



Saint Esteve's Basilica
English Edition.

Translated. Núria Panella i Grau

The Basilica of St. Stephen, and the church/sanctuary of St. Mary of Tura, are two religious buildings, managed by the Cultural Association of the Friends of St. Stephen and the sanctuary of Tura. St. Stephen's Basilica is the main church of the city of Olot. It is of medieval origin although reformed and rebuilt in the 12th century, after earthquakes in the 16th century and finally in the 18th century. With each restoration or reconstruction the church has grown in size and importance. Today it is one of the largest churches in the diocese of Girona and one of the main examples of Neoclassical and Counter-Reformation art in the Girona region. Inside, it preserves an important artistic heritage in painting, sculpture and goldsmithing ranging from the Gothic to the 20th century, among which two baroque altarpieces of the s. XVIII, a work by the Mannerist painter El Greco, and an important collection of small-format Baroque carvings. In addition to preserving one of the most important synagogue tombstones of the 13th century Jewish world

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History of Saint Esteve's Basilica

The *Basilica of Sant Esteve* is located in the old town of the city of Olot. The historic center, of medieval origin, is divided into two sectors, around the two oldest churches in the town, the so-called Vila Vella, around the church of Santa Maria, the center and origin of Olot and the Vila Nova next to Sant Esteve. This Temple was founded in the 10th century, as a parish by the bishop of Girona and the abbot of Besalú. In the twelfth century, a new church was built, in Romanesque style, of which only part of the wall and two windows of the same style remain. In the 15th century, the earthquakes of 1427 and 1428 destroyed the city and the temple was rebuilt in the late Gothic style of which there are few architectural remains, since when building the current church it was demolished practically in its entirety its entirety, so on the outside you can only see three keystones, a gargoyle located in the apse of the chapel of Santíssimo and remains of the old bell tower, incorporated into the cross and the upper part of the southern wall. Inside, two piles of holy water, goldsmithery, tombstones and baroque altarpieces are preserved.

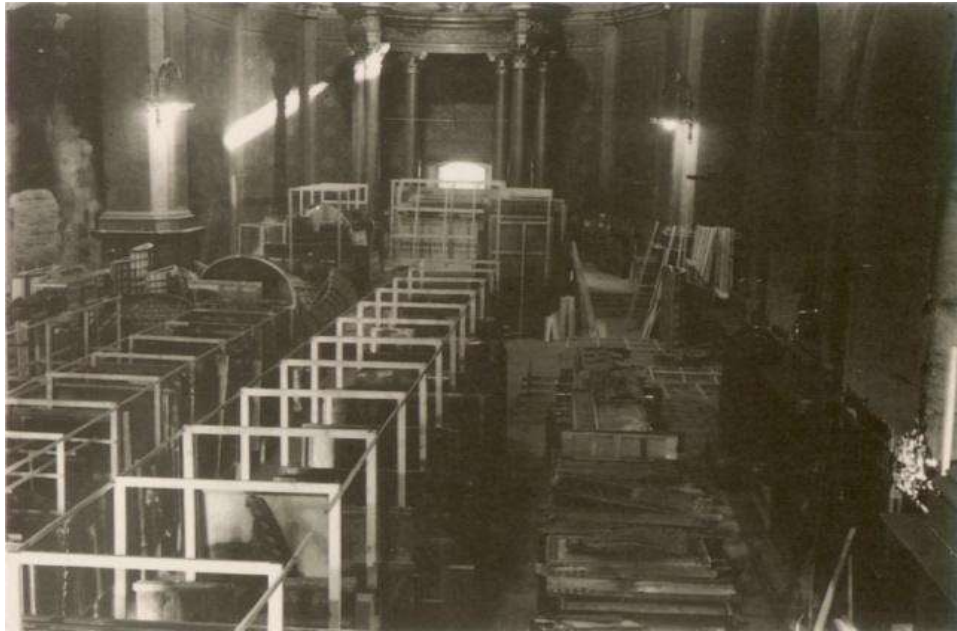
In the 18th century, the town of Olot was one of the most important cities in Catalonia, with which it was decided to reform and expand the old church, from the reform it was moved to the construction of a new plant, much more large, in neoclassical style inside and a facade made in late baroque style, inspired by that of the cathedral of Girona. The works began in the second half of the 18th century and were finished at the beginning of the 20th century, when the staircase of the main facade, the platforms and the side accesses were built as supporting elements of this part of the church, since dismantling the slopes of Calle S. Esteve caused structural damage and there was a danger of collapse. These platforms and the main staircase are in a historicist modernist style. (1905).

In the new neoclassical church, the old baroque altarpieces were reinstalled and it was enriched with new artistic elements, such as the canopy of the high altar, new sculptures, new pieces of goldsmithing and painting. At the beginning of the 20th century, a work by the painter Domenico Teothokopulos, El Greco, was discovered in its premises. From a historical point of view, neither the Napoleonic Wars nor the Carlist Wars affected the temple, apart from becoming a military barracks in 1873.

At the start of the Spanish Civil War (1936) it suffered the attacks of the iconoclasts with the burning of some baroque altarpieces and furniture inside and the demolition of the images that presided over the facade, Saint Stephen, Saint Sabina and Saint Valentine. Despite this fact, this church was saved from being burned or destroyed, since it became the temporary headquarters of the Museum of Art of Catalonia and the museums of Barcelona, since Olot was in the rear and in an area of no bombings. The temple was restored in the 1940s and at the end of the 20th century.

In 1990 it was declared a National Monument and in 2015 the Parish Treasury was relocated to the chapel of the Immaculate Conception, where its bestworks in painting, sculpture and goldsmithing are currently exhibited, from Sant Esteve and other churches in the city and the region. On 1 November 2024, it was named a Minor Basilica by Pope Francis.





In 1936, at the beginning of the Spanish Civil War, Sant Esteve became the warehouse that guarded the works of the National Museum of Catalonia and other museums of Barcelona, since it was a declared no-bombing zone.





Outdoors

The Main facade

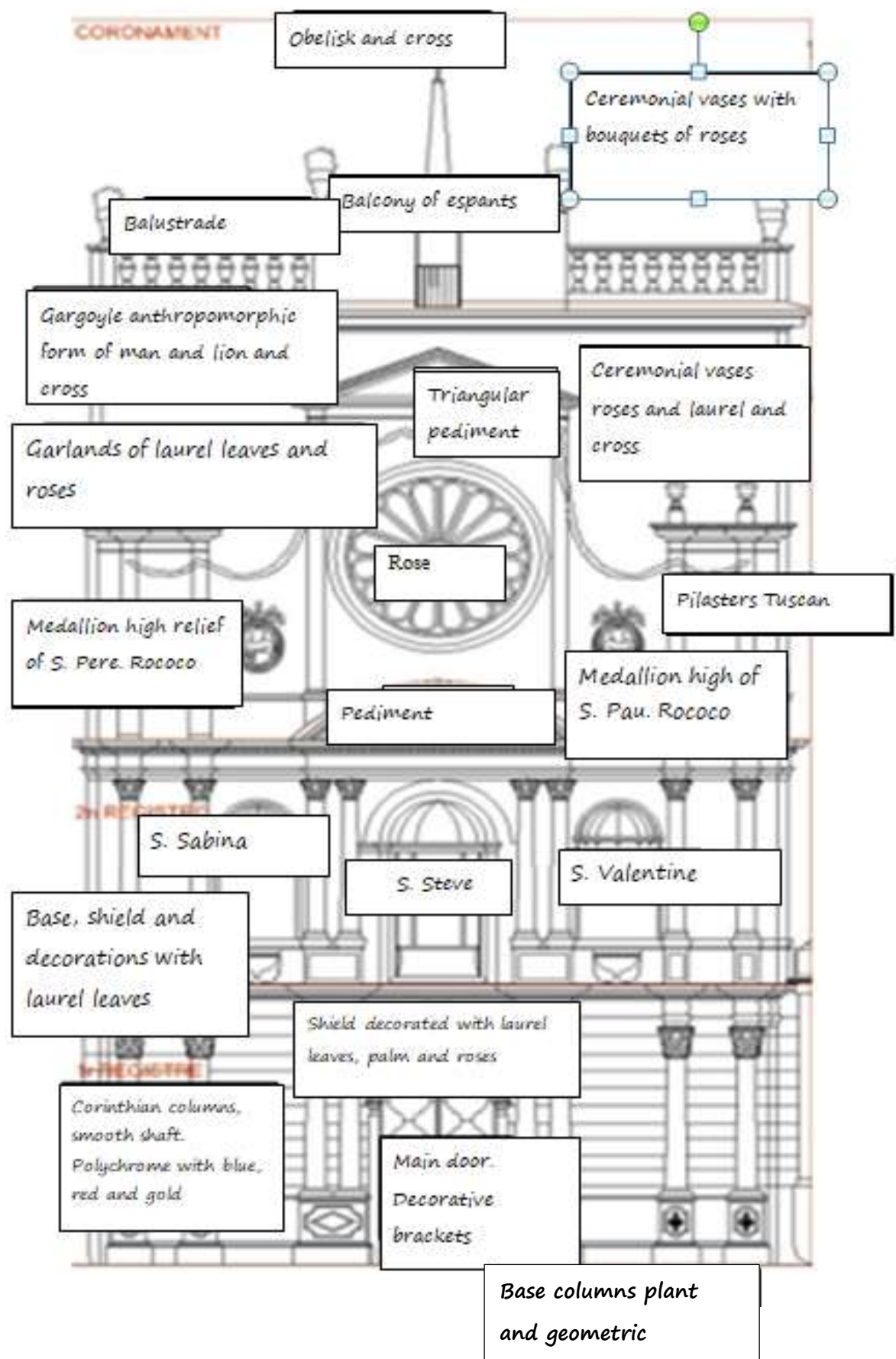
Built and decorated, it belongs to the classicist baroque style of the late s. XVIII Despite having a classical layout, it still conveys the parameters of the Baroque style in dynamism, symbolism, the play of light and shadow, monumentality, theatricality, the exaltation of martyrdom, faith and the power of the Church.

It is conceived as a large stone altarpiece that allows a clear reading of the message of the Christian Theology of the Catholic Counter Reformation. It is structured as a flat facade with another superimposed, built in three registers or floors decorated with columns and pilasters of smooth wood and capitals of composite and Tuscan order and separated by a decorated cornice. The first register consists of a wall in continuous quilting and composite order columns that frame the entrance door, under a carpanel arch. The second register also framed by columns and capitals of the same architectural order There are the niches where the patron saints of the temple, Saint Stephen, Saint Sabina and Saint Valentine were located, destroyed in July 1936. Currently, and after the restoration of the facade, it is planned, in 2023 to restore the three images based on the designs of three contemporary sculptors: Joan Ferrés (S. Esteve), Manel Traité (Sta. Sabina) Modest Fluvià (S. Valentí). The third register changes the column decoration to eight pilasters that frame the rose window and the high reliefs of Sant Pere and Sant Pau. Above the rose window appears a triangular pediment that joins the pilasters through a garland of roses and laurel leaves. Crowning the facade is a balustrade with a central opening where the so-called Balcó dels Espants is located, an element of torture and at the same time an architectural element that relieves weight on the aforementioned facade. This third register is also decorated with ceremonial jugs or hydria, the same as those that crown the pilasters with roses and laurel. On the side appear two anthropomorphic gargoyles with the body and legs of a lion and a human face.

In 2020, the facade was restored and consolidated, with which it can be seen that it was polychrome in red, blue and gold in its capitals and in the rest, together with the limestone that forms water, it was colored with splashes of red. The laurel and the rose are symbols of martyrdom and the rose, in the form of a daisy, symbolizes the sun, which for Christians is the symbol of Christ's death and resurrection.



Composition scheme of the facade



The Bell Tower

It was built at the same time as the facade, at the end of the 18th century. In the initial design there were to be two symmetrical bell towers, one for the religious bells and the other was to be the clock tower and hourly bells. One is finished and complete, the one on the right while the other has been left unfinished just at the crowning of the facade. So the built bell tower became at the same time the clock tower, and of both religious and hourly bells. It is rectangular in plan and has a height of 40 m.

It is formed, in the lower part, by a plinth with padding and a cornice that separates the base from the tower, also rectangular, with lateral squares and small openings. In the tower are located the two faces of the clock facing south and facing west. Inside, the old clock mechanism is preserved. A new cornice gives way to the octagonal temple where the bell hall is located. The transition from a square to an octagonal tower is made with four trumpets located on the square tower, where the room of the bells is located, and on which there is the roof and the metal structure with the two hour bells. The temple has 4 windows with handrails where the religious bells and the rattle, a wooden instrument used on Holy Thursdays, Fridays and Saturdays, are located.



The side doors.

a) *Immaculada's door*: Baroque door currently located at the north side entrance called La Immaculada. It had originally been the southern side entrance of the old temple built after the earthquakes. They called it "The small door". It was built in 1722. Baroque, classicist, rectangular in shape with moldings and presided over by the image, supposedly of Saint Sabina, since it has lost its attributes. The image is represented standing with one hand on the chest and with the other could be holding the sword. It is inside a kind of shield with vegetal decoration and a shell that acts as a halo. It is a composition full of dynamism, strength, movement and elegance. Attributed to the Baroque artist Pau Costa or his workshop.



