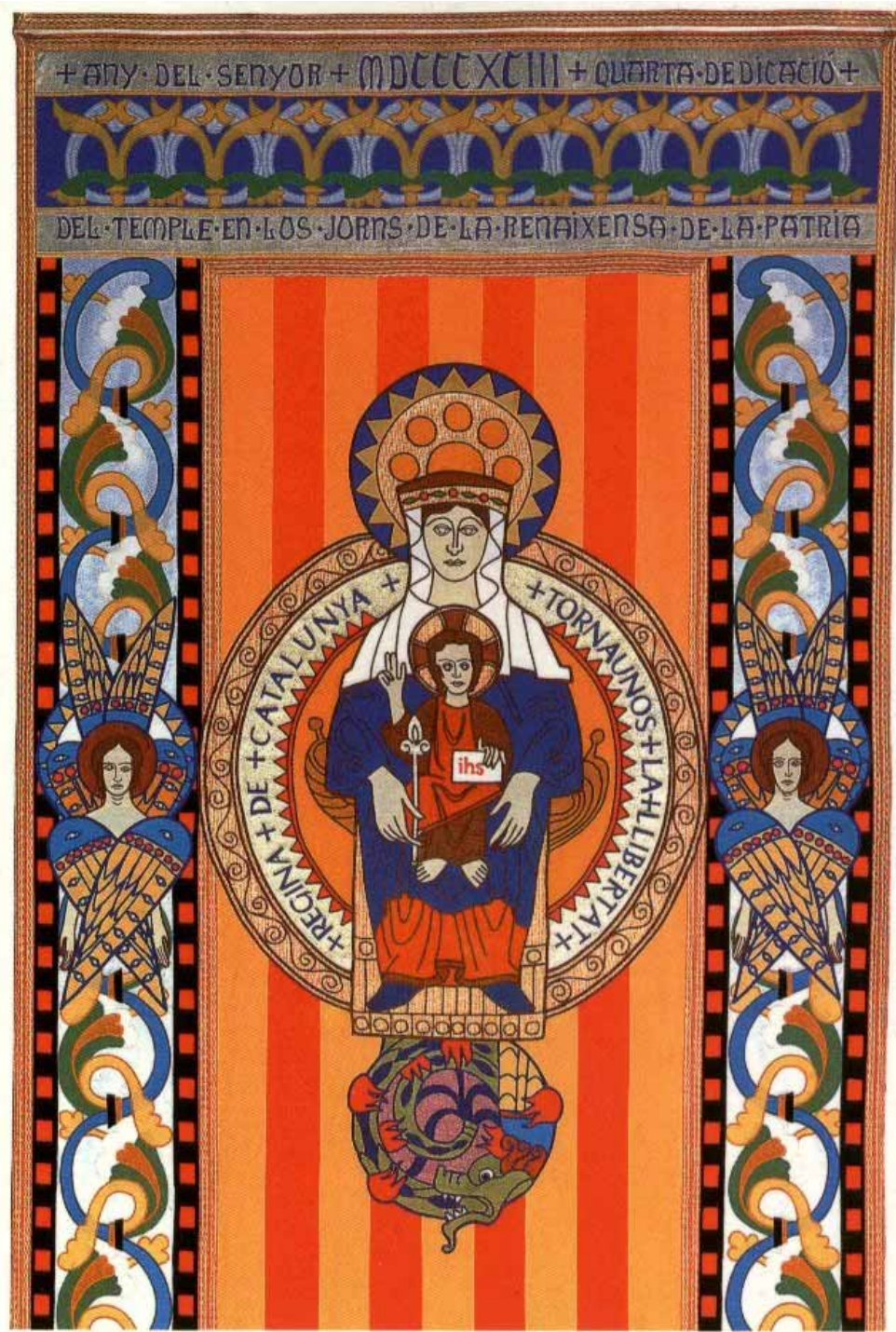
THE NEW BANNER. The *Grup d'Història del Casal* proposes a reproduction of the 1893 banner to be hung again from the vault of the central nave of the basilica in Ripoll. We want the reproduction of this work of art in order to recover the historic memory and our artistic patrimony and the cultural symbol that was Catalonia in the Middle Ages. We want to reproduce a Modernist Style work of art that was created in Mataró but with a contemporary style. The project is based on the designs that Joan B. Parés has recreated through the documentation that the *Grup d'Història del Casal* has provided him with: photographs, the designs of Josep Puig i Cadafalch, and the newspaper description. In fact, the design of the new banner is a combination of the banner made in 1893 and the original designs of Josep Puig i Cadafalch.



[98] The new banner (1983)

DIFFERENCES FROM THE 1893 ORIGINAL: the representations

The side with the Virgin: This is the more modified side, as it had to be redesigned using photographs as a model since there is no original design preserved. The figure of the Virgin Mary has been redesigned more in accordance with Puig i Cadafalch's design of St. George, as the embroidery of 1893 was quite different from the original style.



[99] Virgin's side

The side with St. George: This side has been less modified. The 1893 embroidery was very similar to Puig i Cadafalch's design. It is a combined version of the original embroidery and the first design of the architect from Mataró: The dragon is much more like the original design but the shield is kept as the embroidery. The figure of a lady, which appeared in the watercolor design, has been reproduced with a new interpretation.

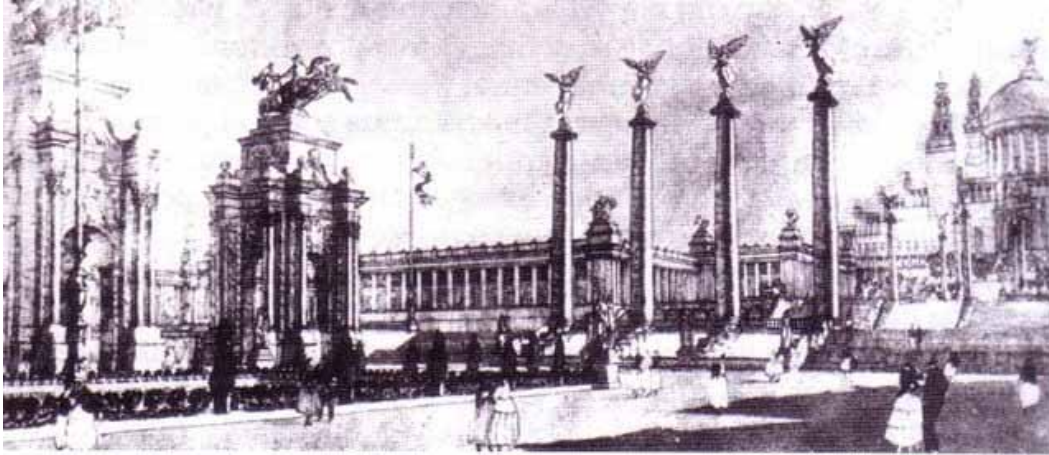


[100] St. George's side

The Four Columns

In 1915 Puig i Cadafalch made his “Proposal for the Barcelona Exposition MDCCCXVII”. In it he designed the access to Montjuïc Mountain from Barcelona (the current *Plaça d’Espanya*) with a wide avenue that through terraces ascending to a singular building with a large dome “Palace of the Light” and various points where the expositions’ pavilions were located.

In this proposal the four ionic columns appear, symbolizing the four stripes of the Catalan flag, crowned by winged victories.



[101] Access to Montjuïc Mountain (1915 Proposal)

The design was rejected and the Electrical Industry Exposition was not held, due to the First World War.

However, a modified proposal was brought back for the International Exposition of 1929, and in anticipation in 1919 the four columns rose on the site now occupied by the Magic Fountain. They were built from rendered brick, mimicking stone. They were 20 m. high and 2.5 m. in diameter. The finishing touches of the winged victories were never constructed.



[102] Columns in 1919



[103] Columns in the 1920s



[103a] The columns today

The columns were demolished in 1928, before the exposition, by the dictator General Primo de Rivera.



[104] Columns coming down (1928)

Thanks to a citizens' movement to restore them (in the face of some opposition), the columns were reconstructed in 2010 and officially inaugurated on 27 February 2011.



[105] The reconstructed columns (2010)

In his article (Salat 20110207), Jordi Salat, a researcher and the driving force behind the restoration, explains the symbolism and establishes parallels between the columns, ancient Greece, and Masonry.

Hellenism and Catalanism?

Puig i Cadafalch was aware of the long Hellenistic-Catalan tradition and for this reason he thought about a Greek sculptural project. In fact, he also proposed a column dedicated to the Roman Goddess Minerva in the center of *Plaça Catalunya*. It was an Athenian one of Nike, the Goddess of Victory. Do you see the symbolism? A victory statue in the middle of *Plaça Catalunya*! It was a very powerful political charge that bothered the ruling Spanish nationalists. And now, it also bothers some leftist nihilistic, agnostic, and atheist Catalans that don't want religious symbolism.



[106] The four columns of the temple dedicated to the Goddess Nike at the Acropolis in Athens

Are the columns Masonic symbols?

We find the four columns in many centers of power like the White House in the United States. Also, at the University of Washington (Seattle) they keep them intact and are Ionian like the ones on Montjuic. In fact, on the University's Coat of Arms appear the four Ionian columns and the star, Masonic symbols from the founders of the United States. They want us to think that the four columns are only a Catalan reference. Then what are the four columns doing in Washington? Or in other important centers of knowledge and power around the world like the Athenian temple in the city of Athens?



[107] The White House (Washington, D.C.)



[108] University of Washington (Seattle)

We also find four columns at the *Biblioteca Pública Arús de Barcelona* (Arús Public Library of Barcelona), founded in 1895 thanks to Rossend Arús. It has been converted into a research center specializing in contemporary social movements and literature of the 19th and early 20th centuries.



[109] Arús Public Library



[110] Statue of Liberty in the *Biblioteca Pública Ariús*

Was Puig i Cadafalch a Mason?

During his time Barcelona was the Masonic capital of Europe. There are a lot of details that make me inclined to think so. We find the presence of Hermes, a Hellenic symbol adopted by the Masons, on the coat of arms of *Solidaritat Catalana*, the Catalan nationalist movement, to which he belonged. There is also the presence of the God Hermes on the domes of the buildings that Puig i Cadafalch designed, like the building on the corner of *Rambla Catalunya* and *Pl. de Catalunya* in Barcelona, and the desire to dedicate a column to the Goddess Minerva in the middle of Catalonia Square. The effort to dedicate a monument to the Mason Àngel Guimerà, by the way, is still pending. We could add more examples. In Catalonia there is a tradition of Hellenic Christianity that in Castille, which is more Catholic, does not exist.



[111] Barcelona City Hall

RAFAEL MASÓ I VALENTÍ (1880–1935)



Short Biography

1880 Born in Girona.

1900 Begins his Architectural studies in Barcelona.

1906 Receives his Architectural degree.

1911 Some of his poems are published in the *Almanac dels Noucentistes*.

1920 Starts working as an alderman in the Girona city hall.

1923 In September he is arrested and jailed by Primo de Rivera.

1924 In January he is released from prison but prohibited to work in any political post.

1930 After the fall of Primo de Rivera he returns to the Girona city hall.

1935 He dies in Girona where he had developed practically all of his architectural work.

Trained in Modernist art, Masó i Valentí quickly evolved toward the *Noucentisme* movement. He brought back artisan traditions in wood, ceramic, glass, and wrought iron, an architectural style characteristic of the county of Girona.