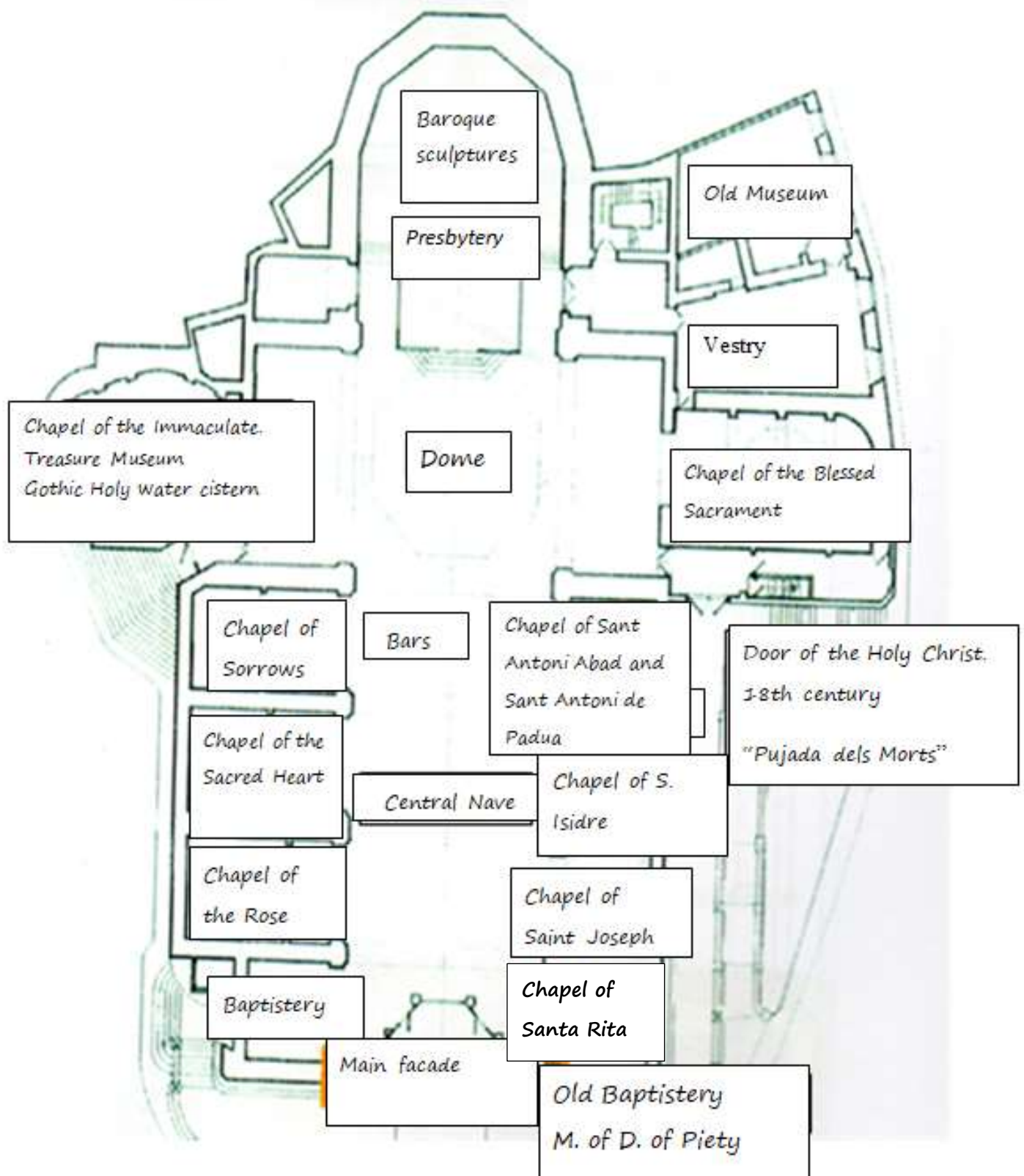
b) *South Gate or Sant Crist's door.* Built in the 18th century, probably when the neoclassical temple was built. It is currently decorated with modernist style ceramics, as it was part of the ornamentation works carried out at the beginning of the 20th century, when terraces and stairs were built. This gate and the ramp are popularly known as the Rise of the Dead. The entrance to the door is through a gabled arch (18th century) with a central shield of Olot, crowned with palm and laurel and refer to the martyrdom of Sant Esteve, also from the 18th century. You can appreciate the structure of an old bell tower, of medieval origin, extended and modified in 1644 and 1648 and restored in 1678. It is currently a support element for the transept and the dome of the current church. In the apse of the Chapel of the Santíssimo, on one side appears a capers, an ancient gargoyle, sculpted in a very schematic form and which represents a very archaic and schematic head looking towards infinity and was probably used from the 'old demolished church.





Indoors

Plan of the Church of Saint Steve



The nave

The church is a neoclassical style temple with an important contingent of works of art ranging from the Gothic to the 20th century.

Sant Esteve is a church that falls within the canons of the ideology of the Catholic Counter Reformation. The nave is austere, classic, with little decoration; the barrel vault with lunettes and architectural elements highlighted in different colors. The side chapels open in semi-circular arches, elevated and separated by Tuscan-style pilasters. The only decoration is a double cornice, which joins the entablature of the capitals of the pillars on one side and on the other supports a wooden balcony where the stained glass windows and the rose window are located (2/2 19th century). The pillars and cornices give the nave a majestic and classic look. In the background is the choir, where the organ was, also destroyed in the summer of 1936. Currently in the choir are 7 large paintings, painted between the 40s and 50s of the last century, by the local painter, Lluís Carbonell and his son Xavier Carbonell; these paintings, very classic, fit perfectly with the style of the ship, very linear and frontal, they show neither pain nor suffering, it is a very narrative work and in the images the drawing predominates. They are made with the grayscale technique. It represents the 7 Sorrows of the Virgin Mary.

In the cross there is a large octagonal dome, it represents a large sun, symbol of the death and resurrection of Christ which at the same time symbolizes regeneration and baptism,

The nave represents the magnificence and power of the Catholic Church through the strength and grandeur of the architecture.



Apse: Canopy, tabernacle and grate

The high altar area is presided over by a neoclassical style canopy, with Rococo reminiscences. It was designed by the artist Joan Carles Panyó (1825-1831). It consists of three parts, a wide base or plinth that supports six wooden columns, painted in imitation of marble with capitals of composite order and gilded; it is the area where the Exhibition Tabernacle and the bases of the columns are located. The entablature that joins the columns to the dome is decorated with a border of blue background, in Rococo style, with a frieze consisting of crowns and garlands of laurel and Puttis, in gold, in imitation of classical Roman decorations, a license that the author allows himself. The canopy culminates with a dome formed by 6 arches that join in a kind of medallion or keystone where two angels rise who raise the palm of the martyrdom of Saint Stephen towards the sky, represented by the Holy Spirit, sustained on the ceiling for another medallion.



In the center of the dome, supported by a garland decorated with golden roses, symbol of divinity and of Christ, and laurel, symbol of victory and sacredness, the artist painted a medallion that emerges in front of rays and represents the Holy Trinity, also painted by the artist Joan Carles Panyó.

Separated from the temple, there was the High Altar, by the same artist, also in neoclassical style. It has currently been moved to the center of the presbytery, according to the norm of the Second Vatican Council to celebrate mass in front of the faithful. This set is unfinished as it was expected that J.C. Panyó, painted the life of Saint Stephen in the 7 panels of the apse, which was never done.

The whole gives great majesty, transparency, perspective, monumentality and a certain frontality. The medallion with the painting of the Trinity, is represented by three equal figures, which are identified by their color and attributes. Christ with the red robe and the Cross, God the Father with a white beard, dressed in blue and white and with the triangular crown and the Holy Spirit, in green and with the dove. The decoration is complemented by sun rays that transform everything into a big sun. This medallion is executed with a very free brush, soft strokes, some frontality, volume, movement and transparencies. Symbolism appears again in this painting, specifically in the colors of the three mantles: the red color represents blood, martyrdom and divine love. The color blue represents heaven, Divine love and truth, eternity, faithfulness and faith, while the color green is a sign of renewal, hope and immortality. Green is a color that in the Middle Ages was associated with the Holy Spirit.



The presbytery was presided over by a sculptural set with the figure of a Saint Stephen, who was an image of clothing and whose clothes were adapted to the colors of the liturgy; it was placed on a pedestal, with an angel with a standard and two others on each side of the pedestal. The image of Sant Esteve was destroyed in 1936. After the war, it was decided that the new one that was to preside over the entire Presbytery would be entrusted to one of the great sculptors of the Catalan Noucentisme, son of Olot, Josep Clarà. (1949), who made an alabaster figure, which presents Saint Stephen dressed in dalmatics, with his palm and stone feet, a symbol of his martyrdom. The dalmatic is painted in a light pink shade and with golden borders with the anagram of Christ, he holds one hand to his chest and looks to infinity, to the sky. It is placed on a pedestal with angels in the center of which is the relic of the proto-martyr. It is a classic figure, which seems to advance. It is vertical, static, balanced and frontal, and integrated



within the neoclassical canopy.

They complete the high altar, a tabernacle, also designed and decorated by J.C. Panyó in the form of a temple, with Corinthian columns crowned with a pinnacle and a dome with coffers. It is decorated with 4 paintings related to the Eucharist. The temple burned down in 1936. It is currently a reconstruction. However, it was possible to save the four paintings by J. C. Panyó, painted in oil from the 1st/2 of the 19th



century. These paintings have a single goal, pedagogy about the Eucharist. The drawing predominates, with little perspective. The compositions are very balanced, show serenity without drama and give great importance to the narrative fact. The most important is the one that presides over the tabernacle. It is a perfect symbol and definition of the Eucharist.

The decoration of the presbytery culminates with the stained glass windows and the continuous classical balcony that surrounds the entire church. These display cases were made during the second half of the 19th century, after the 3rd. Carline War (1873). They represent the four cardinal virtues and the four evangelists.



The grating of the high altar.

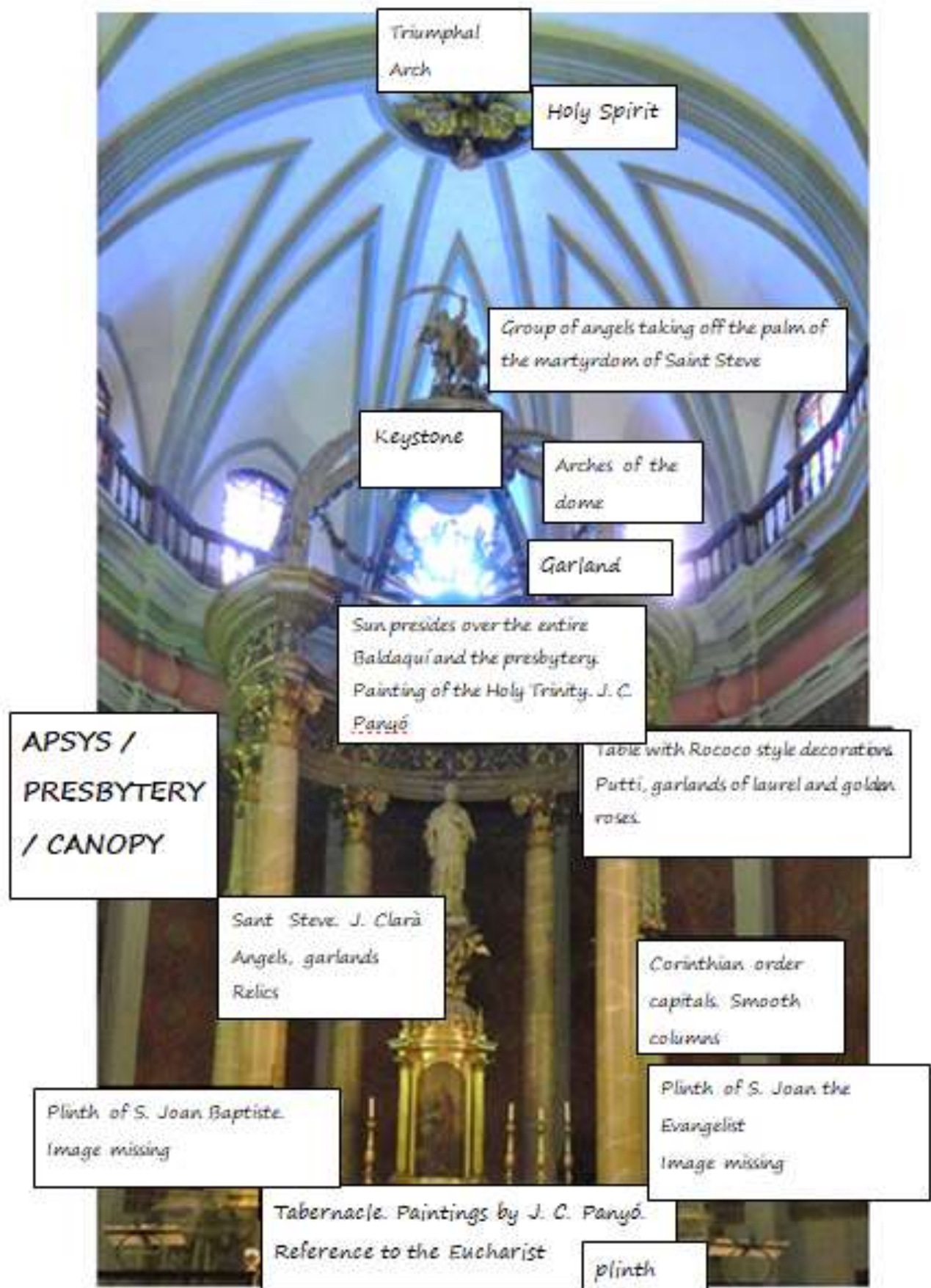
Joan Carles Panyó, 1825. Neoclassical. forge Work executed with great delicacy, rich in decorations and without separations, which gives it great transparency with respect to the presbytery. It is worked with spirals and a sequence of hydrias, one decorated with a shell and another with fleur de lis. Symbols of the Trinity and baptism; this combination of gold and black breaks the monotony of the grid and is fully integrated into the whole of the presbytery. Before 1936, access to the presbytery was through the center and on the sides there was a wrought iron door with two paintings, also by J.C.



Panyó, with the images of Sant Josep Oriol and a Bishop in a praying attitude that could be Sant Narcís.

The furniture located behind the high altar is a donation from Bishop Guillamet. Beginnings of the 20th century.

Compositional scheme of the canopy of S. Steve



Baroque sculptures. 17th and 18th centuries (Presbytery)

The spouses of Saint Joseph and Mary

Sculptural group, carving, polychrome and gilt. Baroque style 17th century Anonymous, belonged to the Confraternity of S. Joseph. With a pyramidal composition, it symbolizes the moment of the celebration of the marriage formed by St. Joseph and the Virgin Mary and their blessing by the High Priest. In this case, God the Father. Josep and Maria are represented as two young figures, with movement and volume, while the transparencies in the clothes are very well appreciated. They are dressed, with tunic and mantle; the polychromy has disappeared in most of the clothes, especially of Saint Joseph, although the stew is still appreciated. The Mother of God preserves the polychrome better, with the colors blue and white, the colors of Mary. The two recruits look into each other's eyes as they are blessed. This small format carving was made at the time when marriage became a Sacrament, after the Council of Trent.



Wood carving of Saint Stephen

Baroque image, 17th century. (attributed to Miquel Coma) Polychrome and gilt engraving. Anonymous St. Stephen is represented as a deacon with dalmatic and maniple. The dresses are gilded and stewed with vegetable decoration. The folds are vertical and the body is supported by a forward leg. The dalmatic, profusely decorated, predominates in the golden, green and red color of the flowers. The red flower with yellow buttons could be a rose, a symbol of divine love and martyrdom, the palm has disappeared, but the book held by a hand disproportionate to the whole figure is preserved. The movement and volume come mainly from the shape of the dalmatic, fanning and the movement of the leg.



Medallion. Altarpiece of Sant Isidre: 17th century. 1628. Gabriel Mon Old baroque altar destroyed in 1936. The miracle of the angels working the field is reproduced, while Saint Isidre prays.



Wood carving of Saint Francesc Xavier

Baroque image, gilded and polychrome, 17th century. Anonymous Reclining image of Saint Francis Xavier, Jesuit and missionary, He is represented lying down with his head resting to the left on a pillow. It is part of the iconography of the Counter-Reformation. He is dressed in the habit of the Jesuits, black and decorated with flowers and golden acanthus leaves and in his right hand he holds the Cross, on his chest, symbol of the preachers. It presents a serene face, full of spirituality,



with closed eyes, with a beard and tonsure. It reproduces the agony of Saint Francis Xavier, patron saint of missionaries. Stillness, without movement, the volume is given by the folds of the dress. Despite everything, it

is a static image that aims to promote the piety and prayer of the faithful. It was part of the altar of Sant Ignasi and the Santa Creu, which disappeared in 1873.

Small format sculptures. Baroque, 17th and 18th century

They are part of the Treasury's baroque collection. It is worth noting the polychromy and the stowing of these small sculptures, worked with volume and great dynamism through the folds of the dresses, some very decorated with flowers or vegetable decoration. They have great expressive power. Most of these sculptures were owned by the old confraternities of the church.



Santa Bàrbara Sant Grau

S. Tomàs d'Aquino

S. Teresa de Jesús

S. Jaume



Sant Isidre / Sant Galderic

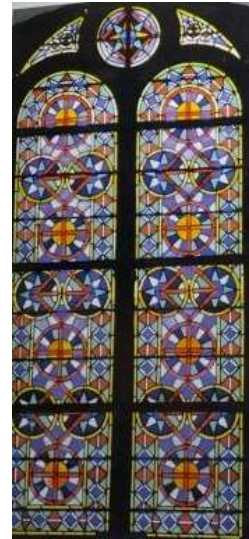
Remains of an altarpiece that has now disappeared.

It belongs to the so-called First Baroque, or transition from the Renaissance to the Baroque. It depicts scenes from the Passion of Christ. The images are golden and polychrome. The iconography of the images is made with great dynamism and movement. The sequencing of the scenes is very agile and understandable. Some characters such as Roman soldiers are depicted grotesquely.



The stained glass windows and the rose window

They date from 1879, and replaced other existing ones that had been made in 1762. The originals were white leaded glass. The current ones are six stained glass windows in the nave, plus two in the cruise. The nave's stained glass windows are decorated with geometric figures in blue, red, green, yellow and white. They are repeated, in three different design models, on each side of the ship that alternate with each other. Attributed to Joaquim Vayreda.



The rose



The structure is from the 18th century, the stained glass windows were originally lead white. The current decoration of the rose is from 1879, the design of which is attributed to the painter Joaquim Vayreda. With a radial structure, it represents a large daisy with 16 compartments that emerge from the center of the rosette. In the inner circle appear the iconographic attributes of Saint Stephen: Stones of the stoning, two palms as a symbol of martyrdom, a laurel wreath, symbol of glory and the book of the Gospels, as a deacon. From each petal alternate the composition of a



lily and a rose surrounded by geometric decorations, symbols of the Virgin Mary and of martyrdom. The predominant colors are: blue, yellow, white and red.

Holy water piles

Most are of neoclassical style, in the shape of a cup or a shell. However, there are two piles of holy water that come from the previous late Gothic church demolished to build the current neoclassical one. The two piles are located on both sides of the cross near the two side doors, that of Santa Sabina and the south side door.

a) Located at the entrance of the chapel of Santíssimo, it is of late Gothic origin, designed in a circular shape on the outside, on the inside it is worked with folds, which imitate a shell. Decorated with three heads of friars. Two large roses with concentric circles complete the decoration. It has a good state of conservation



b) Located at the side entrance of Santa Sabina, next to the Parish Treasury, it is not so well preserved. Its interior decoration is the same as pile A, but the exterior decoration changes. Three tonsured friars and two shields appear represented, one represents the 4 Catalan bars, of the county of Besalú and an abbey staff. It is the old and original coat of arms of the town, when it belonged to the monastery and the abbot of Ripoll, although it could also represent the abbot of Besalú, holder of the Parish of Sant Esteve. The other shield appears with the inscription (Bad government,). It seems to have been an organization made up of self-proclaimed artisan monks. The function and organization are unknown.



The bars of Sant Esteve

Important forging work of the 18th century. They were carried out once the interior construction of the church was completed. All the chapels had bars. In the 19th century and on the occasion of the Carline Wars, and especially the first, some of them were used to cover holes in the city walls and were replaced by wooden bars in imitation of iron to which they were added the iron decorations that already existed and had been removed when the bars were removed.

The fact that most of the bars were made at the same time, except for two, means that they maintain the same style and characteristics: cylindrical bars, with a crown decorated with a kind of tulips symbolizing flames, alternating with a kind of arrows. All have a lintel worked with geometric or plant decorations. Each grate had a crown with the symbology of the saint or saint to whom the chapel was dedicated. Despite the stylistic unity of most of the grids, those in the southern sector are much more decorated than those on the northern side. The Baptistry, is made of wood and designed after the Civil War of 1940, it has a series of variations compared to the others, it is made of wood, its bars are polygonal and the design of the crowning is dedicated to the new function of the chapel The wooden Santa Rita is unfinished



Chapel of the Sacred Heart of Jesus

Chapel of the Holy Name of Jesus

This chapel is currently under the patronage of Our Lady of Sorrows



Chapel of the Rosary



Chapel of St. Anthony of Padua



Chapel of Saint Isidore



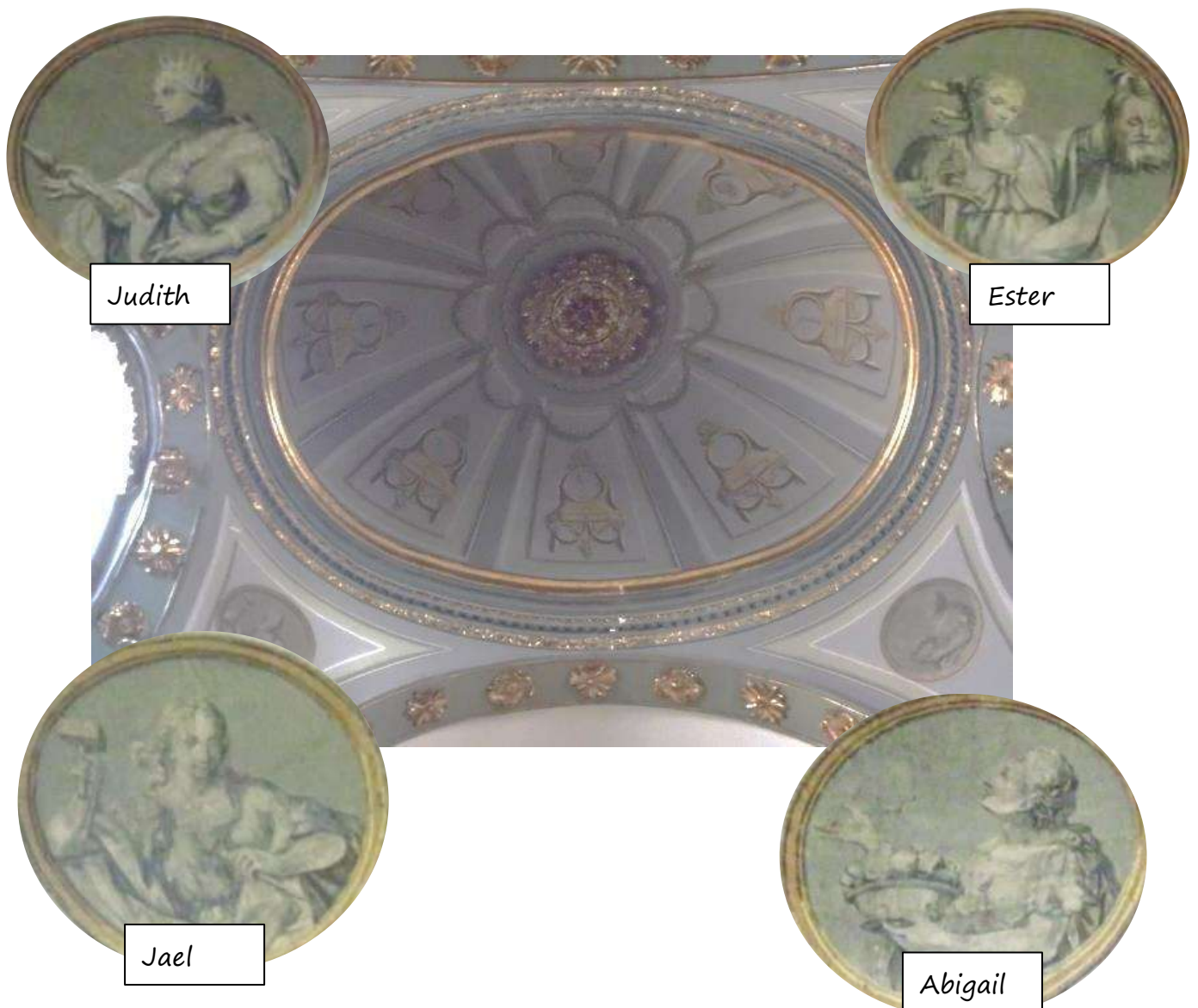
Baptistery



The Treasury

Parish treasure

The Treasury has been located, since 2015, in the old chapel of the Immaculate Conception. It is a Baroque chapel restored in the 1940s, after its fire in 1936, where Neoclassical paintings and three Baroque sculptures were destroyed. When it was decided to move the most important pieces of the treasure to this chapel, the structure and decoration of the chapel, presided over by the image of the Immaculate, made in one of the workshops of saints in the city, was preserved, and they keep in its niches, the two patron saints of the parish, Saint Valentine and Saint Sabina and those dedicated to Saint Francis of Assisi and Saint Francis Xavier (19th century wood carvings). In the 1940s, the oval dome of the chapel was also restored, decorated with allegorical elements representing the Virgin Mary. Of the old baroque chapel, only the images of 4 women from the Bible, Abigail, Esther, Jael and Judith, painted by Francesc Tramulles, one of the best painters of the Catalan Baroque/Rococo, are preserved in the shells of the dome. They are painted with the grisaille technique, and are presented as figures with a lot of movement and volume



Goldsmith:

Showcase n. 1:

Some of the most important pieces of the treasure are preserved in this display case.

- **Gothic, altar and/or processional crosses** (14th-15th centuries). They are flowery crosses, with a significant amount of work of embossing, chiselling and forging. Some had enamels that have disappeared today. One of the crosses has a small department on the reverse where a Lignum Crucis is kept.



- **Senior Custody.** Baroque custodia, 18th century worked in a goldsmith's workshop in Barcelona. Punching and forging technique. In a circular shape, it represents a large sun, symbol of the image of Christ, and is decorated with two angels with the symbols of the Eucharist. It is a gilded silver case decorated with mirrors and rock crystal. Very elaborate with vegetal decorations and cherubs. On the front is a cross framed with brilliants and diamonds.



- **Custody of viaticum or monstrance.** S. XIV. Silver with remains of enamel, in the form of a chest, crowned by a cross and with two arms decorated with rock crystal, which replace two cherubs, which have disappeared over the years.



Showcase n. 2

Pieces of baroque goldsmithery, silver and gilded silver. S. XVII

- **Our Lady of the Rosary.** Silver sculpture, mark of Barcelona, embossed and chiseled, with extraordinary work in the dress and a great technique in the carving. It is crowned with a double crown, that of the Queen and that of the twelve stars, symbol of the Immaculate, the work of the Child's tunic is of equal quality. The faces and hands are ceramic.



Saint Joseph with the Child.

Silver sculpture, embossed and chiseled, with forging at the base. Brand of Olot. Movement and volume through the clothes, worked like filigree. Saint Joseph is represented with a staff, while Jesus holds an instrument for working with wood. The relationship between father and son is very interesting. The hands, feet and faces are ceramic. The forged base is decorated with plant elements. It contains the relic of a Lignum Crucis.



Image of the Child Jesus, Image of gilt silver, embossed, chiseled and forged. 17th century Image venerated in a chapel dedicated to the Holy Name of Jesus. Brand Olot. It is located on a wrought iron plinth, hexagonal in shape and with vegetal and geometric decoration. On the front, it shows the Cross with the moon and the sun on each side, symbols of the beginning and the end, and with six jars at the feet of the Cross. The Child wears a tunic tied at the waist with a bow and the neck is decorated with vegetal and floral filigree. He is in an attitude of blessing with his right hand and holding a pomice, in his left, as a symbol of the King of the Universe.