Besides his professional career, here are some highlights that show his literary bent in the design of banners and standards.

Shortly after finishing his studies he designed the flag for the *Centre Autonomista de Dependents del Comerç i de la Indústria* (a business and industrial workers' group). The CADCI was founded in 1903 by a group of shop assistants in the *Els Quatre Gats* café in Barcelona. The flag disappeared after being deemed illegal by Franco's troops, but a photograph of it survives.



[112] CADCI symbol



[113] CADCI flag

In addition to the CADCI flag, Masó designed the following flags and standards:

- *Orfeó de Sants* flag.
- *Orfeó Lleidetà* flag proposal (1903). (lost)
- *Orfeó Catalunya de Cassà de la Selva* flag (1904). (lost)
- *Cofradia de Sant Jordi de Girona* flag.
- *Congregacions Marianes* of Girona flag.
- *Excelsior* Flag for the *Orfeó Art i Pàtria de Figueres* (1907), of Germanic aesthetics. (flag proposal).
- Weathervane design for the Montsalvatge family (1909).
- *Sometent de Girona* flag. (lost)

Senyera de l'Orfeó de Sants

The *Orfeó de Sants* (or *Sans*, as it is written), was founded in 1901.

Thanks to the wonderful collaboration of the institution, which currently occupies temporary facilities until work on its new headquarters is complete, we can admire and photograph the flag. An exact copy of the 1901 original, it is of embroidered silk, 180 x 76 cm. The central drawing is by the painter Joan Llimona (1860–1925).

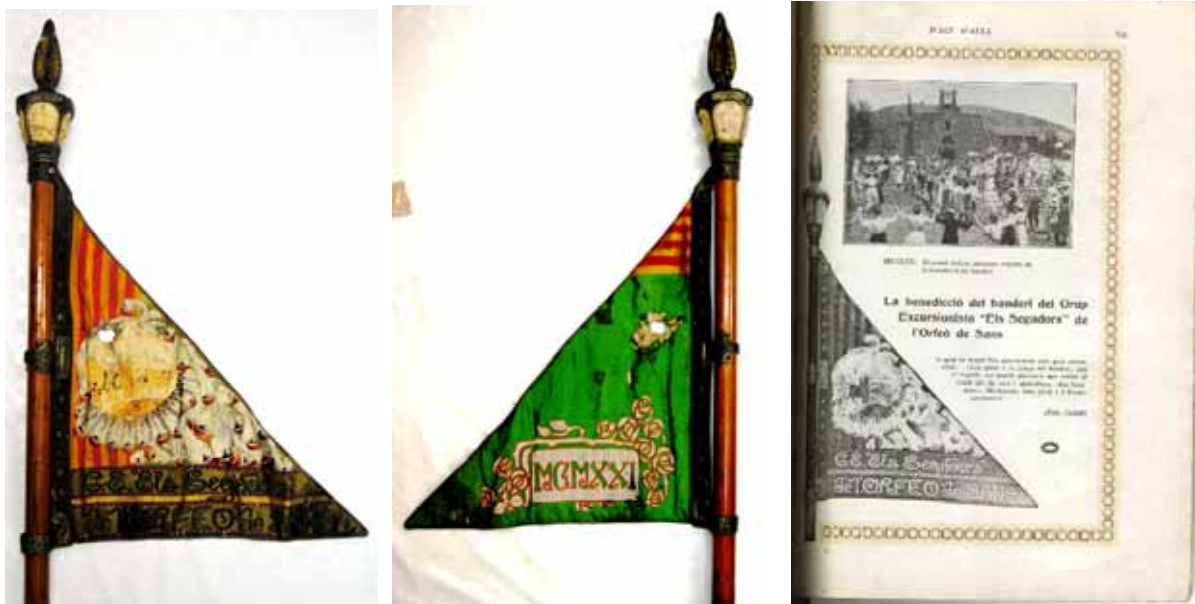


[114] Orfeo de Sants flag



[115] The *Orfeó de Sants*, first decade of the 1900s

While we were looking for the staff ornament of the *senyera*, we found the 1921 pennant of the outdoors excursion group “*Els Segadors*”, *Grup Excursionista de l’Orfeó de Sants*. It is 50 cm. high and 44 cm. long. The magazine *D’ací i d’allà* described the blessing of that flag in the Brugès chapel. Also, the bulletin of the *Orfeó de Sants*, no. 12, June–July 1921, relates that the pennant was designed by Salvador Algué.



[116] Pennant of the outdoor excursion group *Els Segadors*



[117] Logo



[118] Logo of the 21st century



[119] New headquarters

Other flag works



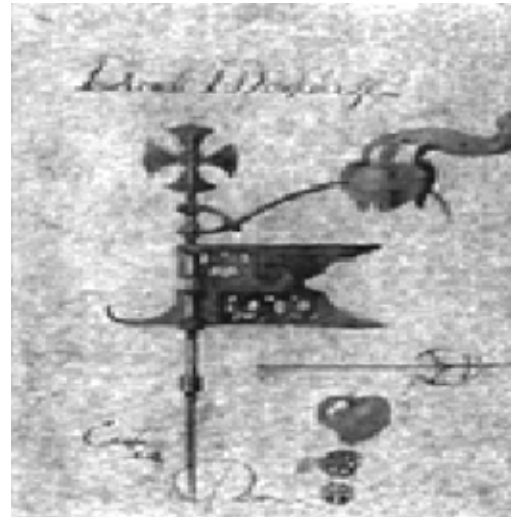
[120] *Senyera Excelsior* proposal for the *Orfeo Art i Pàtria de Figueres* (1907)



[121] The *Cofradia de Sant Jordi de Girona* Tapestry (Brotherhood of St. George of Girona)



[122] Flag proposal for the *Orfeo Art i Pàtria de Figueres*



[123] Weather vane design for the Montsalvatge family (1909)

ANTONI MARIA GALLISSÀ I SOQUÉ (1861–1903)



Short Biography

1861 Born in Barcelona.

1885 Receives his degree in Architecture from the Architecture School of Barcelona.

1897 President of the Permanent Board of the “Catalanist Union”.

1903 Died in Barcelona.

Gallissà i Soqué was a professor at the School of Architecture. He collaborated with Elies Rogent, Domènec i Montaner, and J. M. Jujol, among others.

He was strongly involved in the Catalan nationalist movement. He took part in the drafting of the *Bases de Manresa*. In addition to his regular architectural job, he also designed furniture, mosaics, sgraffito, ceramics, and even flags like the one for *Orfeó Català* (1891).

In her doctoral thesis (Narváez 2005: 98–101) Manuela Narváez Ferri provides us with a large quantity of information about the making and the symbolism of the *Orfeó Català* standard.

On 27 October 1895 the commission decided:

“Unanimously, to submit for approval ...the proposal ...number 1. This commission is delighted to present this proposal to the Board of Directors....

Barcelona, 21 October 1895. The Commission: *J. Millet i Pagès, Ferran Trulls, Joan Pruna i Folch, Josep Lapeyra, Andreu Serra*”.

The chosen proposal was by the Catalan architect Antoni M. Gallissà, and was indeed accepted for the *Orfeó* standard.

J. M^a Ribalta gave more details about the development of the proposal to his fellow members. The *Orfeó Català* had participated ,along with the Russian National Choir ,at a benefit concert organized by the *Junta de Dames* (The Women’s Board) and knowing that the *Orfeó* was creating their flag, the Board offered to collaborate on the embroidery.

“...A flattering circumstance facilitated the making of our flag. The *Orfeó Català*, along with the famous Russian National Choir directed by Mr. Slavianski de Agreñeff, held a concert in the *Teatre Principal* in the year 1895 benefiting the work that with so much zeal was carried out by the distinguished *Junta de Dames* (The Women’s Board). In appreciation the group offered to embroider the *senyera* (flag). Our female chorus members, along with Mrs. Wehrle (founder of the female section and a soloist at the *Orfeó*

for many years), wanted to take part in this noble task and while the *Junta de Dames*, in their school, started to embroider the face of the *senyera*, our girls, under the supervision of Mrs. Antonia Perona, in our community center—then on Dufort Street—embroidered the other part and the great architect Sr. Gallissà, with his kindness and diligence, was going from one place to the other, giving instructions and directing the artistic works of the project. Our community center sometimes seemed like an embroidery workshop.”

The finished *Senyera* had a great effect, both for its design and its careful craftsmanship; the cost, according to the documents, was more than 800 pesetas, a large amount for that time, it is now considered an authentic jewel of Modernist art.



[124] Logo, *Senyera* (1891), and Meeting Room (1910) of the *Orfeo Català*

“The *Senyera* is a vertical banner 180 centimeters in height by 60 centimeters in width supported by a 365-centimeter brass pole. It is crowned by a sculpted spherical motif encased by four bigger shields, two from Catalonia and two from Barcelona, and below that, those of the four Catalan provinces. Above this is a Greek cross.

On the upper and lower part of the *senyera* and on each side reads “*Orfeó Català*” on the front and “Year 1891” on the back. Gallissà had thought about also including, above the lyre, the inscription “*Patria*”, but it probably was eliminated for political reasons.

The fabric is held up by the upper part with a brass support in the shape of a strange animal with its mouth open. The use of metal camouflaged as a structural element is remarkable. The flag is fringed on the bottom in green and red.

For a long time, some of the elements that appear on the *senyera* were a mystery that only Gallissà could have clarified, and they were believed to be Catalanist symbols created by the artist. Research by *Antoni de Moragas* contradicted this traditional interpretation upon finding the same symbols on a German calendar from the year 1895:

“...The chosen shield is from the month of March and it corresponds to the *Zäbringer*, that has a diagonal golden bar and from the crown of the helmet two goat horns stick out, the one on the right is red and the one on the left is golden. The lambrequins are also red and golden and they were the same as the ones from the Catalan flag. Nevertheless, it might all be a coincidence.

The back of the *senyera*, even if it isn't completely original, is more elaborate and personal. The central motif also has a German origin, in the fabric of the dressing room of St. Egidio church in Barthfeld. This fabric was crushed velvet from which, possibly, Gallissà took the inspiration. The change that Gallissà introduced is quite significant. The original fabric bore pomegranates; in his design they became crowns, his favorite motif.” (...)

“Was anyone able to find out its origin? We cannot say with certainty but given the character of the source of the inspiration it doesn't seem probable.” (...)

“Gallissà substitutes the golden diagonal band of the shield of the *Zäbringer* for the four Catalan stripes; the horns of the goat for a lyre. Really, this modification is understandable since the lyre from the 8th and 9th centuries, the Greek lyre, were made this way. It must be stressed that the meticulousness that the Modernist artists seemed to have, when they deal with medieval models, they lose this meticulousness upon entering in the classic models: The lyre of three strings—like the *Orfeó senyera*—was very unusual in its cultural context” (...)

“I am not able to imagine the reasons that Gallissà had to copy this figure from the calendar and not the other, because in the same calendar there were other coats of arms with bull horns—closer to the lyre—that were not considered. Perhaps because they belonged to families that were too well known—the House of *Wittelsbach*, of *Bismarck*, of *Fugger*, or of *Hesse*, the descendents of St. Isabel of Turingia—or for the colors—yellow and red—of the *Zäbringers*.”