Holy water sprinkling (16th and 17th century) silver
the Rose)

basin (confraternity of

Showcase n. 3

Chalices, copons, vinegar jars, custody and other liturgical elements: Baroque style, 17th-18th centuries. Silver and gilded silver, importance of decoration, with plant and geometric ornaments.



- **Custody**, gilded silver, worked with the techniques of chiselling and embossing, 17th century. It was restored and a new 18th century hexagonal foot or base was added. It represents an angel holding the sun (represented as a symbol of Christ) situated on clouds, wearing a tunic and is represented with open wings. The arms, above and the head hold the guardianship, decorated in turn with concentric circles, the first corresponds to lights and stars, the other circles have geometric decoration and semi-precious stones



Showcase n. 4

Silver reliquaries, 16th-18th centuries. They are all silver. Embossed and chiseled, and some silver gilt. They are part of the heritage of the various confraternities that existed in Sant Esteve over the centuries and also of the temple itself.

1.- **Saint Mark**: represented on a hexagonal plinth, standing, with the symbol of the lion at his feet. Late Gothic in style, it is silver gilt, with simple goldwork, no frills, just a small border at the end of the tunic. The hair and beard work should be highlighted. The hands and face are ceramic. The relic is inside a cross. The plinth is supported by wrought iron figures, a kind of sphinx standing on one foot.



2.- **Saint Stephen**. Gilded silver reliquary. 18th century Baroque style Embossed and chiseled work decorated with geometric and vegetal figures; he carries a book in one hand on which are the stones, a symbol of his martyrdom. In the other hand a palm of martyrdom, very well worked; the face is ceramic. The image is placed on a plinth where the relics are, inside an oval shape with a red cloth and a wooden cross. The base is forged.



3.- **Silver altar cross**, XVIII century. Neoclassical style, with a wrought iron foot, very elaborate and decorated with spirals. The shaft that supports it is decorated with a cherub. The Cross culminates in its four arms with another cross, or Croisset Cross, the one at the bottom is signed by N. Plana. Brand of Olot. Four rays emerge from behind the head. At the back of the cross is a small department, where a Lignum Crucis is kept



4.- **Sant Eloi**: 16th century. Late Gothic style. Gilded silver sculpture, chiseled and embossed. The base is hexagonal, forged. He wears a bishop's dress and is magnificently worked, especially the stole, made in the chisel with overlapping cord and with floral and leaf decorations with folds that give it volume and movement. The decoration of the upper part of the staff, in the form of a spiral, is decorated with traceries



and at its base with Gothic elements and inside the image of the saint himself. The miter is decorated with a border, decorated with two triangles where two precious stones, now gone, were once embedded. The hands and face are ceramic.

5.- **Reliquary of Saint Valentine.** S. XVII. Classic Baroque style. Silver reliquary in the shape of a classic temple. Inside are deposited the relics of Saint Valentine, bone remains and a piece of clothing. The base is round, double and decorated with acanthus leaves. The shaft is convex, with a circular base that supports the temple with three windows, external balustraded columns that surround the temple and culminate in a pinnacle, decorated with geometric stripes. The hemispherical dome is crowned by a lantern with a cherub.



Showcase n. 5

Synagogue tombstone. S. XIII. (1209).

It is one of the most important pieces of Sant Esteve's heritage. It is also a historical document that shows that in Olot there was, in addition to a small Jewish community, a synagogue. It is a unique piece as its wording does not correspond to the typical synagogue stones, but through psalms tells us the siege of Besiers and its consequences (1st Cathar War), in 1209 and mentions the city of Besiers (Beders) also explains how they arrived in Olot and created a small synagogue, Olot was the place where they took refuge, fleeing from Besiers and Carcassonne, and where they



joined the small Jewish community that already existed together they created the foundations of the Jewish community in the city for more than 100 years. This tombstone is unique and exceptional compared to the rest. After the disappearance of the Jews, it was transformed into an ara or altar stone. It is a carved piece of marble.



It is written in Hebrew, with a square letter, typical of the 13th and 14th centuries. The part of the incipit and the excipit (beginning and end of the line) and the final eulogies has disappeared. It combines longer letters with others that are shorter and vertical, among them, the Lamed letter stands out, very elongated, just like in the funerary inscriptions, characteristic of this tombstone. The word Besiers (Beders) stands out. A fact that makes it unique among all the synagogue tombstones that exist since it is the only one that speaks of a geographical toponym. Preserves the date of construction of the synagogue in the city of Olot, 1209 (4,696, of the Jewish era)

Translation:

The Lord uprooted them from their land and He has thrown them into another land in His Great.....

..He did not despise or reject them to the point of annihilating them

And (God) has not dissolved His covenant with them. they haven't separated either.....

...of his commandments and his laws and in his exile they built their own

sanctuary.....

The town of Besiers was a great city and its hearts (praised the lord).....

..for years and days they built houses and planted vineyards, because He went to them

to give.....Night of darkness a people raises the sword against another people, a kingdom (against a other kingdom) led the war against the town.

Year four thousand and 969. (1209)



The text is built with a whole series of quotations or very identifiable biblical phrases taken from texts of:

Levític 26,44, Deuteronomi 29,27

Isaïes 50,5 ; 2,4 ; 19,2

Salms 44,19 ; 80,19 ; 68,27

Ezequiel 28,26

Jonàs 3,3. The Jonah Reference is a psalm that says: "Jonah got up and returned to Nineveh, following the Lord's orders. Since Nineveh was a very prosperous and large city. It took three days to go through it all.

Miquees 3,6

At the 4th Line appears the word Besiers (Beders). It is the only time that a place name appears on a synagogue tombstone.

Showcase n. 6

Christ embraced on the Cross. Domenico Theotokopoulos. revival mannerism Beginning of the 17th century.

Work from the old convent of the Capuchins, destroyed during the First Carline War (1835). After this war and the Confiscation (1837), the Capuchins left and the painting was abandoned. She was rescued by a local painter, who, after she was rejected because she didn't like him and nobody wanted him, ended up in Sant Esteve.

It went unnoticed throughout the 19th century and was not recognized until the beginning of the 20th century, when some painters visiting the city recognized it as a work by El Greco. It was authenticated by Santiago Rusiñol, one of the painters who discovered El Greco and Miquel Utrillo, as an expert and teacher, in 1905. Since then it has been considered the best work kept by the Treasury of Sant Esteve.

"Christ Embraced on the Cross" is a work signed by the author and belongs to the last stage of the same since, according to the experts, it was painted between 1604/08. It is the last of a series of works, with the same theme. Christ appears represented in two thirds and embraced on the Cross, he is painted on a dark background with a kind of lightning that illuminates the whole painting from behind, one of these illuminates his face and becomes an aura, in the shape of a rhombus. The Christ is inspired by the same author's work, L'Espoli, both in the shape of the head, the facial expression, and the shape of the hand.



Signature of the artist

In this painting, Christ appears dressed in a red tunic and a blue mantle, with black and white brushstrokes that give light to the picture. They are executed with very free brushstrokes that build the figure, without drawing, which makes it unreal, ethereal and spiritual; the picture is dark so it creates a tragic atmosphere. Blue and red colors are perfectly combined. The cold blue color is combined with the crimson red and both create a great chromatic harmony since the crimson red of the tunic, a warm color, is used by the artist to attract the viewer's eye, with which he gives at the same time proximity and dynamism and turns it into a vehicle full of expressiveness and symbolism since this color is also a symbol of Divine Love and martyrdom.

Crimson red gives volume, formal solidity to the body, expression and luminosity. The spirituality of the painting is accentuated by the elongation of the figure, the disproportion is minimal in this painting (head, neck, ears and hands) and also by the fact that the figure of Christ is not delimited, but even in some parts of the dress it gives the feeling of not being finished. Christ is represented not carrying the Cross, but embracing it as a glorious and victorious attribute of his martyrdom. So he presents us with a small cross and not in proportion to the figure of Christ, which does not weigh but represents the symbol of his martyrdom.

There is no gesture of pain; he is actually represented as an unearthly being. Another element to consider are the hands, typical of this painter, vibrant and firm that do not carry the cross but give the feeling of caressing it. It represents the serenity of the road to Calvary, nor do the drops of blood that run down the forehead, from the wounds of the Crown of Thorns seem to disturb the gaze towards heaven. In reality, the artist, in the image of Christ embraced on the Cross, very subtly represents the dichotomy of Christ the God who sacrifices himself to save humanity and Christ the man, who cries, through a small tear that falls from his eye, as the only sign of fear or pain. The eyes, painted both for the technique and for their expressiveness, are extraordinary.

Gothic painting

In Sant Esteve two pieces of altarpieces are preserved

a) **Altarpiece of the Holy Cross:** Attic of an altarpiece, belonging to the old church of the Holy Cross, now missing. Made by the so-called Master of Olot. XV century It is a scene of ordeal. At the top are Christ and the two thieves, one, the good thief, whose soul is taken to heaven by an angel who gently takes it from him, while the bad thief's soul is torn from him by a demon. To the right appear two soldiers, and the figure of a character pointing to the Cross who could be a Jew. Next to him appears Sant Longinos with the spear, in the center and very prominently, at the foot of the Cross is Mary Magdalene. On the left, Mary mother of Christ, another woman, probably Mary of Bathsheba and Saint John the Evangelist.



This calvary is painted on a gold background and the figures and crosses are supported on a surface that pretends to be stone. The influence of flamenco painting is perceptible and clear, especially in the volume of the clothes and their decorations. Among the figures, that of Mary Magdalene stands out, dressed in red and white, a symbol of divine purification. It is also worth noting the black mantle of the Virgin Mary, as a sign of mourning, and that of Saint John, the red color symbolizing martyrdom. This altarpiece perfectly meets the pedagogical goal of Gothic painting, especially in the repentance of sins and the distorted image of the figure of Christ, in his anatomy, which marks the difference between the earthly figures and the divine figure of Christ .

b) **The triptych of La Piedad.** It comes from the disappeared church of Sant Miquel, it is from the 15th century and attributed to the local painter Miquel Torrell. In the central scene, in the foreground is represented the Virgin of Piety, Saint Augustine, who protects two kneeling children (supposedly children of the woman and with a hierarchical perspective) and on the other side Saint Raphael with the boy Tobias. Behind it appears the cross and a very idealized landscape realized with an aerial perspective and the Heavenly Jerusalem. On the right, Saint Sebastian is represented martyred



with arrows and kneeling, at his feet, in an attitude of prayer, the donor appears, smaller, following the hierarchical perspective. It is painted in the foreground, although the landscape that serves as a frame, due to the diffusion of color give a sense of depth. The influence of Flemish painting is clear, especially in the costumes, which give volume and shape to the images. The figure of Christ, in the arms of the Virgin, appears in the foreground, without perspective and deformed, as a differentiating element between humans and God.

Sant Miquel appears on the left. It is a later painting, from the Renaissance period, and the stylistic change can be seen with the naked eye. The Archangel is represented as the head of the Celestial Militia, dressed as a knight who holds the spear over a defeated demon and at the same time the scales on which souls are weighed, a basic element of the scenes of the Last Judgment.

Renaissance painting

c) Altarpiece of Santa Bárbara.

Renaissance painting, 16th century, anonymous, from the church of the Priory of Santa Bárbara de Pruneres. The Garrotxa This table was part of a series of paintings distributed in the altars of the church. The rest have disappeared. It presents the image of the saint, represented with the book and the palm and located in front of the tower, symbols of Saint Barbara. Behind is a landscape in aerial perspective and kneeling a clergyman, who is supposed to be the donor.

Tempera painting on wood. The image of the saint, does not have a harmonious proportion between the parts of her body, is covered with a tunic and mantle. The palm tree means martyrdom and the book that was noble, could read and indoctrinated. The figure of the donor is more proportionate, dressed as a cleric and is much more and better worked, especially in the transparency of the dawn. The tower behind the Santa is not proportional, with respect to the figures. Santa Barbara is dressed in a red robe and a red mantle with gold decorations and green lining. The red color identifies him together with the palm as a martyr; the color green is linked to the figure the Holy Spirit.



Sculpture

Sculptures from the ancient altar of La Puríssima

Heads of three sculptures, carved from the 18th century, Saint Joaquin, Saint Anne and the Virgin, the only witness to the images that presided over the altar of the Puríssima, destroyed and burned in 1936. They are three very expressive faces, which represent the Mother of God with his parents, typical of the iconography of baroque altarpieces of this theme.



Tabernacle of Our Lady of the Rosary

Baroque style 1715. Anonymous, although some historians attribute it to the workshop of the Baroque artist Pau Costa. This sculptural group consists of a canopy and the image of the Virgin of the Rosary. It is a processional carriage made of polychrome and gilded wood. The columns are helical or Solomonic, with entablature and dome formed by arches with volutes and cherubs. The decoration of the columns is based on flowers and vine leaves. In the inner corners of the canopy, in the upper part, they are decorated with carlines, a plant whose shape resembles the sun, thus symbolizing the death and resurrection of Christ. The

names of those who executed or paid for this temple also appear. The image of the Virgin Mary is polychrome, dressed in blue, gold and red and crowned with the double crown. He holds with his hand Jesus, executed in Serpentinatto, which gives him movement, balance and dynamism. He is dressed in pink, a mixture of white and red, typical of his tunics until the 19th century. This architectural-sculptural structure presents great magnificence, is dynamic and theatrical. Naturalism and realism predominate.



Altarpiece of Sant Eloi. 17th century. Baroque. Anonymous Set of 6 pieces that belonged to the old altarpiece of Sant Eloi, rescued from the flames in 1936. It is an altarpiece from the first Baroque or from the transition from the Renaissance to the Baroque. The history and legends of Sant Eloy are explained. It is made of wood, polychrome and gilded, formed by high reliefs whose movement and volume are given by the folds of the clothes, with little perspective and the figures appear superimposed and embedded. It has a simple bill, without pretensions and with little decoration.



Baroque tables of the Virgin of Montserrat and the Virgin of Tura (18th century)

Two bas-reliefs in polychrome and gilded wood.

a) **Our Lady of Montserrat**, 18th century Anonymous, baroque, this relief is inspired by the paintings of Juan Ricci (Benedictine monk from Montserrat and 17th century painter/sculptor). The Virgin of Montserrat appears seated on her throne and surrounded by the peaks of the Montserrat massif and its hermitages indicated by a cross. It is not the typical Romanesque virgin but is represented with more volume with the Child in the center and in the Baroque style.



b) *The Mother of God of Tura, 18th century. Anonymous, baroque patron saint of the city of Olot. It is also a polychrome and gilded bas-relief, it represents the Virgin Mary on her pedestal, dressed, as she appeared in the 18th century, which gives her this conical shape. She appears accompanied by the figure of the bull, an iconographic element that forms part of the legend of the Virgin of Tura.*



Both paintings can be attributed to the same artist.



The chapels

Chapel of Our Lady of Sorrows

Old chapel of the Child Jesus. It was transformed to house the Mother of Sorrows, moved from the crypt of Sorrows, due to serious humidity problems.

The image of Christ is a carving and the Virgin is a dress image. It actually represents a Piety. Confusion was common in the Baroque. This sculpture is part of the Spanish and Catalan imagery of the end of the 17th century and the beginning of the s. XVIII It was made by Ramon Amadeu i Grau. Considered the last great sculptor of the Spanish and Catalan Baroque.

It is a sculptural group with a triangular composition. On the front, the Virgin Mary holds her dead son, depicted with Rigor Mortis. The image of the Virgin is actually a mannequin, a characteristic of the artist and also of the late Baroque period, wearing a silk dress, black, of the late 17th century. It is a seated image, represented as a middle-aged woman, her face marked by contained pain. With the expression of the hands, he shows incomprehension and pain at the death and suffering of his son. The hand gesture is both a sign of welcome and unanswered questions as a mother. As for the image of the dead Christ, he is depicted in rigor mortis, with his eyes and mouth open. It shows great serenity and bliss. It perfectly reflects the liberation that means death after martyrdom. It is the most important figure in the whole composition. He is represented with the traces of torture, very well marked, the wounds and the blood are very well done, in a very realistic way. Rigor mortis is perfectly represented in the bent hands, feet and legs, where you can also appreciate the last moments of agony. The body, for perspective, shifts slightly to the right to look for the frontal visual effect. The composition is completed by the cross, the hammer and the crown of thorns. Its aim is to foster devotion and empathy.



In this chapel, three works are also conserved, anonymous paintings from the 17th-18th centuries

a) Veneration of the Holy Name of Jesus. Anonymous painting. 17th century

The upper part of the painting represents an explosion of glory with angels and presided over by the Anagram of Christ. Saint Peter, Saint Ignatius, Saint Pau and Saint Augustine venerate him. Separated by some rocks, the lower part is represented where hell is located and where a kind of macabre dance is being done, painting the souls and demons in black and the infernal fire in red. The burst of glory illuminates the upper part of the scene and combines with the color of the tunics, which also give movement and volume to the figures. Importance of chromaticism and the contrast of light and shade.



b) The salvation of souls in Purgatory. Anonymous painting. 18th century It represents the salvation of souls thanks to the intervention of Saint Joseph and the Virgin Mary and through prayer. The whole composition is presided over by a Trinity where a Triumphant Christ stands out and an explosion of glory formed by the souls who are already in Paradise. In the lower part you can see the Purgatory, where with the intercession of Saint Joseph, the Virgin Mary and the angels, souls ascend to Heaven. This painting represents

an original concept from the Baroque era and the Council of Trent about salvation. In this painting you can appreciate movement and dynamism, the light is mainly given by the color red and white. It is a symbolic work in every way, a clear message about the purification of souls. The rainbow that separates the lower and upper parts symbolizes forgiveness, the throne of Christ and the reconciliation of God with men. It is also a symbol of protection from the spiritual flood. The message of both the Virgin Mary and Saint Joseph is also clear, looking directly at the faithful and inviting them to continue with prayer as a means of salvation.



c) *The circumcision of Jesus*. 17th century Anonymous painting. It represents the moment when Jesus is circumcised by the High Priest. Saint Joseph and the Virgin Mary appear contemplating the scene, located to the left of the painting. Above the scene of the circumcision appears an explosion of glory, presided over by the Anagram of Christ and which illuminates the whole scene. It is a work with a lot of movement and dynamism. The colors are vivid and there is an important chromatic contrast between white, red and blue. One of the angels carries a palm tree, a reminder of Christ's martyrdom, and two secondary figures standing behind a large jug, which symbolizes Baptism. Importance of light and shadow contrast. Great balance and harmony can be seen throughout the work. It is a symbol of the sacrament of Baptism.



Modernist style chapel 20th (1902/03). Melcior Domenge and Miquel Berga and Boada.

Altarpiece with modernist decorations executed with the aim of pointing out and marking the importance of the image of the Sacred Heart. The decorations, both on the side panels and on the arches, are vegetal, with laurel and vine leaves. Symbols of victory, chastity and martyrdom, the laurel and the vine as a symbol of the Eucharist. The decoration is complemented by a burst of glory inspired by that of the artist Bernini in the Vatican Basilica and the tetramorphs. The image is a design by the artist Josep Llimona, modernist sculptor and made in a saint's workshop in the city of Olot. The railing that accesses the image is also an example of Catalan modernism.



Drawings of the decoration of the altarpiece that were not executed, by the artist Berga i Boada. They



Key vault, Gothic. From the old dedication of the chapel, which was dedicated to S. Eloi

Painting: *Apparition of the Virgin Mary to Father A.M. Claret* (1935). Melcior Domenge, painted on the occasion of his beatification. It represents the appearance of the Mother of God to Saint Antoni Maria Claret, who appears clothed in episcopal dignity, on his knees listening to the divine revelation which in turn is being written by an angel in a book. It is a painting where soft tones predominate, the brush is free and endowed with a great technique. It establishes a spiritual dialogue between Father Claret and the Virgin Mary. And where the bishop shows him his heart. Tranquility, light, religious mysticism, in a composition where cold and very effective colors predominate.



Chapel of Our Lady of the Rosary

Baroque altarpiece, 1704. Pau Costa. Polychrome and golden wood. Its author, Pau Costa, is considered today one of the great sculptors of the Catalan Baroque. This altarpiece, together with the one in Arenys church and the one in Cadaqués church, are considered the three best in Catalonia.

It belongs to the so-called exuberant baroque, exported from Italy and among the innovations it presents stands out the transformation of the framing of most of the scenes in the altarpiece, which go from a square shape to an ellipse shape. This compositional solution gives much more dynamism to the whole altarpiece. This is made up of five streets, two between streets, two floors with a predella or plinth and an attic. In the central street the alcove widens and is where the Virgin of the Rose is located. The main theme is the prayer of the Rosary



and consequently the story of the life of Christ. Its composition places the Mysteries of Pain on the ground floor, on the first floor those of Joy and on the upper part, on the second floor those of Glory. The streets are separated by two between streets, with Solomonian columns, where images of Catalan saints or founding saints or saints canonized between the 16th and 17th centuries are incorporated and related to the rest of the

rosary and its promotion. The whole narrative is complemented by an exuberant decoration of animals and plants that have a great symbolic meaning, Horror Vacui and very complex composition. The figures usually have very forced contortions. Volume and transparency.

The vegetal decoration of the altarpiece is basically made with red roses, vines, acanthus leaves and pomegranates. Symbols of the Virgin and Christ, the Eucharist, sin, the Church and its faithful. The animals represented are birds, located at the top of the columns representing souls in paradise, and eagles, symbolizing the divine message. Angels, thrones, seraphim and cherubs complete the decoration, which both represent them as God's messengers, as well as the functions of worship and liturgy, and the artist also incorporates the lovebirds or Puttis. On the side of the altarpiece two guardian angels appear with the coat of arms of the city of Olot, which tells us that it was under protection and invoking the Virgin Mary of the Rosary.

Among the artistic characteristics of this altarpiece, the dominant chromaticism and polychromy should be highlighted: bright blue of the Virgin, red, of the Virgin and of Christ, and gold, as a symbol of sacred space. The images have a lot of movement caused by the dresses, winds, while establishing important games of light and shadow. The dynamism is maximum, and is given by the color, the movement of the images and the elliptical shapes of the tables that represent the scenes of the different Mysteries.

The images are represented with great realism. Theatricality is observed throughout the scenography. Its composition is very complex and deviates from the canon and balanced proportions. Dogmatism and iconographic clarity both in the images and in the story. It seeks impact, devotion and complies perfectly with the anti-reformist postulates imposed in the Catechesis, dogma and doctrine of the Catholic Church. The decoration is complemented by a semi-spherical dome decorated with archangels in shells and on the dome are figures related to the Rosary and the Dominican order



Symbolism:

the vine and the grape, very important Eucharistic symbols in Catholic dogma.

the Rose, Marian symbol and of the rosary and which also symbolizes Divine Love, joy, beauty and fertility and the martyrdom of Christ.

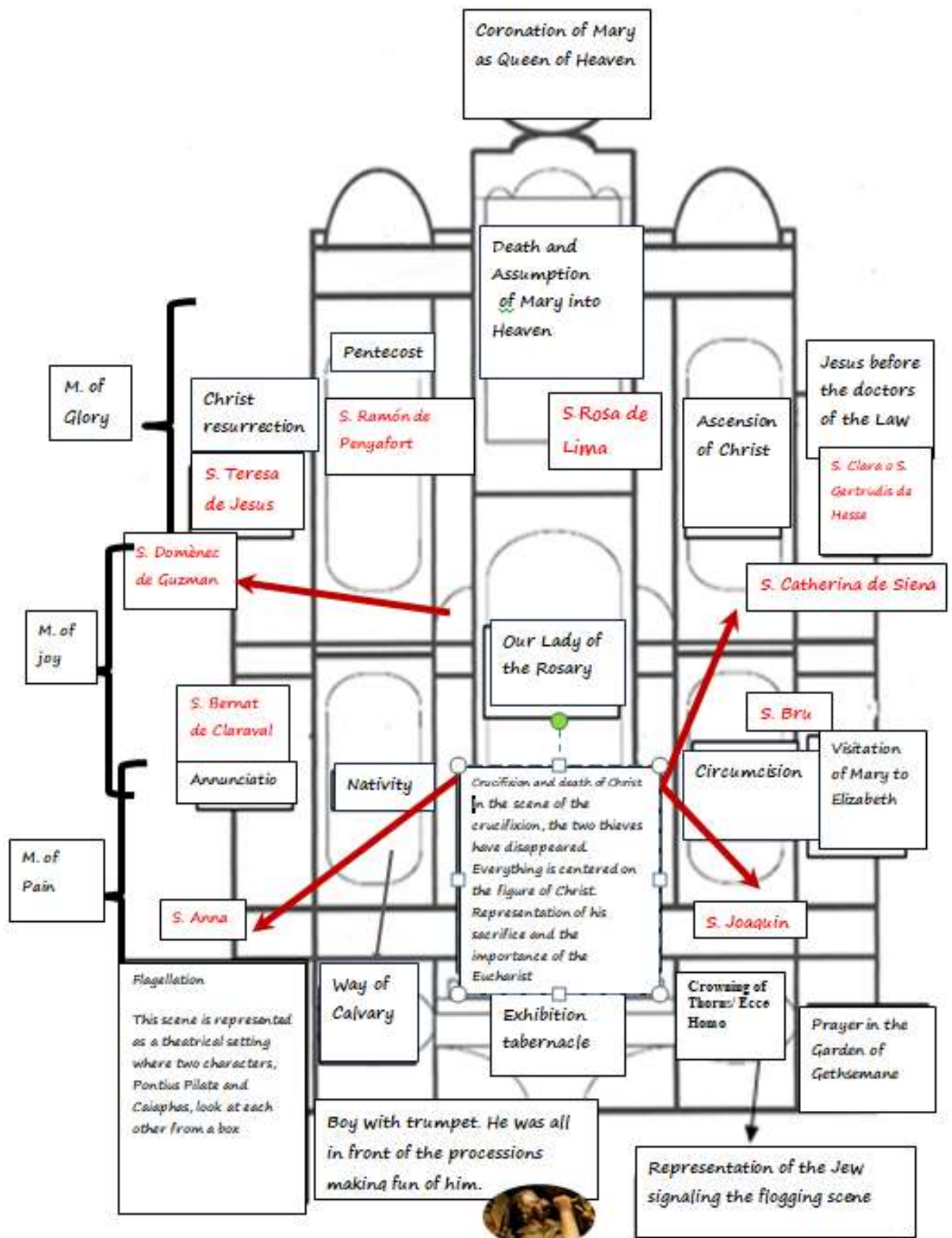
Pomegranates: represent spiritual fertility and are linked to the sense of eternal life. When they are depicted closed they represent the Church and when they are open, their heads symbolize the faithful.

The eagles: we represent the message of Christ

Lilies: purity

The shells of the crowning of the altarpiece: they are a symbol of baptism or regeneration.

Composition scheme of the Rose Altarpiece



Baptistery

The current baptistery is located in the old chapel of Sant Francesc, destroyed during the First Republic (1873) (III Carline War). Later it was the Chapel of Sant Eloi, until 1936, where the baroque altarpiece and the chapel were destroyed and burned. After the war, it was decided to turn the chapel into a baptistery, so everything was changed and renovated, with a new decoration designed by one of the great architects of the time, Manuel de Solà-Morales, son of Olot. Both the transfer and the decoration were aimed at giving more significance and importance to the administration of the Sacrament of Baptism, the Baptismal Scotch, in 1936 it was located at the entrance, on the right under an arcsooli.



All the decoration of the Baptistery is linked to the allegory of the Redemptive Water. Its elements, the two stained glass windows, the dome of the baptismal font and the painting on the Baptism of Christ are intended for the symbology and pedagogy of this sacrament.