In spite of the theory, in the study of visual arts, that a German source may have inspired and influenced the Modernist artists, we have only cited this research as a sample of the importance that the *Orfeó Català* standard had at that time and before. Whatever the origin may be, the *Orfeó senyera* became the symbolic representation. It appeared in all of the acts, both when the chorus was present and it wasn't, it represented the presence of what signified the entity. Nevertheless, in those years, the choir never sang without having it present, and its presence brought enthusiastic shouts among the crowd. (...)

The benediction ceremony of the *senyera* was done formally at Montserrat on 11 October 1896. It was a huge event because of the great excitement that it produced and above all for the nationalistic character that it represented.

LLUÍS MILLET I PAGÈS (1867–1941)



Short Biography

1867 Born in *El Masnou* on 18 April.

1880 Enters the Liceu Conservatory.

1883 At age 18 he becomes the director of *Cor la Lira* from *Sant Cugat del Vallès*.

1891 Founds the *Orfeó Català* with Amedeu Vives. Composes *Catalanesques*.

1896 Named head professor of music theory and choir at the Municipal School of Music of Barcelona.

1896 Composes *El Cant de la Senyera* about a poem written by Joan Maragall.

1897 Founds the *Capella de Sant Felip Neri* (St. Phillip Neri Choir).

1904 Creates the *Revista Musical Catalana*—*Butlletí de l'Orfeó Català* (Catalan Music Magazine) that is published until 1936.

1904–1921 Organizes the *festes de la Música Catalana* (Catalán Music Festival).

1908 The *Palau de la Música* is inaugurated, home to the *Orfeó Català*.

1913 Composes a *salve Regina* for a choir and organ.

1915 Writes the first series (21 songs) of *Cants espirituals per a ús del poble*.

1921 Writes the second series (15 songs) of *Cants espirituals per a ús del poble*.

1930 Director of the *Escola Municipal de Música de Barcelona* (Municipal School of Music of Barcelona).

1941 Dies in Barcelona on 7 December.



[125] Lluís Millet with the *Orfeó Català* standard

A prominent representative of Modernist music, Millet is an example of nationalism that is manifested in his work like *El Cant de la Senyera*.

His enthusiasm for the style is evident in his choice of *Lluís Domènech i Montaner* as architect of the *Palau de la Música Catalana*, home to the *Orfeó Català*, the building that was blessed by *Cardinal Casañas* on 9 February 1908 with a musical program that illustrates in some way the ideology of Millet and includes:

“*El Cant de la Senyera*”, as a representation of identity.

“*Els Xiquets de Valls*” de Clavé, as a representation of origins.

“*La Mare de Déu*” de Nicolau, representing the present (1908).

“*El Al.lleluia*” de Händel, representing universality.

“*Els Segadors*”, as an element of national reaffirmation.

The *Cant de la Senyera* is a composition for a mixed choir based on a poem by Joan Maragall, composed specifically as a hymn for the *Orfeó Català*. It made its debut in Montserrat in 1896 during the benediction ceremony for the *senyera*. From 1939 to 1960 it was outlawed by the Franco regime. For many Catalans it is considered the second national anthem and it is always listened to standing up.

EL CANT DE LA SENYERA

*Al damunt dels nostres cants
aixequem una Senyera
que els farà més triomfants.*

*¡Au, companys, enarborem-la
en senyal de germandat!
¡Au, germans, al vent desfem-la
en senyal de llibertat!
¡Que voleï! ¡Contemplem-la
en sa dolça majestat!*

*¡Oh, bandera catalana!,
nostre cor t'és ben fidel:
volaràs com au galana
pel damunt del nostre anhel;
per mirar-te sobirana
alçarem els ulls al cel.*

*I et durement arreu enlaire,
et durement, i tu ens duràs:
voleiant al grat de l'aire
el camí assenyalaràs.
Dóna veu al teu cantaire,
llum als ulls i força al braç.*



<http://www.youtube.com/watch?v=ExZMG2UWu2A&feature=related>
<http://www.youtube.com/user/TheElfandelpalautasm?blend=22&ob=5>

ADRIÀ GUAL I QUERALT (1872–1943)



Short Biography

1872 Born in Barcelona on 8 December. As a boy he works in his father's lithography workshop.

1888 Studies drawing and painting at the Pere Borrell academy.

1893 Forms the “*colla del safrà*” (“saffron group”) with Isidre Nonell, Joaquim Mir, Ricard Canals, Juli Vallmitjana, and Ramon Pitxot.

1891 Participates in his first theatre projects.

1898–1927 Creates and directs the company *Teatre Íntim*.

1913–1934 Founds the *Escola Catalana d'Art Dramàtic* as an assignment from the *Mancomunitat de Catalunya*.

1943 Dies in Barcelona on 21 December.

1960 His posthumous memoirs are edited: *Mitja vida de teatre*.

Adrià Gual was a playwright, a poet, and a painter. He was one of the most innovative Catalan theatre writers of the late 19th and early 20th century. As a theatre and film director, he combined the different arts with the aim of achieving the total show.

From his time as an illustrator, we still have the first institutional poster for the *Orfeó Català*. The *Palau de la Música*'s website displays the poster in its library collection. It was first printed in the workshop of Henrich i Cia. of Barcelona. The main subject is the *senyera* of the *Orfeó*. With great originality, only the very upper part is seen, the spearhead with the Catalan shield and the ribbons that decorate the upper part of the standard with the inscription “*Orfeó*”. A flock of birds fly about, symbolizing song. In the background the mountains of Montserrat can be seen. On the lower part, written on the ribbons are the inscriptions “*Barcelona*” and “*Català*”. This last word, arranged below the flag, allows one to read the caption “*Orfeó Català*”. From a visual point of view it is very Modernist, both for the originality of presenting an unheard-of framework, only a fragment of the *senyera*, and for the contrasting colors used, the purple mountains that contrast with the yellow birds in the Modernist style.



[126] First institutional poster (1904)

ALEXANDRE DE RIQUER I YNGLADA (1856–1920)



Short Biography

1856 Born in Calaf (Anoia) on 3 May. His father, Martí de Riquer, the Marquis of Benavent and his mother Elisea Ynglada—a typical example of conservative nobility of the country—saw their riches lost for political reasons.

1864–1867 Studies at the Jesuit School of Manresa.

1869–1871 His father is exiled to Beziers, due to the Carlist wars. He studies at the Immaculate Conception. He paints his first oil paintings.

1873–1874 School of Fine Arts of Toulouse. He paints his first portraits.

1874 Returns to Barcelona. He enrolls in the School of Fine Arts “*La Llotja*”. He writes his first poems.

1876 Starts his first jobs as an illustrator and lithograph drawer.

1879 Travels to Rome and visits Pisa, Florence, Genoa, Milan, and Venice.

1880 Illustrations for the collection “*Arts i lletres*” directed by Lluís Domènech i Montaner. He designs jewelry for the Masriera brothers, as well as furniture, cards, and decorative pieces.

1885 Marries Dolors Palau Gonzalez de Quijano (Lolita). Jacint Verdaguer presides over the ceremony. They have nine children.

1892 Finds a cabinet-making and decoration company with his cousin Manel de Riquer.

1894 Lives during the artistic atmosphere and the “Arts and Crafts” movement.

1896 Creates his first Catalan Modernist poster.

1899 His wife Lolita dies.

1903 His book *Exlibris d’Alexandre de Riquer* is published in Barcelona and in Leipzig. It depicts his work from 1880 to 1903.

1911 In Oloron Sainte Marie (France) he marries the French writer Marguerite Laborde, known by her pseudonym of Andrée Bearn.

1914–1918 Holds various individual and collective painting expositions.

1920 Dies in Palma de Mallorca on 18 November.

Alexandre de Riquer was a versatile artist intellectual and Catalan designer, illustrator, painter, engraver, writer, and poet. He was one of the leading figures of Catalan Modernism.

In the realm of politics, Riquer always maintained a firm Catalanist position, socially conservative and profoundly religious. Under the influence of Domènech i Montaner he became a member of the *Lliga de Catalunya* (Catalan League), the conservative Catalan party.

Because of his profound religious beliefs, he became associated with the *Cercle Artístic de Sant Lluc* (St. Luke Artistic Circle),

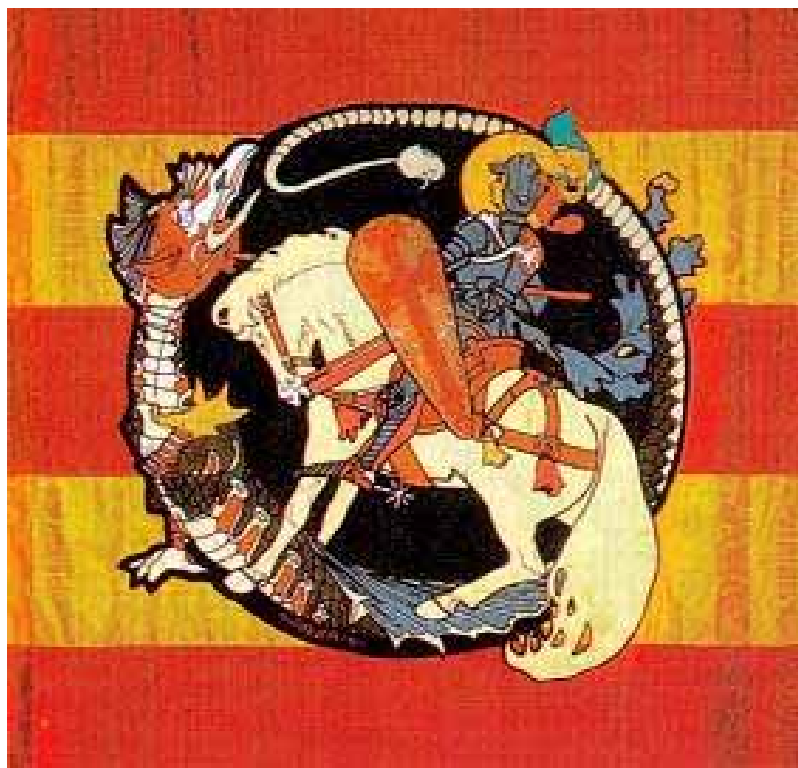
As a vexillographer he designed two exceptional pieces, the *Unió Catalanista* (Catalanist Union) flag, now in the Museum of Montserrat, and the *Cercle Artístic de Sant Lluc* flag.

Unió Catalanista flag

At 14 ICV in Barcelona, Joan Crexell presented a paper on this flag (Crexell 2001: plate 19). Unfortunately, his premature death at age 48 prevented us from receiving the final text.



[127] *Unió Catalanista* flag (Museum of Montserrat)



[128] *Sant Jordi* (St. George) detail

Cercle Artístic de Sant Lluc flag

The flag of the St. Luke Artistic Circle was designed by Alexandre de Riquer in 1899. It was made by the textile firm of Josep Sala i Brunet and its finial by the metalworking firm Marsiera i Campins. Thanks to the Circle's generosity in allowing me to take photographs, we can examine the flag in detail.