In the baptismal font, restored after 1939, the 12 Apostles were represented, in bronze plaques, following the order of the canon of the mass. They are an image made with the repoussate technique, they are presented dressed in a classical way and placed on a small plinth with vegetable decoration. It represents the Apostolic College and serves as a frame for the figure of Christ with the cross, located on the dome, a copy of a Christ by Michelangelo, on a round plinth with two cherubs

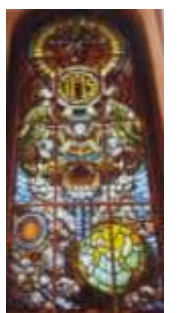
The symbolism of the bronze dome that covers the baptismal font is made up of twelve rays, in accordance with the figures of the Apostles and inside each ray is represented a fountain from which the redemptive water comes out surrounded by vegetable decoration, flowers and pomegranates, which represent the Universal Church. This decoration is also repeated in the spokes that separate each sequence.

Much more interesting are the two stained glass windows, designed by the artist Francesc Labarta. They are currently cataloged by the Generalitat de Catalunya (artistic heritage, stained glass section), located to the north and west of the chapel and symbolize the Sacrament of Baptism.

a) West area stained glass window: It symbolizes the allegory of redemptive water, representing God the Father, delivering the waters with the Holy Spirit and surrounded by two seraphim. It represents a burst of Heavenly Glory. A set of clouds and a rainbow separate this heavenly part from the earthly part, a symbol of reconciliation and forgiveness between man and God (regeneration, renewal, baptism), in the center Noah's Ark is represented as a symbol of salvation for Christians who listen to God. It is also the representation of the Church of Christ advancing as redeemer and savior and the ship (symbol of the earthly part of the churches that advance towards the high altar). The water of life, source of regeneration (Baptism) represents Christ who, like water, falls on the earth and purifies it.



b) North zone stained glass: Representation of the Trinity, located within a burst of glory, God the Father, is represented by the hand of God, within the triangle, Christ is by his anagram and the Holy Spirit as a dove that flies over a shell supported by two fish, symbol of Christ and which pours water on the earth. The fish and the shell separate the heavenly part from the terrestrial part, surrounded by large clouds that at the same time surround the Earth that receives the Redemptive Water, symbolized by a small cross. It represents Baptism. Finally, on the left, the sun appears, surrounded by clouds with two stars. The sun that seems to illuminate the earth, with its saving light, represents the light of Christ. The two



red stars symbolize guidance and divine favors, although they can also represent the Birth of Christ and/or the Virgin.

The Baptism of Christ. Melchior Domenge 1909

Painting on canvas, located in the eastern part of the chapel, was painted by the artist Melchior Domenge, from Olot, at the beginning of the 20th century. In those years the city of Olot was a population with great cultural concerns and where an important School of landscape and painting had been created since the second half of the 19th century. Local artists collaborated to enrich Sant Esteve's artistic heritage. Among them, Melchior Domenge with three works, the most important of which is *The Baptism of Christ*. Painting of a religious nature, close to the artistic movement of the Nazarenes in Europe,



where it also manifests itself very clearly in his other works deposited in Sant Esteve. The work created by the artist, is composed of two parts, the main scene of the Baptism of Christ and on the other a landscape at sunset, which he represents with a very warm and golden light, thus creating a scene of great mysticism and religiosity. He uses the aerial perspective and the impressionist technique creating an unrealistic scene, but one with a great environmental and spiritual atmosphere. Its aim is to create a feeling of exaltation of nature as the work of God.

Among the symbolic elements, the palm grove should be highlighted. Although it represents the landscape of Judea, the palm also symbolizes immortality, divine blessing, victory or martyrdom. Sunday introduces us with this symbolism to forgiveness and renewal through Baptism, but reminds us that Christ must die to redeem men. They also appear, next to Saint John, some flowers (can't be seen well due to the deterioration of the painting, pending restoration) they look like Lilies or water lilies, a symbol of purity, the Easter flower (which reminds us of the Resurrection). The whole composition is presided over by the Holy Spirit.

In the background on the right appears a group of people contemplating the baptism. It is also a very deteriorated part, as witnesses of the act of Baptism.

The Piety

Pas de Setmana Santa designed by the modernist sculptor from Olot, Miquel Blay and made in an image workshop in the town. Beginnings of the 20th century.

Within a more conservative realism, the modernist artist presents us with a very real composition, full of feeling, strength, a historicist account and a clear influence of the baroque especially by the sculptor Gregorio Fernández, when designing the figure of Christ and the whole composition.

It has a pyramidal structure and composition, formed by two characters, the Virgin and the dead Christ and the cross in the background. The figure of the Mother is represented as an adult woman, serene, sad and with contained pain, contemplating her Son. With his hands he seems to caress her arm and hair. The figure of Christ presents a dead, flaccid and disfigured Christ who has found peace in death after torture. He is represented muscular, well worked in the wounds and



in the hair, which gives him a great realism, just like the white cloth or purity. He is located between the two legs of his Mother. The decoration is complemented by the crown of thorns and the hammer in front of Christ and the Cross behind the images. The Virgin is dressed in black, maroon and white, with no decorations, just a golden border with modernist decorations.



Chapel of Santa Rita



Neoclassical style chapel, S. 2/2 20th century, Manuel de Solà Morales. Reconstruction of the chapel after the Spanish Civil War. This altarpiece serves as a frame to place the images of Saint Rita, who presides over the altar, and Saint Lucia. The image of Santa Rita was executed in a workshop of saints in the town and has little artistic value, even if it is religious. Located in the upper niche of the altar, there is the image of Saint Lucia, which belonged to the destroyed previous altar. It is a baroque image made in the year 1680, approximately, by the artist Miquel Coma. It is very dynamic and with a lot of movement. He appears with his leg forward, which offers transparency and gives us the feeling that he is moving forward and showing us his martyrdom through a plate with his eyes torn out, large and disproportionate. She is polychrome and golden, with long and windy hair, she wears a tunic heavily decorated with flowers and



a mantle with small rounds, golden in color combined with the red of the flowers, roses and green that identify her as a martyr. Baroque figure with certain disproportions, especially in the hands, specifically the one who carries the tray. The eyes represent both his martyrdom and the Divine Light.

Chapel of Sant Josep

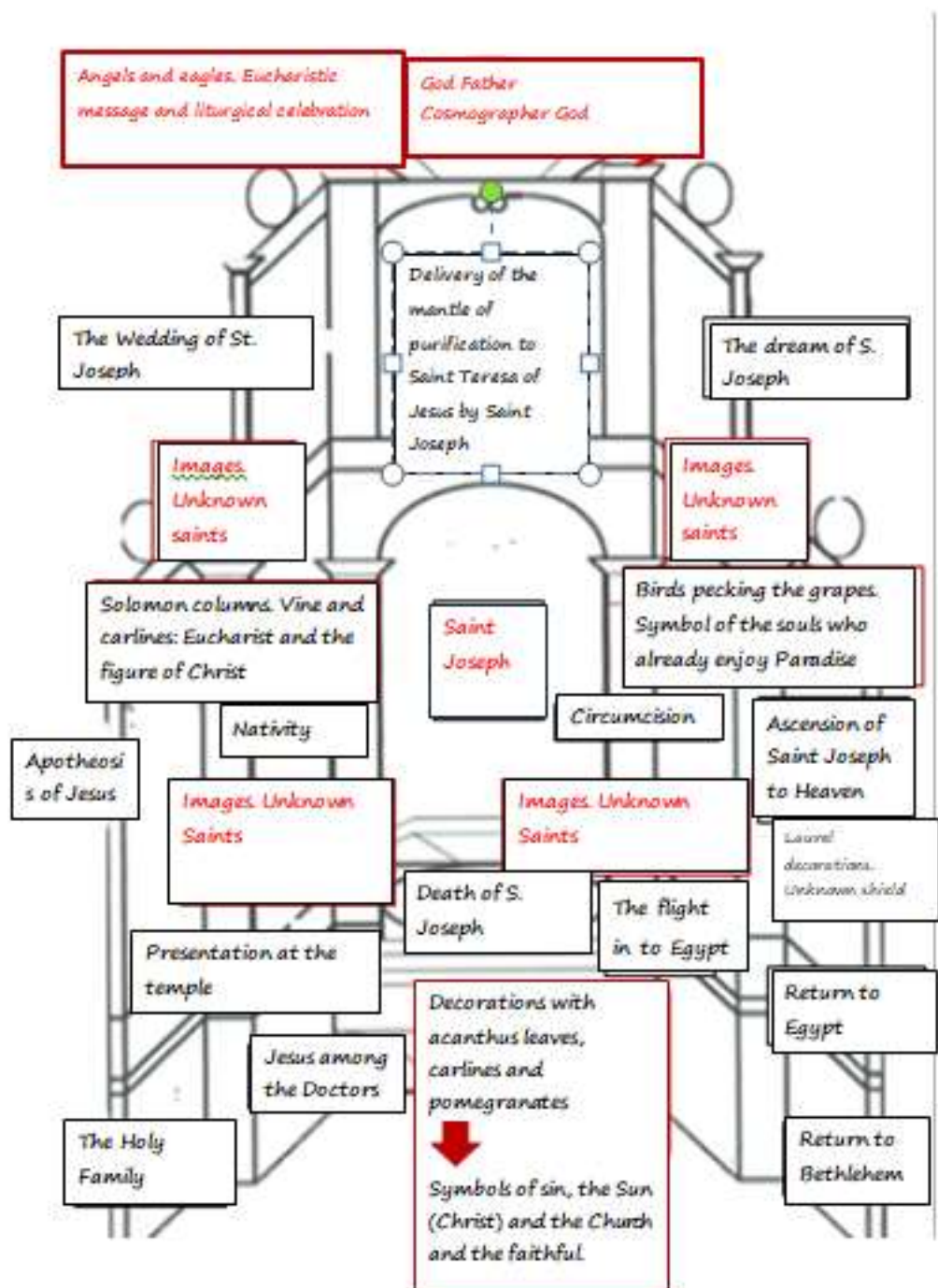
Baroque altarpiece, 18th century. 1728. Work by different artists: Josep Cortada, Josep Alsina, Pau Costa, Francesc de Borge or de Vogue and Francesc Escarpanter, so one of its characteristics is the disparity of styles and the quality of the various scenes. It is a golden and polychrome altarpiece. It is composed of 5 streets (two of which date back to 1728), with a predella or plinth, two floors, crowning and attic. It reproduces the 7 joys and the 7 sorrows of Saint Joseph and introduces new scenes such as Saint Teresa receiving the cloth of purity from Saint Joseph or the Apotheosis of Jesus. It offers scenes from the life of Jesus that do not appear in other altarpieces, such as those of his childhood. The Rose altar is of inferior quality.



Among its characteristics it is worth noting: the bright polychromy in a perfect combination between gold, blue, white and red, Horror vacui, movement and dynamism through clothes, folds and transparencies. The spectacular image of Saint Joseph presides over the altar, wearing a blue robe, decorated with red flowers

and a golden mantle. He carries in one hand a Child Jesus very disproportionate to the figure of Saint Joseph and in the other a lily stick. The scenes also show dynamism and movement which together with the polychromy creates a very important feeling of light and shadow, without forgetting the realism, the exquisite forms and the perfection of some of his images. Like all altarpieces, it perfectly serves its purpose of attracting devotees. In this altarpiece, the new cult of the Sagrada Familia, called the new Trinity, is introduced. Like the altar of the Rose, you can appreciate the theatricality and effect in all the scenography. It has a very complex composition that departs from the canon and balanced proportions. Dogmatism and iconographic clarity both in the images and in the counter-reformists imposed in the Catechesis, the dogma and the doctrine of the Catholic Church. It seeks impact, devotion, without drama and complies perfectly with the postulates of the Catholic Counter Reformation.

Compositional scheme of the Saint Joseph



Chapel of Sant Isidre

Neoclassical chapel, 20th century, 40s. M. de Solà Morales. Without notable artistic importance.

It is presided over by Sant Isidre, dressed as a peasant from the 16th-17th centuries. On the sides of the altar appear Sant Grau and Sant Valentí, also patrons of farmers and related to Catalan farming.

The three images are designed by Sants workshops and inspired by baroque sculptures, some of which are preserved and kept in the parish sacristy. In the attic of the altarpiece there is a painting,



made in the 40s of the last century, which represents one of the miracles of Sant Isidro, when he was praying and the angels were doing their work. It is a painting by the local artist, Bartomeu Más i Collellmir, disciple of another artist with work in Sant Esteve, M. Domenge.



Chapel of Sant Antoni de Pàdua and Sant Antoni Abad.

Chapel with a baroque altarpiece, rebuilt in 1970. In 1936 of the last century, it was dismantled and it was not until 1970 that it was decided to reassemble it, although some parts of the same It is known for Altar dels Antonis.

The altarpiece was commissioned in 1721 from the sculptor Francesc Escarpanter and was painted and gilded by one of the town's best gilders, Jaume Basil, who was possibly also the author of the painting of God the Father in the attic. Currently the predella has disappeared and only three streets, a floor and an attic remain.

Presiding over the altar is the image of Saint Anthony of Padua, made by a workshop of saints. It is from the 50s of the last century. It is located under a profusely decorated arch and presided over by the Holy Spirit. The streets are separated by six Solomonian columns, with vegetal decoration. The streets are painted with red lilies. The lily is the symbol of Saint Anthony of Padua. The decoration on the side streets is made up of oval shapes, which give dynamism to the altarpiece, representing scenes of his miracles. The images are simple and the characters are a bit compressed in the various representations. Importance of polychromy, movement and narration.

The most important image on the altar is the figure of Sant Antoni Abad. Wood carving, baroque, painted and polychrome. XVIII century It is the most important of the altar. It is attributed to Francesc Escarpanter, author of the altarpiece. He is represented as an abbot leaning on a staff. His habit is gold and brown, with vegetal and geometric decorations, as in the mantle. The latter is decorated with a large TAU on the right shoulder. He wears the semi-put hood, with which the saint's bald head can be appreciated, with great realism, he carries a staff in his right hand and a book in his left. Next to him appears the pig (symbol of the tamed devil). He is an extraordinary figure, with a lot of movement, he seems to walk. The whole figure is resting on the right leg,



which allows you to see the transparency of the leg, which is where the whole sculpture stands. It is a frontal image, as the back is not worked.