The flag, 223 x 153 cm. is made of light gray damask silk with a vertical band at the hoist 44.5 cm. wide. On the front of the band appear four red bars on yellow from the flag of Catalonia, in silk cloth edged in black; on the reverse appears a rich floral design adorned with the monogram of Christ in the center on brown velvet cloth embroidered with gold thread and silver, edged in black.



[129] Front side



[130] Back side





[131] Details

The flag is tied to a wooden pole with a cord finished with two silk tassels at the top. The finial is a pierced metal disk in gold color, with the image of St. Luke painting at an easel and a bull's head, the symbol of the Evangelist.



[132] Gaudí in the Corpus procession of 1924 with the *Centre Artístic de Sant Lluc* flag

Other works

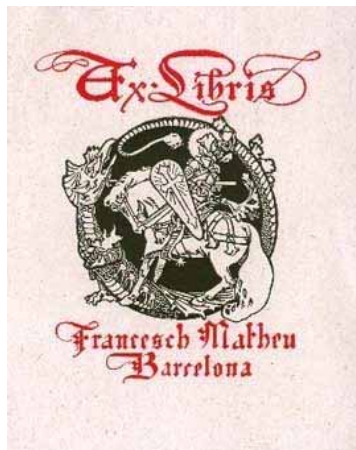


[133] Card

Riquer illustrated a large number of decks of cards for manufacturers of his time, such as this one for the house of Guarro i Comas, many of which are now in the museum of the house of Fournier in Vitoria-Gasteiz.

In Catalonia, Alexandre de Riquer and bookplates are closely associated— his bookplates are miniature works of art. Riquer not only introduced the art of the bookplate into Catalonia, but also was the first both to promote it through publications such as *Luz* (1898) and *Juventut* (1900) and to dignify it with engravings.

Riquer was the first Catalan artist to publish a book of bookplates (1903); it catalogued his work up to that point. The prestigious Art Nouveau artist Miquel Utrillo wrote the preface.



[134] Bookplate for Francesch Matheu



[135] Bookplate for King Alfonso XIII

From 1896 to 1897, Riquer decorated the vertical panels of the apse at the church of the monastery of Montserrat, for which he had been commissioned in 1894. He completed this work with the collaboration of other artists belonging to the St. Luke Artistic Circle.

On two of the large canvases Riquer depicted a plant motif, in which the stylized nature from the same roots evolves and threads its way up to touch the sun, representing a dual symbol: the sun-cross. Among the branches and the winding leaves, Riquer placed the coats of arms of Montserrat and of Catalonia, and of the Church and of the Benedictines, respectively.



[136] Apse at the church of the monastery of Montserrat

FRANCESC CANYELLES I BALAGUERÓ (1889–1938)



Short Biography

1889 Born in Barcelona.

1910 Directs the decoration of the hall of the *Foment del Trelall Nacional* in the Spanish pavilion at the Brussels Universal Exposition.

1910 Serves as professor of design at the *Escola Industrial* in Barcelona for 28 years.

1920 Exhibits in his painting in the annual Autumn Salon in Paris.

1920 Draws the flag of the *Catalans d'Amèrica* for the the Catalan Action Committee of South America.

1921 Creates the sgraffiti for the *Escola Milà i Fontanals* and some other school buildings.

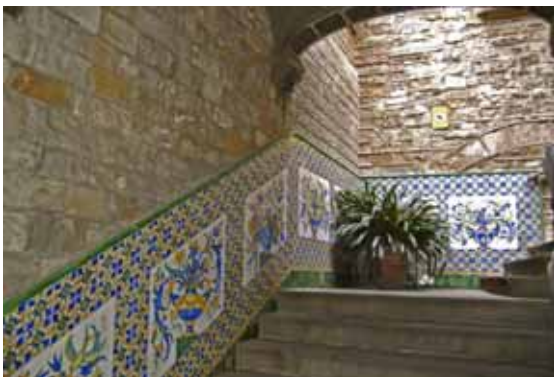
1923 Designs the 34 ceramic soffits of the paneling of the patio of the *Casa de l'Ardiaca*.

1938 Dies in Barcelona.

Canyelles was a painter, engraver, wood-block printer, and decorative draftsman. His open and friendly character got him invited to frequent gatherings. In the *Els Quatre Gats* he became friends with all of the artists, intellectuals, and writers of the time, especially with Miró and Galí. He was a member of the *Cercle Artístic de Sant Lluc*, where he became a member of the board.

From *Llotja* he went on to the “*can Ballarín*” wrought iron workshop where he drew models of artistic locks. Many architects went to this workshop. One of them was Puig i Cadafalch, and he asked Canyelles to collaborate on different projects. When he was studying architecture, Canyelles drew in the studio of Puig i Cadafalch, along with Josep Goday i Casals, and they became friends. Later on Canyelles collaborated with Goday on the sgraffiti of many of the municipal scholar groups of Barcelona (*Baixeras, Milà i Fontanals, Lluís Vives, Pere Vila, Ramon Llull, Lluïsa Cura*), in the *noucentiste* style.

Canyelles designed the 34 ceramic soffits of the paneling of the patio of the *Casa de l'Ardiaca*, the restoration headed by Goday starting in 1919. The soffit, in a floral theme with fish and fruit, is signed and dated 1923.

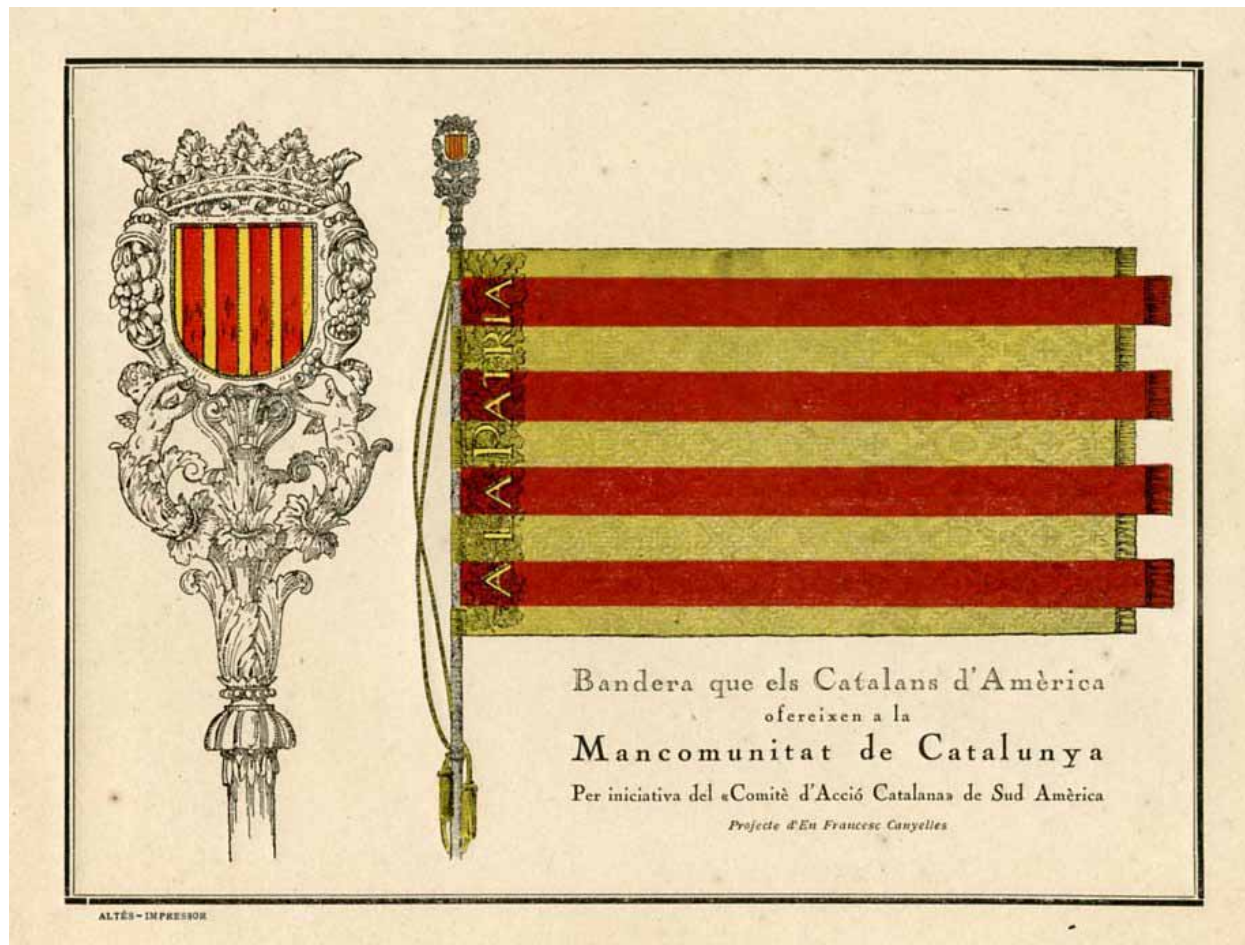


[137] Ceramic soffits

At the same time he was painting. He displayed his work at the *Sala Parés*, *Galeries Syra*, and *Sala Renart*. He exhibited in the Autumn Salon in Paris in 1920 and in Amsterdam in 1922. From 1924 to 1937 he participated in many collective expositions.

Aside from all of this, as a vexillographer (without knowing it) he designed the flag that the Catalans of America offered to the *Mancomunitat de Catalunya* (Commonwealth of Catalonia).

In April of 1922 the *Catalans d'Amèrica* (Catalans of America) dedicated a Catalan flag to the *Mancomunitat de Catalunya*, produced by the organized economic efforts of the Catalans that were exiled and had emigrated to America. In a momentous act, the contingent of this group that was deeply-rooted in Buenos Aires participated in the preparation and execution of this project, as the *Comitè d'Acció Catalana de Sud Amèrica* (The Catalan Action Committee of South America). The flag is known today as “The Flag of the Catalans of America”. They decided to finance the flag and its delivery through a popular subscription.



[138] Flag of the Catalans of America

Marcela Lucci (Lucci 2008: 204–210) provides us with detailed information about the production and the presentation of the flag.

During the years 1920 and 1921 the preparations took a definitive form. The artist Francesc Canyelles i Balagueró was in charge of the design of the flag. The woolen cloth, of more than five meters squared, was made from a single piece of fabric, which symbolized the indivisible unity of the Catalan land. "...Similar to the flag that was received, that is made from only one piece of cloth, Catalonia is united and it possesses a popular spirit that manifests itself in its enthusiastic fervor for the loved homeland". The design was traditional, with four red stripes over a golden background. The caption "A LA PÀTRIA" (for the homeland) was added, embroidered in golden letters vertically against the flagpole. The spearhead that Canyelles also designed was a delicate filigree that enhanced two cherubs that supported the Catalan shield with the striped flag and the crown tucked in a pair of cornucopias with the fruits of the earth flowing. Two long golden ropes hung from the spearhead which two representatives from the Catalan government held during the flag presentation ceremony to the *Generalitat*. Along with the flag, it was planned to make a book of signatures and it was designed by the Catalan printer Eudald Canibell. This book collected all of the information of everyone in America who had contributed to the making of the flag. To facilitate the collection of all of this information they distributed the sheet among all of the Catalan institutions that had participated so that each one in its host country collected the testimonies in a trustworthy form. These completed sheets were sent to Buenos Aires, where they would definitely be included in the book of signatures.(...)

The finished flag was presented at the headquarters of *Casal Catalá* in Buenos Aires in September 1921. It was exhibited there, where it was honored by a celebration "*Fiesta de la Bandera*" [Flag Party]. (...) During the month of January 1922 an important celebration took place at the *Casal Catalá* where the flag was exhibited and the *Acta de Donación* [Deed of Gift] was signed, a document that registered the presentation of the flag to the Catalan government and that it would be presented along with the cloth on 23 April 1922 in Barcelona. (...)

The resonance of the flag's delivery that the Catalans of America offered up to the *Mancomunitat* was evident in the celebrations of 23 April. The popular fervor during it was substantial. Around midday the crowd overflowed the streets and the *Patio de los Naranjos del Palacio* of the *Generalitat*. The daily newspaper, *La Vanguardia* of Barcelona, made it clear how important the official ceremonies were. The benediction of the flag was carried out in the gothic chapel *Palacio de la Generalitat* with the assistance of the Barcelona Catholic Church. The flag delivery celebration in the *Sala de Sesiones del Concejo* was solemn, since most high dignitaries of the Catalan government were participating. (...)

Later the "*Acta de Recepción de la Bandera*" (Flag Reception Act) was read and was therefore officially received in Catalonia. The poet Guimerà kissed the cloth and then the banner was displayed from one of the balconies of the building to the crowd that was waiting in Plaza Sant Jaume. (...)

Two years later, during the dictatorship of Miguel Primo de Rivera, the flag disappeared. The new government destroyed the work of art that the *Mancomunitat* established in 1914 and it persecuted the Catalan culture. (...)

In March of 1924 the magazine *Ressorgiment* [Resurgence] told the Catalans in Buenos Aires that the flag was missing. "The Catalans of America are filled with dismay. That flag was offered by us to the homeland as proof of our loyalty...as a symbol of our ideals of liberation...it was financed for all of the countrymen of North, South, and Central America...the flag has been lost".

LLUÍS MASRIERA I ROSÉS (1872–1958)



Short Biography

1872 Born in Barcelona.

1889 Studies in Paris, London and Geneva.

1901 Participates in his first exposition in Barcelona.

1920 Member of the *Acadèmia de Belles Arts de Barcelona*.

1921 Founded the theater company *Belluguet*.

1924 Participates in the *Jocs Florals de Barcelona*.

1932–1936 The *Estudi Masriera* is transformed in the *Teatre Studium*.

1944–1952 President of the *Acadèmia de Belles Arts de Barcelona*.

1958 Dies in Barcelona.

Masriera was a goldsmith, painter, poet, stenographer, playwright, and theatre director. Coming from a family of painters (including his father *Josep* and his uncle *Francesc*), he began as a painter. His paintings started with realism, then turned toward Modernism and an iconography of angels, fairies, and witches. Soon he was drawn to goldsmithing and enamel, producing outstanding work.





[139] Masriera's fairies

His only jewelry with a Catalanist symbol is the St. George pendant. It is 4.6 x 3.6 x 0.8 cm. and made in cast gold, opalescent 'plique-a-jour' enamel, 'basse-taille' enamel, diamonds, and rubies (inventory number 071983-000 at the *Museu Nacional d'Art de Catalunya*).



[140] *Sant Jordi* (1901–1902)

In 1882 the Masriera brothers, Josep y Francesc, hired the architect Josep Vilaseca i Casanovas (1848–1910) (also the designer of the 1888 Arc de Triomf in Barcelona) to design and build their “workshop”. The building, at Bailén 72, was and is very unusual as it strongly resembles a Roman temple.

Today the home of a religious congregation, the building and its unique fencework show Masonic symbolism. Toth, in his blog (Toth 20,110,529), offers some interesting images and comments.



[141] The Masriera brothers' workshop

APEL·LES MESTRES I OÑÓS (1854–1936)



Short Biography

1854 Born in Barcelona on 29 October.

1870 Presents his *Cançons il·lustrades*.

1874 Starts an album of drawings called *El Llibre Verd*.

1875 Publishes his first book of poems, *Avant!*.

1877–1885 Collaborates with Catalán magazines like *La Lluminera de Nova York*, *La Campana de Gràcia*, and *L'Èsquella de la Torratxa*.

1885 Marries Parisian Laura Radéneç, with whom he has two children.

1898 Withdraws with his wife to a tower on *Pasaje Permanyer* where he lives caring for his hydrangea garden (he is called the King of the Hydrangeas), where literary and musical meetings with other Modernist artists take place.

1908 Sworn in *Mestre del Gai Saber* upon having won three outstanding prizes in the *Jocs Florals*.

1912 Abandons drawing due to vision problems.

1914 Abandons writing as well, upon becoming nearly blind.

1915 Gets another *englantina* with *Flors de Sang* along with poems written as WWI breaks out. Among those he finds *No passareu*.

1920 The French Government awards him the Great Cross of the Legion of Honor.

1920 His beloved wife Laura dies; he dedicates two books to her memory.

1936 Dies in Barcelona on 19 July.

Apeles (as he wrote it) Mestres was a versatile artist who spent his life drawing, writing poetry, and composing music. He was a playwright, illustrator, translator, collector, and lover of gardening. And he even designed a flag!

During the First World War he was in favor of the alliance and against the opinion of the *noucentista* intellectual sector who along with the *Lliga Regionalista* were supporters of neutrality. From this time period, the poem *La Cançó del Invadits*, better known as *No Passareu!* (You Shall Not Pass) stands out. This song was revived by the Republican side during the Spanish civil war.

*No passareu! Y si passeu,
serà demunt un clap de cendra;
les nostres vides les prendreu,
nostre esperit no l'heu de prendre.
Més no serà! Per més que feu,
no passareu!*

*You shall not pass! And if you pass
it will an ash stain;
Our lives you will take
Our spirit you must not take.
It won't be more. As much as you try
You shall not pass!*

*No passareu! Y si passeu
quan tots haurem deixat de viure,
sabreu de sobres a quin preu
s'abat un poble digne i lliure.
Mes, no serà! Per mes que feu,
no passareu!*

*No passareu! Y si passeu
decidirà un cop més la història,
entre el sayó que clava en creu
y el just que hi mor, de qui és la glòria.
Mes, no serà! Per mes que feu,
no passareu!*

*A sang i a foch avançareu
de fortalesa en fortalesa,
però ¿què hi fa, si queda en peu
quelcom més fort: nostra fermesa!
Per xo cantem: "Per mes que feu,
no passareu!"*

*You shall not pass! And if you pass
when we will be living no more,
you will know full well at what price
A proud and free town loses heart.
It won't be more. As much as you try,
You shall not pass!*

*You shall not pass! And if you pass
history will decide again,
between the servant that the cross sticks in
And the just that die, of whom is the glory.
It won't be more. As much as you try,
You shall not pass!*

*By blood and fire you will advance
from strength in strength
but what does it matter if something
stronger stays standing: our strengt
For this we sing: As much as you try
You shall not pass!*



[142] *No passareu!*

He also wrote his *Himne Català* (The Catalan Anthem)

*Dolça terra catalana,
noble terra on hem nascut,
torna a ser la sobirana
que altres dies has sigut.*

*Catalunya primer morta
que enjunyida per ningú,
seràs lliure perquè ets forta,
seràs forta perquè ets tu.
Quatre pals de sang roenta
barren l'or de ton escut.
És la sang que et fa valenta
contra el jou de servitud.*

Catalunya...

*El teu nom, llegat dels avis,
per nosaltres és sagrat.*

*Catalunya en nostres llavis
vol dir Pàtria i Llibertat.*

Catalunya...

*Dignes fills de tes entranyes
et volem més alta encara,
forta i gran com tes muntanyes,
clara i bella com ton mar.*

Catalunya...

*Sweet Catalan land
Noble land where we were born,
Become sovereign again
As you have other days.*

*Catalonia before death
That yokes for no one,
Be free because you are strong,
You will be strong because you are you.
Four pales of burning blood
Sweep the gold from your shield.
It's the blood that makes you bolder
Against the yoke of servitude.*

Catalonia...

*Your name, legacy of your ancestors
For us is sacred.*

Catalonia on our lips

Means homeland and liberty.

Catalonia...

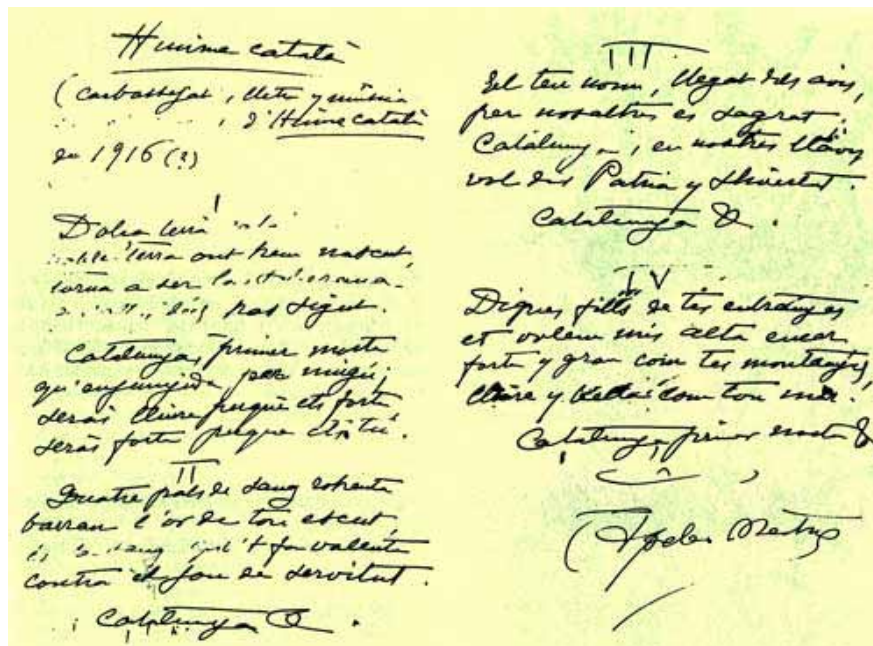
Proud children of your heart

We love you more still,

Strong and great like your mountains,

Clear and beautiful like your sea.

Catalonia...



[143] Catalan Anthem

The banner of *l'Esbart Català de Dansaires*

The *Esbart Català de Dansaires* is an organization dedicated to the research, compilation, conservation, and promotion of traditional Catalan dance and customs in all aspects.

In 1912, as president of the organization, Aureli Capmany made the first wardrobe pieces, modeled on clothing of the end of the 18th century and the beginning of the 19th century. He also made the *senyera* based on a drawing that Apel·les Mestres presented to the organization after having attended a dance session.



[144] The *Esbart Català de Dansaires*

During the *Expocultura* celebration in March of 1983 in Barcelona, I had the satisfaction of observing and photographing this exceptional *senyera*.



[145] Banner of *l'Esbart Català de Dansaires*

CHORAL SOCIETIES

During the 19th century many choral groups appeared in central Europe, made up of music enthusiasts who saw the movement as educational as well as social. The birth and growth of choral societies was part of an artistic movement aimed at spreading musical education to the people by listening to choruses. This movement was inspired by a renewed appreciation for popular song. During the mid-19th century Anselm Clavé was the leader of this movement in Catalonia.