Chapel Of Santíssim

Chapel designed by the artist, painter, sculptor and altarpiece designer Joan Carles Panyó. End of the 18th century and beginning of the 19th century. Neoclassical style.

Located in the nave, it has a rectangular plan and a fully decorated dome, with pillars and capitals of the Corinthian order on the side walls, in green, ocher and gold. The side walls were later decorated with large paintings of the Passion of Christ by the same author. A continuous classical entablature runs throughout the chapel. The altar, also designed by Joan Carles Panyó, is of classical inspiration and consists of a floor with a crown. The continuous cornice separates the first floor from the upper part of it. The basic function of this altarpiece is to frame the main scene and the image of the crucified Christ. On a double, rectangular and high plinth rest the Corinthian columns, made of wood painted in ocher, in imitation of marble and the golden capitals. On this floor is the niche with Christ crucified, behind which J. C Panyó painted the fresco of the Mystic Lamb, surrounded by angels, some weeping for the death of Christ and another collecting his blood, symbol of the Eucharist. At the crown of the altarpiece appears a group of angels with Veronica's veil, who cry announcing the death of Christ to the world. Behind it appears a fresco with an explosion of glory. The altarpiece culminates with a thoral arch that forms part of the four arches that support an octagonal dome with shells decorated with medallions, representing the four evangelists, painted with the grisaille technique, also from Panyó. The octagonal dome is also decorated with rays emanating from the center of the dome like sun rays; the central part within a circle depicts flames from which a copon emerges, a symbol of the Eucharist.



In the frescoes behind the Crucified Christ, the artist recovers the spirit of the Baroque, the style with which he began, to represent the scene of the Mystic Lamb, surrounded by angels, one of whom is crying, others are with the sad face while one of them collects the blood from the side of the Crucified. The angels wear small cloths of red and blue, the colors of Christ, but behind the burst of glory of the coronation appear painted seraphim angels of a totally neoclassical style. Just like the paintings that decorate the walls of the chapel.

Cycle of paintings of the Passion of Christ Oil paintings, 19th century. (1813) Joan Carles Panyó. Neoclassical style painting, where line and drawing perfectly outline every part of the anatomy and clothes. The artist uses a palette of soft tones with a reduced color range with little color gradation or cold tones and no light contrast. The stylization of the figures is part of a classicist language. They are rational, simple and balanced figures. The work as a whole is narrative, without any other emotional

or sentimental pretensions, although it does have a pedagogical sense. These are works executed with a very frontal view and little or no perspective. It is currently difficult to make a more correct analysis due to the state of the paintings, black due to the varnish used in their restoration in the 1940s and the deterioration of the fabrics. Today, a comprehensive restoration of the paintings is urgent, which together with the sculpture make this chapel one of the most important of the period between Baroque and Neoclassical in Catalonia.



The scourging

The crowning of thorns

ECCE Homo

Jesus and his mother



Jesus and the women of Jerusalem

In front of Pontius Pilate

Christ stripped of his clothes

Prayer in the garden

The sculpture in the Santísimo chapel.

In this chapel there was an extraordinary collaboration between one of the best painters/designers of the Catalan neoclassical and the last imagery artist of the Spanish Baroque. These artists were Joan Carles Panyó and Ramón Amadeu.

a) **Christ Crucified.** Image that before 1936 was accompanied by the images of Saint John the Evangelist and the Dolorosa. These two images disappeared in the early days of the Civil War of 1936.

The image of Christ is framed within the baroque canons, however, it also contains a more classicist sense than other similar images or of the same subject, by the sculptor. It represents Christ at the time of his death. The instant he arches his arms and flexes his



legs, dying. You can appreciate the drama in the eyes and the half-open mouth. The importance of the details, such as the hair, the wounds, the musculature, the work of the purity cloth, which projects the hip and legs outwards, is worth noting.

b) **Attic:** group of Angels. Popularly called the Weeping Angels, also the work of the sculptor Ramon Amadeu. It represents a group of angels standing in front of a Burst of Glory, painted by J.C. Panyó that complements the general iconography of the altarpiece. Behind the angels appear golden rays, a symbol of heavenly glory, a Seraphim holding Veronica's veil, painted by R. Amadeu himself, and two cherubs mourning the death of Christ. This sculptural group represents the moment when the angels announce the death of Christ to the world. Veronica's veil is a painting, very realistic and inspired by French engravings and painted by the sculptor



These angels are baroque, of magnificent execution, with great importance in the gesture, great expressiveness and restrained attitude of crying. The movement is given by the outstretched wings of the three angels, and the Serpentinatto of the cherub in the first row. This fact gives a great sense of movement and dynamism to the whole ensemble, completed by the explosion of glory from the apse.

In the chapel of Santíssimo, once built, three gothic funeral tombstones (13th-14th centuries) were placed that correspond to two characters, merchants, one of whom died due to the Black Death and one dedicated to a cleric



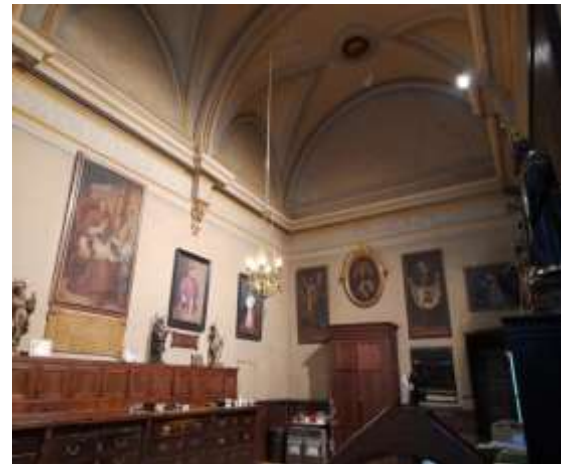


The sacristy

The sacristy



Built in the 18th century, it is of great magnificence. It was ready to host between 40 and 45 priests. All the furniture is preserved and it was restored in the 1940s after the Civil War. (1936-39). It is of neoclassical style with barrel vault with lunette. In the sacristy, there are currently preserved works of painting and sculpture of great value, from the 17th-20th centuries. Presiding over the sacristy are five paintings of the most important clergymen and bishops of the parish and the city of Olot (18th-20th centuries)



Dr. Ferrer

Bishop R. Guillaumet

Bishop Vilanova. 18th century

Bishop Miquel Serra

Dr. J. Masmitjà

Baroque sculpture. XVII-XVIII centuries

Most of them are sculptures of polychrome and gilded wood, which were either part of one of the altarpieces that has disappeared, or were small-sized sculptures that belonged to the old confraternities of Sant Esteve.

They are part of the Baroque collection of the Museum-Treasure. The polychromy and stowing of these small images should be highlighted, worked with volume and dynamism through the folds of the dresses, some heavily decorated with flowers or vegetable decoration. They have great expressive power.

Sorrowful Virgin

Image of dress. It is missing the symbol of the seven sorrows and the heart. She is dressed in black with a white bow. It's missing pieces. And the face is ceramic. Very static image.



Saint Esteve.

Presiding over the sacristy is an image of Saint Stephen, the Cross and two angels. The image and the Cross are images that come from the factories of saints in the town. They belong to the group of the most worked, polychrome and golden.

The angels are from the 19th century, carved from wood and were part of the set of the main altar of S. Estan before 1936. They were located on both sides of the tabernacle.



Painting

The Holy Supper XVII-XVIII centuries. Anonymous

it represents a Holy Supper presided over by Christ and surrounded by his apostles who seem to be conversing or debating animatedly except for two who look directly at the viewer, one of them Judas. The figures are well drawn and stand out against a black background. The volume and dynamism of the painting should be highlighted. The scene presents an asymmetry in its composition, where each apostle is represented individually. The alternation of colors is important, where black, red and white predominate. It represents the moment when Christ blesses and establishes the Eucharist.



The reclining Christ or dead Christ

Painting on canvas. twentieth century modernism Joan Llimona, painter and greatest representative of Catalan Orthodox mysticism. It represents Christ in the tomb, with the shroud covering half of his body. He is represented as a rigid figure, stretched out on a rock, his face illuminated by the aura. He presents us with a serene, static face as befits a dead person. It is painted basically with three colors, white, black, gray, in addition to the color of the skin, yellowish ocher. It is executed with very free brushstrokes and great realism. The artist communicates



that the body is dead, but not the divinity, which is immortal. Faith, spirituality, devotion... is one of the best works of this artist and possibly the most unknown.

Sacred Heart of Jesus 19th century (1868). Joaquín Vayreda.

Painting made at the time when the cult of the Sacred Heart was spreading throughout Europe. In Sant Esteve, a new chapel was created in the old chapel of Sant Eloi. Work painted to be seen from afar, it represents Christ showing his heart, with the Crown of Thorns and the Cross to the faithful, he appears surrounded by a great aura, young and with an incipient beard. You are a painting focused exclusively on the figure of Christ. He marks his divinity, with his hair loose and dressed in white. It was designed to preside over the altar of the Santíssimo and/or Sacred Heart chapel. Their goal is to seek piety or religiosity. It is inspired by an Italian painting by C. Conti



Ecce Homo / Veronica

paintings 17th century, same painter. anonymous

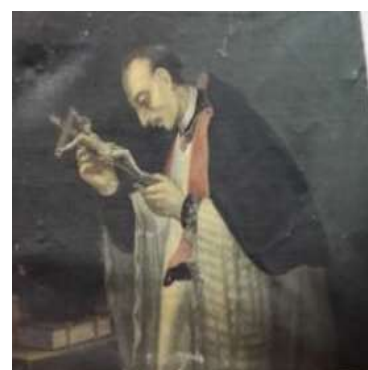
Represents Veronica and Ecce Homo. Figures painted on a dark background with the aim of perfectly marking the image represented. Scenes where there is neither pain nor drama, their goal is purely narrative. The chromaticism simply serves, in Veronica, to combine the colors red and black and highlight the white of the fabric and the central figure of Christ.

In the Ecce Homo, apart from the central figure's prominence, a Christ appears, with a correct anatomy but a little disproportionate in the lower limbs and without perspective and seconded by two characters, a soldier and a Jew located next to Christ, very close together and dressed in dark colors. The colorism is given by the carnations and especially the color green. No drama or pain. You are an inexpressive and narrative work. They could be part of the decoration of the old Holy Week Monument, now gone.



Saint Josep Oriol. Painting on canvas. 19th century Joan Carles Panyó.

Sant Josep Oriol died in 1702 and was quickly venerated as a saint. In this work, the artist was inspired by a painting by Antoni de Viladomat, a Baroque painter who painted a portrait of him in his lifetime. It is represented as Beat so it has no aura. Presented on a black background, the figure of the beat stands out in front of a table with books. He is represented as a clergyman in a choral habit, with a surcoat and a musetta, and he carries a crucifix in his hand, in a contemplative attitude. Show calmness and serenity. It is important to highlight the work of the sleeves of the dawn. The chromaticism is very important as it highlights the whole scene full of mysticism and religiosity. It is also a very realistic work as it presents us with a very emaciated saint. The reality was that St. Joseph Oriol was a very austere person, especially when it came to food.



Saint Narcis (possibly)

Painting on canvas, 17th century, anonymous. Very deteriorated work that presents the image of a bishop.

Painted on a dark background, the figure of the saint in prayer stands out. The chromatic contrast is clear, because of the dress, in combination of red and white. He carries a staff and on a table appear his miter and books. This image together with that of Sant Josep Oriol



presided over the entrance to the presbytery, before 1936. There is a theory that it could be by Panyó, since he was the author of the entire presbytery.

Relief on Lliberata Ferrarons

Relief. 19th century Anonymous It represents the Servant of God, daughter of Olot. A working woman who throughout her life went through the disease with strength and faith. She is also known for her struggle and her defense, throughout her life, of the education of young working women in the city. She was a collaborator of Father J. Masmitjà. It is an idealized relief of the servant of God.



Reliquary of Santa Sabina

The relics of Santa Sabina arrived in Olot in the 17th century (1667). Along with those of Saint Valentine and other Christian martyrs, some of whose names are unknown. Santa Sabina is co-patron of the church of Sant Esteve and therefore a crypt chapel located under the high altar in the late Gothic church of Sant Esteve was dedicated to her.

With the construction of the new neoclassical church, the relics of Santa Sabina were moved to the Chapel of the Immaculate. The relics were deposited in a glass urn. It was previously in a silver reliquary that has disappeared. The current one is of silvered wood, like a small box, with silver feet, the upper part culminates in an arch, and in a kind of shells on each side where it was placed on a side shields of the city of alternating ceramics with two other shields, also ceramic; both decorated with baroque ornaments. The shells support a kind of octagonal dome in the form of a roof. At each apex of the arches, there are two medallions with a rose, a symbol of martyrdom.



Locutori

Martyrdom of Saint Stephen. Painting on canvas, 18th century? Anonymous, Baroque style. It introduces us to St. Stephen moments before his martyrdom, when he had the heavenly vision of Christ sitting at the right hand of the Father, showing him his arrival in heaven. He is dressed as a deacon, in white and red, and behind him appears a wall with stones, a symbol of his martyrdom. In this composition, the movement is given by the serpentinatto, of the saint, sitting which gives it strength and dynamism. Although it is very deteriorated, you can appreciate the movement and the contrast of colors. The symbolism of these colors is also important, white of purity and red of martyrdom.





The Old Museum

Museum Depository (former exhibition hall of the Parish Treasury).

The old Museum was restored in the 1940s and continued to be a Museum until the transfer of the most important pieces to the new Treasury in the Chapel of the Immaculate Conception. It is a room built at the beginning of the 20th century, with few openings.