Clavé founded Spain's first choral society, *La Fraternitat*, on 2 February 1850. It derived from his progressive and philanthropic ideology; he wanted to bring music and culture to a working class that was obligated to work many hours and who could not participate in activities outside of work. He achieved his goal. Not only did he allow the working people to participate in cultural activities in their own language, but he brought about an associative movement in general, a structuring of the Catalan society that still defines our country today.

From 1851 to 1860 many choral societies linked to Clavé were formed in Catalonia and Valencia. The reform initiative of the choral movement was led by the *Orfeó Catalá* (1891). From there choruses, choirs and choral societies were founded in almost every town in the country: the *Orfeo de Sants* (1900) and the *Orfeó Gracienc* (1903) in Barcelona, the *Orfeó Lleidetà* (~1900) in Lleida, and the *Orfeó Mallorquí* (1899) in Palma.

Each choral society has its own flags, called *senyeres*. I remember the shock their presence gave me in 1983 in the *Expocultura*, the first cultural exhibition where the ACV was present. I was able to take several pictures.

Not all of these *senyeres* were Modernist, but they are the link between the past and the present. The compilation of the choral standards is still pending.

Today the *Federació de Cors de Clavé* comprises 160 choral societies and over 5,000 singers.



[146] *Federació de Cors de Clavé*

Flags of choral societies at *Expocultura* (Barcelona, March 1983)



[147] The *Associacio Catalana de Vexil·logia* exhibit booth









[148] Choral Societies in *Expocultura*, 1983

Municipal museums are the appropriate place to preserve the historic flags of the choral societies, either after the choral society ceases to exist or for renovation of the flag.

We have had the opportunity to receive the following information, which we highlight:

Museu de Badalona (Badalona Museum)

The standard of *Gent Nova* (1901)

Designer: The architect Joan Amigó i Barriga (1875–1958).



[149] Standard of *Gent Nova* (1901) Inv. 7822

Standard of *l'Orfeó Badaloní* (1921)

Designer: The architect Joan Amigó i Barriga (1875–1958).



[150] Standard of *l'Orfeó Badaloní* (1921). Inv. 7821

Standard of the *Sociedad Coral Badalonense* (1911)

Designer: Unknown.

113 x 82 cm.



[151] Standard of the *Sociedad Coral Badalonense* (1911). Inv. 11739

Other unusual pieces include:

Standard of the *Cor Montserrat* (1915). Terrassa

This image appears in the blog <http://terrassacat.blogspot.com/2009/12/pendon.html>, published by Salva on 2 December 2009. We have not yet identified the designer nor the museum where it is held.



[152] Standard of the *Cor Montserrat*

Standard of *l'Orfeó Cirvianum* (1914). Sant Feliu de Torelló

Designer: The architect Josep Maria Morros i Pericas (1881–1966), from Vic (Osona), designed in a style halfway between Modernism and *Noucentisme*. The standard is in the collection of *l'Associació d'Estudis Torellonencs*.



[153] Standard of *l'Orfeó Cirvianum* (1914)

MARIÀ CASTELLS I SIMÓN (1873–1931)



Short Biography

1873 Born in *Arenys de Mar (Maresme)*.

1903 With his brother Joaquim was the owner-manager of the *Fàbrica de blondas y encajes Castells de Arenys de Mar*.

1904 Design a splendid lace fan which won a *Foment de les Arts Decoratives* award.

1906 Adapts for lace the Alexandre de Riquer design of the hankerchief that the *Institut Agrícola de Sant Isidre* commissioned as a present for the wedding of King Alfonso XIII and Victoria Eugenia de Battenberg.

1908–1909 Designs the *Senyera* of the *Orfeó Seràfic d'Arenys de Mar*.

1919–1920 Designs the flag of the *Sometent Armat d'Arenys de Mar*.

1931 Dies in Arenys de Mar.

The book *Els Castells, uns randers modernistes*, published by *Museu d'Arenys de Mar*, is a broad work about the *Casa Castells* in *Arenys de Mar* with special attention to the Modernist designs by Marià Castells i Simón from 1906 to 1920. It contains invaluable information about Modernist flags and standards of the time. Here are some excerpts.

Modernist Textile (vv.aa. 2007: 20)

Sílvia Carbonell Basté

Cap de l'Àrea Tècnica del Centre de Documentació i Museu Tèxtil de Terrassa

They most prominent artists of the time also produced standards, flags, and banners at institutional or private request. They were manufactured in the greatest warehouses of the time like *Jorba* in *Manresa*, *Oller*, and *Casa Medina*, in Barcelona, that had a staff of workers that did high-quality embroidery. Gaudí was among them. Also Domènech i Montaner, Puig i Cadafalch, Rubió i Bellver, Gallissà, Jujol, and Amigó participated.

The silk company founded by Benet Malvehy provided the silk that on numerous occasions served as the base fabric, such as in the case of the tapestries of the *Saló de Cent* of the city hall, designed by Domènech i Montaner, or the banner of the *Unión Catalanista*, kept in the museum of Montserrat and produced by Alexandre de Riquer as well as the *Cercle Artístic de Sant Lluç*. In the Textile Documentation Center and Museum, nine flags of the somatén armado (Armed Citizens Corps) are preserved in very good condition.

Marià Castells, textile designer. (vv.aa. 2007: 148)

Joan Miquel Llodrà Noguera.

As a consequence of the cultural renaissance and the peak of the nationalist feelings in Catalonia since the middle of the 19th century, there was no Catalan association or entity that did not have some type of banner,

standard, or flag. During the time of Modernism visual artists and architects were responsible for many of these flags, some local and others from a more well-known path.

At the end of the 19th century and the beginning of the 20th, this resurgence of flag use in numerous villages of Maresme [a Catalan county on the Mediterranean coast] is well documented. The architect Eduard Ferrés, for example, designed the flags for the *Centre Catalanista de Vilassar de Mar* in 1898. In 1916 Ignasi Mas—architect of the Municipal Market of *Arenys de Mar*—made the design for the banner for the *Orfeó de Sant Pol*, made in *Can Jorba*. The architect Joan Amigó i Barriga created the Modernist flag of *Gent Nova*, a Catalan group from Badalona, his native town.

The main users of these textile works, related to the medieval revival of that time, were the *orfeons*—heirs to the choral movement promoted by Anselm Clavé—and also the *Somatenes Armados* (Armed Citizens Corps). In *Arenys de Mar*, both groups commissioned Marià Castells i Simon, at two different times, to design the respective banners.

The flag of l'Orfeó Seràfic Marià

The *Orfeón Seráfico Mariano* from *Arenys de Mar*, developed from the *Juventud Seráfica de la Virgen de la Misericordia* which was founded in 1908. In this town, since the second half of the 19th century, existed a Choir of Hope, whose banner had been blessed on 1 January 1864. The *Orfeón de los Seráficos* gave its first performance on 2 February 1908 in the *Padres Capuchinos* church in Arenys. But, to be like the rest of the orfeones in the country, they needed a flag. In September 1909 they announced in the local papers the *Juego Florales* (Floral Games) organized by the Council of *Juventud Seráfica*. During this event the banner debuted, “*una verdadera joya de riqueza y gusto artístico*” (a true jewel of richness and artistic taste), made by one of the members of the choir, Marià Castells i Simon.

The *Castells* design, once made, turned out to be extraordinary, both for its design using neo-gothic and Modernist shapes and for all the symbolism that it represented.

The front of the banner is made out of a light blue cloth, crowned by a horizontal stripe the color of cappuccino. In the middle of the stripe is the Franciscan emblem, with the cross, the symbol of St. Francis. Flanking the emblem are two dates memorable both for the *Orfeó* as well as for the group that founded it: 1908—the year of the founding of the choir, and 1209—the year of the calling of the Seraphic Father. The golden thistles that are scattered in the background symbolize the lesser order of penance.

On the far left of the upper part of the banner, under the year 1209, is a vertical strip with the four stripes of the Catalan flag with the traditional shield of Arenys on the lower part, also framed by thistle leaves. From these leaves, which are the symbol of the Franciscan spirit, emerge bouquets of white irises, typically Modernist, a visual metaphor of the *Juventud Seráfica* born of Franciscan thought. These flowers wrap around a lyre, symbolizing the choral section of the entity.

In the center of the banner reads the slogan “*Orfeó Seràfic*”. In the center of both words appears the name Maria, patron saint of the choir. This explains the sky blue color of the cloak of Purity. On the back side of the flag, the background is white silk on which bouquets of crimson roses are embroidered: the colors red and white symbolize Purity and Youth. In the middle part reads the name of the organization, “*Juventud Seráfica de Arenys de Mar*”.

Another of the projects done by *Marià Castells* for the *Juventud Seráfica* was a flag that had the objective of distinguishing the headquarters of the organization from the rest of the nearby houses. Hoisted up from the main balcony, one could see it from far away. It was blessed on 21 February 1915 by Father Joaquim de Llavaneres. The fabric was of large dimensions, the flagpole was six meters long. It was made from white wool that made up the background and a blue cross that went from top to bottom. Inside the cross was another one of the same length but narrower, the tone of the Franciscan habit. The Marian emblem was represented over a red background. Marià Castells, creator of the design and of many others in our house, said: “the white symbolizes youth, the blue and brown, the patronage of Immaculate and the Father St. Francis.”



[154] Flag of the *Orfeo Seràfic d'Arenys de Mar*
 Embroidered silk, gold thread
 (ca. 1908–1909)
 135 x 65 cm.
 Made at the *Casa Calsina*, Barcelona

The flags of the *Sometent Armat* (Armed Citizens Corps)

The *Sometent* (Armed Citizens Corps) were civil self-defense institutions, initially in rural areas, which originated in the Middle Ages. With the Carlist wars during the 19th century they again acquired importance and from then on they maintained prominence until after the Spanish Civil War. As a consequence of the industrial revolution, the Somatènes gradually changed from rural guards to an anti-worker militia, especially during the Restoration time period, between 1875 and 1923. The Franco Regime dissolved them in 1939 but in 1945 re-introduced them to fight against the Maquis [resistance fighters] in the countryside. In the year 1978 they were dissolved definitively.

In Arenys de Mar the basic function of the *Sometent* was to support the public order was to support the public order, prevent robberies, and assist in case of accidents or fires. The members thought that it was necessary to have a banner for the social and religious events that they participated in, to identify them visually. For this task they commissioned Marià Castells i Simon, in 1919, ten years after the design of the

Orfeón Seràfíco banner. The *Arxiu Municipal Fidel Fita* (Fidel Fita Municipal Archives) preserves three flag projects by Castells for this organization. The design chosen by *Comandante General de la Comandancia General de los Sometens de Catalunya* (Commander of the *Sometens*), sketched in 1920, is a typological and thematic mixture of the two other rejected proposals, both dated 1919.

The chosen design displayed a checkered cloth of an intense purple color with a diagonal stripe crossing from one side to the other, representing the typical motives of the *somatén* flag. On the upper part of the stripe over a background of the Spanish flag appears an embroidered shield of the monarch surrounded by the words *Sometent Armat*. In the center part over a landscape of the mountains of Montserrat is the “*moreneta*”, the patron of the organization. Below is a bell, which was rung in moments of emergency to help the *somatén*. From it emerge olive branches. In the center of the bell the year 1920 is written. On the bottom part of the stripe on the four Catalan stripes is the *Arenys de Mar* shield and the slogan *Peace, Peace, and always Peace*. The entire diagonal stripe is surrounded by thistle leaves and pebbles. This flag, as opposed to that of the *Orfeó Seràfíco*, does not have a back side.

The *Sometent Armat* was made up of people coming from diverse sectors of society; Spanish nationalists as well as Catalan nationals from. This explained why both the Spanish and the Catalan flags appeared; the first representing the submission to the state—typical of the landowners or the conservative upper class that formed the main part of the *Sometent Armat*—the second, a symbol of Catalan and catholic nationalism.

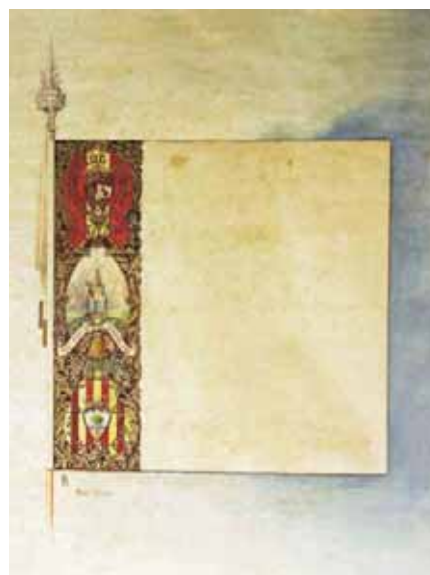
In the case of the *Somatén* flag of Arenys, a red stripe of the flag of Spain was substituted—surely at the beginning of the 1930s—for a purple one, becoming the symbol of the Republic. Because of this they did not hesitate to trim the necessary embroidery and sew them again.

The *Sometent* flag of Arenys, like so many others around the country, was made in the famous *Magatzems Jorba de Manresa*—which specialized in flags for *Sometent* and *orfeons*. The *Sometent* flag of *Castellbell i el Vilar*, also made in Can Jorba, is a diagonal composition very similar to the one designed by *Marià Castells*.

The finished flag, currently preserved in the museum of Arenys, is an excellent work of fabric in which the embroidery passed the chromatic richness to the thread and the design thought up by *Marià Castells*. Its benediction took place on 14 April 1921 in a service at the Holy Chapel of the Arenys Santa Maria Parish. The corporal at that time was Don Francisco Castelló y Solana, who years before had been the mayor of Arenys.



[155] First flag design



[156] 2nd flag design

Marià Castells i Simon (1919).
Arxiu Municipal Fidel Fita



[157] Final design
Watercolor on paper
(1920)
49 x 61 cm.
Arxiu Municipal Fidel Fita



[158] Flag of the *Sometent Armat d'Arenys de Mar*
Embroidered silk and gold thread
(1920)
Produced by *Magatzems Jorba*
Museu d'Arenys de Mar



[159] Image of the benediction of the flag of on 14 April 1921
Arxiu Municipal Fidel Fita

FLAGS OF THE SOMETENT

The *somenent* were civil defense organizations, separate from the army, formed to protect the people and country in times of conflict. They were dissolved in 1978.

As each local group had a flag, our local museums are filled with Modernist *sometent* flags—nine are in the *Centre de Documentació i Museu Tèxtil de Terrassa*.

Sometent Armat de Sant Martí de Provensals – 1872–1900

Silk embroidered with metallic and silk thread of different colors.



[160] CDMT. Reg. Núm. 18185
133.5 x 152 cm.



Sometent Armat de Terrasa – 1902

Silk damask with floral background embroidered in the center with multicolor silk threads. It has three more bows representing the Catalan flag and the Spanish flag. The bows are lined with golden thread.



[161] CDMT. Reg. Núm. 10599
124.5 x 145.5 cm.
Medina, Barcelona



Sometent Armat de Esplugues – 1903

Silk damask embroidered with different silk threads.



[162] CDMT. Reg. Núm. 18190
152 x 156 cm.



Sometent Armat de l'Hospitalet de Llobregat – 1909

Silk embroidered with silk of different colors.



[163] CDMT. Reg. Núm. 18187
126 x 151 cm.



Sometent Armat de Sant Joan Despí – 1919

Damask silk flag with embroidered silk and direct applications of velvet silk, damask silk, lamé, silk threads, metallic threads, artificial precious stones, and sequins.



[164] CDMT. Reg. Núm. 16944
152 x 159 cm.
Almacenes Jorba



Sometent Armat de Barcelona - Districte 1 – 1919

Silk embroidered with silk threads of different colors.



[165] CDMT. Reg. Núm. 18189
131 x 183 cm.



Sometent Armat de Barcelona - Districte 6 – 1919

Silk embroidered with silk threads of different colors.



[166] CDMT. Reg. Núm. 18186
131 x 188 cm.



Somaten Armado del Puerto de Barcelona – First quarter, 20th century

Silk embroidered with silk threads of different colors.



[167] CDMT. Reg. Núm. 18188
150 x 189 cm.



Sometent Armat de Carme – First quarter, 20th century

Silk embroidered with metallic threads and silk threads of different colors.



[168] CDMT. Reg. Núm. 18184
137 x 149 cm.



ROSSEND NOBAS I BALLBÉ (1838–1891)



Short Biography

1838 Born in Barcelona.

Studies sculpture at the *Escola de la Llotja*.

Joins the workshop of the brothers Agapit y Venanci Vallmitjana, his professors at *Llotja*.

1866 Exhibits in Paris with great success.

1871 Wins a prize at the *Exposición Nacional de Bellas Artes de Madrid*.

1873 Wins a prize at the Vienna International Exposition.

1876 Wins a prize at the Centennial International Exposition in Philadelphia.

1888 Creates the monument to Rafael Casanova.

1891 Dies in Barcelona; one of his most important disciples was Josep Llimona i Bruguera.

Nobas was a Catalan goldsmith and sculptor. He practiced a realist, naturalistic, and virtuous sculptural style. An example of his work that emphasizes Catalanist meaning is his monument honoring Rafael de Casanova, *Conseller en Cap de la Generalitat de Catalunya* (chief minister of the government of Catalonia), holding the St. Eulalia flag of 11 September 1714.



[169] Rafael de Casanova Monument (1888)

The monument is a gathering place every 11 September, the national holiday of Catalonia.



[170] *Diada de l'Onze de Setembre*

JOSEP LLIMONA I BRUGUERA (1867–1934)



Short Biography

1867 Born in Barcelona.

1880 Obtains a *Fortuny* grant, awarded by the City Council, and moves to Rome to study at the Giggi Academy.

1888 Wins a gold medal at the Barcelona International Exhibition for his equestrian statue of the count Ramon Berenguer the Great.

1892 Co-founds the *Cercle Artístic de Sant Lluc* along with his brother, Joan Llimona, and others.

1904–1910 Completes the monument to Dr. Robert in Barcelona.

1907 Creates *Desconsol*, now in the *Museu Nacional d'Art de Catalunya*, Barcelona.

1916 Creates the statue of St. George, in the grand stairs of the Barcelona City Hall.

1924 Creates the statue of St. George on horseback in *Park Montjuïc*, Barcelona.

1934 Dies in Barcelona.

Llimona was the greatest Catalan Modernist sculptor. His style is characterized by naturalism and idealism. Along with his brother he contributed to the Artistic Circle of St. Luke, founded to preserve the art of contemporary artists and adopting an idealism of deep religious convictions. Symbolic Catalan nationalistic elements are present in three of his works: two sculptures of *Sant Jordi* (St. George) and the monument dedicated to Dr. Robert, located today in Plaza Tetuán in Barcelona. Reflecting an eclectic Modernism, it commemorates Bartolomé Robert, the mayor of Barcelona and the first president of the *Lliga Regionalista*.



[171a] *Sant Jordi* (1907)



[171b] *Sant Jordi* (1916)

The monument to Dr Robert, underwritten by popular subscription, was designed by Domènec i Montaner, but he abandoned the project in a falling-out with “*La Lliga*” and Josep Llimona finished the monument. It was erected between 1904 and 1910 in Plaza Universidad. Because of its Catalan connotations it was taken down by the Franco regime in 1940. However, it was preserved along with all of Llimona’s other sculptures, and by popular demand City Hall reconstructed the monument in Plaza Tetuán, re-inaugurating it on 11 May 1985.

From the blog *Calitja, Tastaolletes d’art* we quote some inspired commentaries:

Presiding over the sculpture group, Dr. Robert, represented by a bust (in the first design they had thought about sculpting the entire body), he listens to a type of Muse that whispers in his ear “a gentle fairy”, with a smooth tunic blown by the wind, that caresses his hair and ends up getting confused with the skin of the nymph. Bartomeu Robert rises above and watches over the path of society that stretches out in front of him. A society where there is an important cultural and intellectual base, we find ourselves present in the allegories of music and poetry. Music is very fleeting and sublime, as is its nature. The clothing swirls and becomes one with the skin of the figure, like musical notes would do, dancing on a staff. It doesn’t need more of an attribute than the deviousness of the dress that half covers her and half leaves her naked. Poetry holds up a laurel branch, the symbol of art since the beginning, in support of the development of this Catalan village. And it is Poetry who accompanies the decisions of the one who carries the *Senyera*. The *Senyera* will be the emblem that shows the most literal form of this Catalan sentiment that fills every corner of the monument, finished off, as well, by the cross of St. Eulàlia, making reference to the city.



[172] Monument to Dr. Robert (1904–1910)



[173] Catalan flag.

There are other characters that surprise us and that make us recognize ourselves as part of the group. It isn't so much a literal identification but a symbolic one, of the land. That is how we find the *Pagès català* [Catalan peasant] with *barretina* [hat] included, that clings to the rock, to his land, the one that he has seen be born and grow, the one that feeds him, and for whom he is capable of giving everything. He holds on to his companion the Worker, because everyone has to fight together for this resurgence that Dr. Robert believed in. The Worker, with his nude torso, showing the muscular form from having worked so many hours, listens to the word of the priest that accompanies him. It is the same laborer who suffers the long work days, it is he who in 1902 is responsible for the general strike to try to achieve an eight-hour work day and better living conditions. They say that the priest who speaks to him is an homage to *mossèn* [Father] Jacint Verdaguer, who died in 1902, the same as the Doctor...and therefore is close to Catalan poetry, to that culture that tries to be close to its people up to now.

The figure that holds the Catalan flag, and the other figures of the monument, were cast by the *Fundición de hierros y bronces Hijo de Esteban Barberi de Olot (Girona)*. This group was exhibited at the *Exposición del Mueble de 1923* with a real Catalán flag in the sculpture's hand. (Torramadé 1924: sn).



[174] *Fundición de hierros y bronces* (Iron and bronze foundry) *Hijo de Esteban Barberi* (1923)

PABLO RUIZ PICASSO (1881–1973)



Short Biography

1881 Born in Málaga.

1891 Moves to A Coruña, where his father becomes a professor at the School of Fine Arts.

1895 Moves to Barcelona, where his father takes a position at its School of Fine Arts.

1895 At 13 years old is admitted as a student at the School of Fine Arts.

1897 Moves to Madrid to study at the *Academia de San Fernando*.

1899–1900 Draws “A Modernist”.

1900 First travels to Paris.

1901 Lives 6 months in Madrid, where with his friend Francisco de Asís Soler founds the magazine *Arte Joven (Young Art)*, which publishes five issues.

1905 Becomes a favorite of several American art collectors. Divides his time between Paris and Barcelona.

1937 Paints *Guernica*.

1858 Designs the sgraffiti on the façade of the *Col·legi d'Arquitectes de Barcelona*.

1973 Dies in Mougins, France.

The North American art historian Joseph Philip Cervera, who wrote his doctoral thesis about Catalan Modernism, concluded that “the best product not only of Modernism but the Catalan Renaissance was Pablo Picasso”.

Certainly, as a youth in Barcelona between 1895 and 1904, Picasso lived in a Modernist environment. He left us a pencil sketch on paper entitled “A Modernist”.



[175] Pablo Picasso: “Un Modernista” (1899–1900)
Museu Picasso Barcelona: MPB 110.733. 22 x 15.9 cm.

In 1958 Picasso designed the sgraffiti on the façade of the *Col·legi d'Arquitectes de Barcelona* (Architectural College of Barcelona)



[176] Friezes of the Architectural College in Barcelona



[177] The *Senyera* frieze.

Alexandre Cirici (Cirici 1965) describes the frieze of the *Senyera* to us.

One of the deepest meanings of the entire artwork of Picasso is his ability to express the joy to live. The *La joie de vivre* of Antibes sums up this facet of his art. The two friezes of the Architects College correspond to this. On the east façade the frieze of the *senyera* evokes the seriousness of collective life, the fury of the passions of love of adventure and openness, all this mixed with the fabulous happiness of the fauns.

They start the courtship and its escort. We are not talking about a grand flag. We are talking about the typical *senyera*, embroidered by a choir, from an *orfeó* one of the neighborhood groups from *la Violeta* or *L'Aliança del Poble Nou*. The beauty and seriousness of the craftsmen move forward as if they were celebrating *Els Tres Tombs* in the Sant Antoni fair or as if they were returning from the procession of Sant Medí. The fauns follow the *senyera* playing the cymbals and the flute, the instruments that make us think of the healthy sensuality of the feasts and the love between the pines of *La Rabassada* and *Les Planes*, in an undeniable continuity that links the painters of the Greek glasses and the Etruscan murals. But Barcelona isn't only Mediterranean in the classic sense. It is also in the mysterious sense that is surrounded in the bullfighting ritual. This old ritual from the Minoan Crete has belonged in the western arch of our sea. They maintained it, in different forms, the guardians of *la Camarga*, in the *Provença* sisterhood, the bullfighters of *bous* from the Ebro Delta, in Catalonia, the bullfighters of Andalusía that sent their children, like Picasso, to Barcelona to make of them "the other Catalans". The frieze is finished off by a moving boat, memory of the destiny of the sailors of Barcelona and a sign of freedom and adventure.

MARGARET MACDONALD-MACKINTOSH (1865–1933)



Short Biography

1865 Born in Tipton, England.

1890 The family had settled in Glasgow and Margaret and her sister, Frances, enroll as students at the Glasgow School of Art.

1900 Marries the Scot Charles Rennie Mackintosh.

1900 Makes two embroidered standards for the Scottish Room for the 8th Secession Exhibition in Vienna.

1902 Makes a standard for the Turin Exhibition.

1921 Poor health cuts her career short.

1933 Dies in London, England.

Margaret Macdonald was one of the most gifted and successful woman artists in Scotland at the turn of the century. Her output was wide-ranging and included watercolors, graphics, metalwork, and textiles.

She and her sister Frances MacDonald, her husband Charles Rennie Mackintosh, and James Herbert McNair formed an informal creative alliance, “The Four”, which produced innovative and at times controversial graphics and decorative art designs which made an important contribution to the development and recognition of a distinctive “Glasgow Style”.

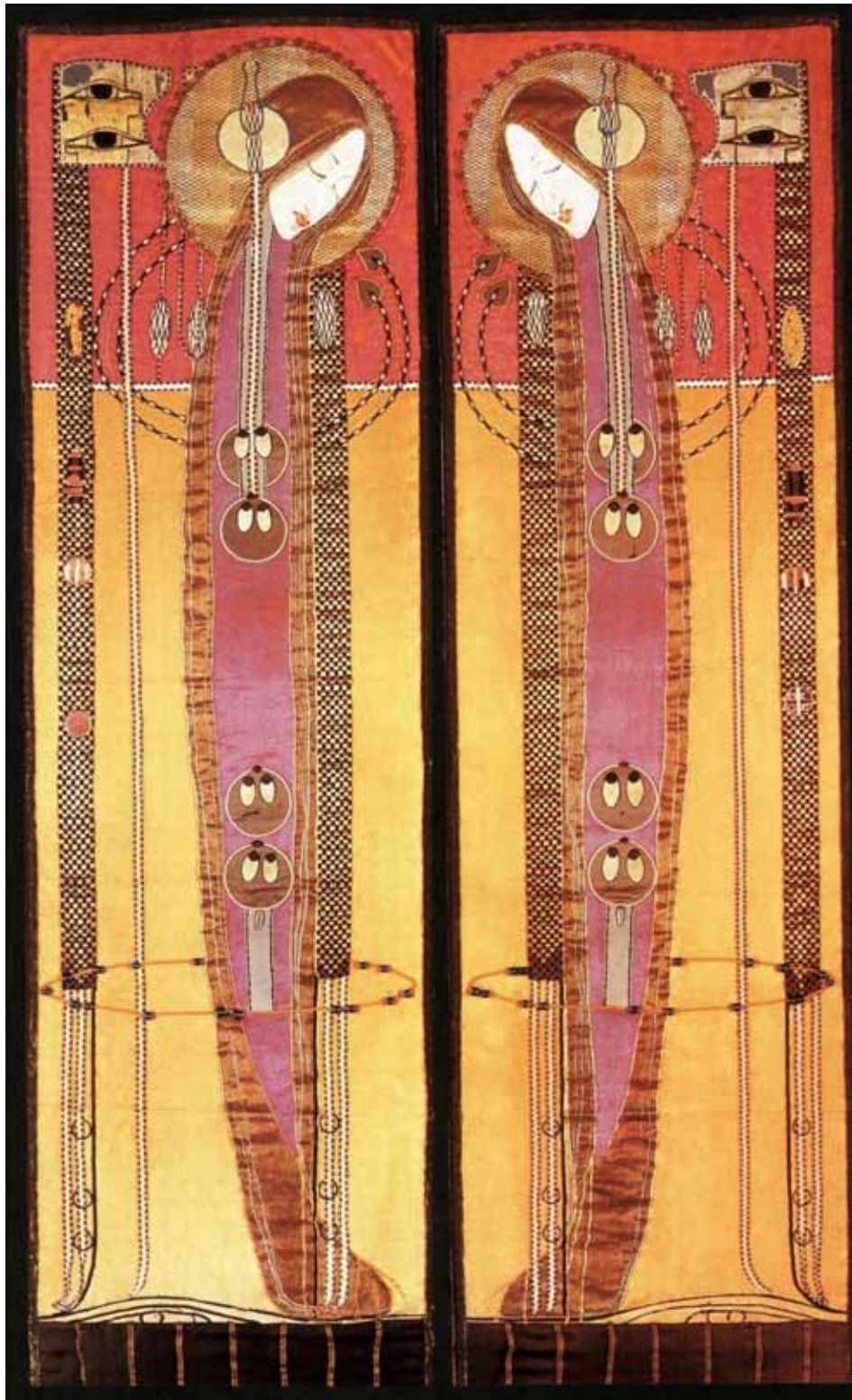
Among her textile works, the only flag-like designs are a saltire and two embroidered standards for the Scottish Room for the 8th Secession Exhibition in Vienna (1900) and the Turin Universal Exposition (1902). Those banners were used to mark dividing points between the rooms which formed the Scottish section.



[178] Textile Design: Saltire. Cat. Num. GLAHA 41457



[179] Standard, Turin Universal Exposition (1902)



[180] Standard. 8th Secession Exhibition in Vienna (1900)

Those are the only flags, banners, standards, or guidons in Modern Art outside Catalonia that I am aware of. I ask all of you to research this subject because it is **astounding!!**

Acknowledgments

Associació d'Estudis Torellonencs. Carrer Mossèn Parassols, s/n. 08570 Torelló.
<http://www.ajtorello.cat/frontal/directori/detall.php?entitat=62&apartat=115>

Ajuntament de Tarragona. Plaça de la Font 1. 43003 Tarragona. <http://www.tarragona.cat/>

Centre de Documentació i Museu Tèxtil. Carrer Salmerón, 25. 08222 Terrassa: <http://www.cdmt.es/>

Cercle Artístic de Sant Lluç. Palau Mercaders. Carrer Mercaders, 42. 08003 Barcelona:
<http://www.santlluc.cat/>

Gremi de Pagesos de Sant Llorenç i Sant Isidre. Tarragona. Arc de Sant Llorenç, 7. 43003 Tarragona.
<http://www.gremidepagesost.cat/>

Museu d'Arenys de Mar. Carrer de l'Església, 43. 08350 Arenys de Mar. <http://museu.arenysdemar.cat/>

Museu de Badalona. Pl. Assemblea de Catalunya, 1. 08911, Badalona:
<http://www.museudebadalona.cat/>

MNAC. Museu Nacional d'Art de Catalunya. Palau Nacional. Parc de Montjuïc. 08038 Barcelona.
<http://www.mnac.cat/index.jsp?lan=001>

Orfeó de Sants. Carrer Badalona 18. 08014 Barcelona (seu provisional)
<http://www.orfeodesants.org/cat/index.php?idioma=cat>

University of Glasgow. Hunterian Museum & Art Gallery: <http://www.huntsearch.gla.ac.uk/>

Translation

Liz Calvey... my Bostonian friend.
Sebastià Herreros Galan... my son.
Ted Kaye...for the final review.
Sebastià Herreros Agüí... the one responsible for all the mistakes.

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About the Author

Sebastià Herreros was born in 1943 in Barcelona, where he lives today. He studied technical architecture at the University of Barcelona (1963–68) and received a Masters in Facility Management from the Ramon Llull University (1998–99). He married Anna Maria Galan in 1970 and they have two children, Sebastià and Elena. He has been interested in flags since he was a child as one of his multiple collections. In 1977, Herreros became co-founder and President (1977–96) of the *Sociedad Española de Vexilología*. In 1982 he was co-founder and Vice-President of the *Associació Catalana de Vexil·lologia*. He was an organizer of the 11th ICV in Madrid in 1985 and the 14th ICV in Barcelona in 1991. The first editor of the periodicals *Banderas* and *Vexilla Catalana*, he was also editor of the proceedings of the 11th and 14th ICVs. He has been Honorary President of the *Sociedad Española de Vexilología* since 1997; in 2005 he received the Ottfried Neubecker award from the CIDEDEC and in 2007 he was named a Fellow of FIAV.



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