The transfer of the treasure was due to the lack of accessibility to the new museum approaches and exhibition of the Church's artistic heritage. Currently it has become a warehouse and keeps treasures unknown to the citizens of Olot, pieces to be restored or other pieces awaiting location. In addition, it also keeps small treasures, especially in goldsmiths of other parishes in the city, which do not have an adequate security system and have suffered theft attempts, so they are located in Sant Esteve for safekeeping and to guarantee the its conservation



Liturgical ornaments



Sant Esteve has a collection of liturgical ornaments and standards that go from the 17th century to the 20th century. The oldest piece is a 16th century green velvet chasuble. Very decorated, with the image of Saint Stephen superimposed, embroidered with vegetable and geometric decorations. There are other ornaments, also embroidered and with all the colors corresponding to the liturgical year. All ornaments are velvet, silk, with gold brocade and/or



embroidery. Some also have decorations with beads and trimmings. They are of great artistic quality. They also keep some banners, elements of the Holy Week procession. A Baroque-style banner of the Virgin Mary of the Rosary, with silk and gold embroidery from the 17th century, is also preserved.

Chorus books



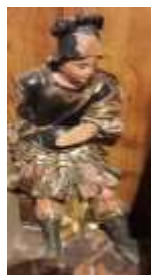
XVII-XVIII centuries. With decoration and capital letters, some very decorated and worked with paint and gold leaf. They were part of the Sant Esteve chapel. The first preserved book is from 1637, restored in the 19th century.



In most of the books the staves are painted red, although some still retain the black stave, which would be the oldest. The decoration of the capital letters is floral and fantastic animals. The colors are red, blue, green ink as dominant colors. These decorations are colorful and full of small details.

Sculpture

Baroque sculpture, 17th century. It came from an altarpiece that has now disappeared. It is very deteriorated. Movement is the most important feature. Gold and polychrome



Heads of the old images of the facade of Sant Esteve

Fragments of the images of Saint Sabina, Saint Valentine and Saint Stephen. Stone images presiding over the facade of Sant Esteve, inside three niches until 1936, which were demolished. Only the three heads are preserved. They were images located between baroque and neoclassical. Monumental, with little expressiveness. Saint Stephen and Saint Sabina were sculpted by the Italian artist Francesco Barilli and Saint Valentine was by the sculptor Jaume Ildefons Diví.



Saint Esteve

Carved, polychrome and gilded sculpture. 17th century, baroque. Domènec Casamira. It was part of a baroque altarpiece, which presided over the high altar of Sant Esteve, before the construction of the



neoclassical church. He wears a red and gold dalmatic, a symbol of martyrdom, in one hand he carried the palm, now missing, and in the other the book and the stones. Below it is a white dawn, a symbol of purity. It is an image designed to be seen from above. It is located on a cloud and has a forward leg that gives movement to the entire sculpture. Important dalmatic gilding work.

Angel of the banner

XIX century Manuel Cabarrocas. It was part of the main altar complex before it was destroyed in 1936. In its hands it carried a standard and was located in the center of the canopy. Movement is the most important feature of this sculptural piece.



The Child Jesus of Prague. Baroque. Anonymous

Image inspired by one in Prague (Czech Republic) that according to legend had belonged to Sta. Teresa of Jesus. It is an image of clothing, 16th century. He wears a white robe tied with a gold cord. The lower part of the dress is decorated with gold thread and laurel leaves, a cross and the anagram of Christ. He wears a cloak, maroon in color with golden fringes. A perfect combination between white, gold and red, which symbolize purity, divinity and martyrdom. He is barefoot and seated on a throne, on the right he holds a pomice, symbol of the King of the Universe, his other open hand is a sign of welcome. He wears a crown decorated with sun rays and flowers. Jesus is depicted as a child, aimed at attracting the devotion of believers.



Small format images.

XVII-XVIII centuries, anonymous. Polychrome, silver carvings, which must have belonged to the different confraternities of Sant Esteve. Some are both small reliquaries (Saint John the Evangelist and Saint Lucia), and one is the crowning of a silver standard (Our Lady of the Rosary). In the majority the movement and dynamism typical of the Baroque predominates or the devotion as manifested in Sant Jacinto.



a) Sant Jacint

b) Sant Josep

c) M. de D. Roser

d) Santa Llúcia

e) Sant Joan

f) Sant Isidre

g) Sant Esteve

Sculpture, bust of Saint Esteve

Plaster sculpture 1949. Josep Clarà. Copy of the alabaster image of Saint Stephen that presides over the high altar of the church. It presents a young man, with an idealized face, within the noucentista trend. Seek mysticism and spirituality. According to the author, it represents Saint Stephen at the time of his heavenly vision.



Our Lady of Good Luck

Image of Our Lady of Good Luck. 15th and 16th centuries. Late Gothic image, crowned, standing with the Child in her arms. It was badly restored in a workshop in Sants, after the Civil War. It could be that under the layers of paint the polychromy and the true physiognomy of the Virgin and Child reappeared.



Puríssima

Baroque carving, 17th-18th centuries. Baroque style Polychrome with silver. She is dressed in a pleated tunic, with double sleeves that together with the tunic and the movement of the hip to one side, creates movement and dynamism. The hair and the face complete this function, and the ceramic hands break the monochromy of the silver. The mantle is profusely decorated with geometric figures. She is crowned with a crown with 12 8-pointed stars that symbolize the Immaculate.



Christ of Patience or Anxieties.

Image from the end of the 17th century. Baroque style anonymous It was supposed to be part of an Easter move.

Wooden image/sculpture, very deteriorated, that presents us with Christ sitting, waiting to be crucified. The importance of the anatomy should be emphasized, made down to the smallest details in the mouth, eyes, facial expression, hands and body wounds. While the beard is perfectly worked, the same is not the case with the hair, which is painted, which suggests that it was an image wearing a wig, a very typical element of this period.

At the back you can see some anchors that suggest that it was tied to some structure.

It is deteriorated and pending restoration. It was discovered in an attic of the church of Sant Esteve, in very poor condition.



The Gothic cross of Saint Esteve:

International Gothic style, 14th-15th centuries. Floral cross with cresting and florets. Attributed to Pere Oller as sculptor and/or to Francesc Artau, goldsmith. It is considered a masterpiece of Gothic art and is one of the few remaining Gothic elements in the city. At some point in history it was destroyed, although it is not known at what point, although tradition or legend attributes its destruction to the earthquakes of the 15th century.

The plinth and remains of the Cross are preserved. It is considered an exceptional work, with superb detail and execution. In the different figures, the folds that fall in a cascade stand out, undulating next to the bodies, the faces are rounded. Delicacy in the stroke and simplicity in the shaft. Cross very well executed; it is almost a piece of goldsmithing in its entire execution. Volume and movement. It contains numerous symbols such as the figure of Adam or the pelican, as a symbol of redeemed humanity and of the Eucharist/Christ.

Although images and pieces of the cross are missing, it is one of the most valuable pieces of the Parish Treasury.



Painting

The miracle of Sant Isidre.

Oils on canvas. Mid 20th century Melchior Domenge. It represents the miracle of Sant Isidro when he makes water emerge from some stones. They are represented in 17th century costumes. The frame is a forest. Atmospheric perspective with very free brushstrokes and the colors are very blurred. Impressionist technique.

The artist combines, to perfection, the colors green and brown. The characters are in full dialogue and since they are painted in darker colors they stand out over the landscape, as the main element of the painting. It creates an environmental atmosphere full of calm, tranquility, serenity and mysticism, it is the exaltation of nature as the work of God. This work, like others that Domenge painted for Saint Stephen, shows a clear influence of the European Nazarenes.



Christ weeping before Jerusalem. Juli Batallé. 20th century

Batallé is a painter located within the canons of the Olotin pictorial tradition. He is eminently a landscape painter. This work transforms Olot as Jerusalem and the Christ places it in front of the City, on the Montacopa volcano at sunset. He uses warm colors, combined with the dark blue of the sky, the clouds and the gray-black of the mountains. He is silhouetted in the foreground, the weeping Christ standing out because of the white robe. It is more of a landscape painting than a religious one, although it seeks spirituality and/or mysticism. In this case, the religious influence of other Sant Esteve painters, Bartomeu Collellmir or Melció Domenge, is evident. Look for emotionality, distress, a certain poetic malice, effectual, sentimental, shallow and anecdotal painting with a total mastery of the technique.



Italian painting. Madonna. 16th century

Italian painting. XVI century Anonymous It represents the mystical wedding of Saint Catherine. It is painted within a completely Renaissance architectural frame with a window and a landscape in the background. It is worth noting the polychromy, especially of the crimson red and blue dress of the Virgin Mary, which contrasts with that of Santa Catarina with the colors red, white and yellow. Its origin and author are unknown. Gentleness, humanity. These paintings represent the canon of beauty for Renaissance women, the Virgin Mary being the prototype of this beauty.



The Mysteries of Joy. Joan Carles Panyó. Neoclassical

Oil painting. Collection of 5 paintings on the mysteries of Joy of the Rosary. Of the five paintings, only one has been restored, the others are pending restoration, which makes their evaluation difficult, especially due to the wear of the fabrics. It is an eminently narrative painting, there is no emotion or drama, without exaggerated gestures and with gestural restraint. They are paintings where drawing and line are very important. The artist, as in other of his works, uses a lot of cold colors and combines them perfectly such as whites, ochres and reds. Through color, he illuminates his paintings. Use color to give shape and volume to the figures



.Purísima. Painting on canvas. 17th century. Anonymous

Very deteriorated. It is a Purísima, on a gold background, placed on two cherubs and on a half moon. She is dressed in a white robe, as a symbol of purity, with a red band around her neck and hands, and a blue mantle. Red and blue are also the colors of the Virgin Mary. The mantle gives volume and movement to the figure where you can also appreciate the transparency of the left leg. It is difficult to make a deeper analysis due to the condition of the fabric.

The goldsmith:

Important collection of goldsmith's pieces from the 16th to the 20th centuries, which completes the set of pieces exhibited in the Treasury of the Chapel of the Immaculada. This part of the collection consists of:



Reliquaries: from different artistic periods, from the late Gothic, Baroque, Neoclassical and eclectic of the 19th and 20th centuries. Most are silver, some wood or brass. Most of them are very decorated. Some of these relics are donations. They belong to different saints such as: Saint Mary Magdalene, Saint Lawrence, Saint Ignatius of Loyola, Saint Rita, Saint Salvador de Horta. Among them, the gilded wooden reliquary of a Lignum Crucis, of baroque style.



Chandeliers

a) Set of candlesticks from the High Altar of S. Esteve:



Four chandeliers from the 17th century (1630-1632) and two from the 20th century (1950). Baroque-style embossed silver, with scrolls, egg, the coat of arms of the town of Olot and the date of manufacture. This set is complemented by an altar cross, in the same style, finished with vegetable shapes and a very realistic ivory Christ.



b) Calsa family chandeliers. Altar of the Rose. Accreditation chandeliers. Revised and

chiseled Baroque, 17th century. Two of the six chandeliers in the Roser chapel. Highly decorated and with the coat of arms of the goldsmiths who made them, the Calsa family, of French origin settled in Olot.



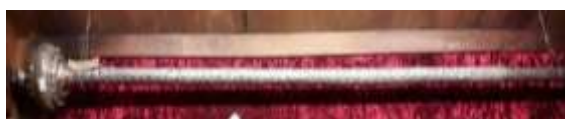
Staff of the bishop Dr. Guillamet 1909

Silver staff, modernist style, gilded, chiseled and embossed. Contains forging elements. Profusely decorated, with cresting, trilobed shapes and vegetal decoration. In the most decorated part, in the center of the spiral of the staff on one side appears the bishop's shield and on the reverse the image of the Virgin of Tura. The shield of Olot is also reproduced at the base of the spiral.



Scepters of cupbearers:

Two scepters of cups are preserved. Silver, 18th century. Baroque style Repulsion technique. They present a decoration similar to the shaft. On the club, the two spheres have vegetal and geometric decoration with cresting. They are of Neo-Gothic style



Chalices, patens, coupons/viatic coupons: 17th-18th-19th-20th centuries.

Silver and gilded silver, chiseled and embossed technique. Baroque, neoclassical. One of the chalices is decorated with enamels and others are decorated with neo-Gothic elements.



The Custody of Dolors and the 3rd. sunday

a) *Custody of Sorrows*: It comes from the old chapel of Our Lady of Sorrows. Of silver 18th century (1732) Baroque. author: Esteve Llinarós. Olot goldsmith brand. This guardianship reproduces the form of the sun, that is, the symbology of Christ. Heavily decorated on the foot and trunk with vegetable, volute and floral ornaments. On the front of the guard are three cherubim with open wings under the guard. The center is framed by concentric circles decorated with mirrors from which rays emerge culminating in a ball and eight-pointed stars decorated with crystals. On the back it is decorated with a cross and the heart with the 7 Dolors.



b) Custody of the 3rd. sunday

Silver gilt custody. Chiseled and reinforced with forging elements. Baroque, 18th century. Authors: brothers Francesc and Bonaventura Filloll. Goldsmith's mark of Olot. With a round base, it is decorated at the front, at the base by the Mystic Lamb on the book of the seven seals and behind it is reproduced the Ark of the Covenant. The shaft is profusely decorated with vegetal and geometric decorations, clouds of cherubim hold the guardianship in the form of a sun, typical of the Baroque, the sun's rays are rectangular geometric elements. It seems to symbolize a burst of glory.



Saint Cristòfol

Silver image that belongs to the treasury of the parish of Sant Cristòfol Les Fonts. But for security reasons, it is deposited in S. Esteve. Silver image. Repoussado and chiseled representing Sant Cristòfol carrying the Child through the waters of a river. He carries a palm staff, with extraordinary filigree work. This staff represents a symbol of immortality, or of Divine Blessing, a symbol of the triumph of the martyr or of paradise. Baroque image, 17th-18th centuries, anonymous, of extraordinary strength, with a great work of anatomy, both in the image of the saint and of the Child, in serpentinatto, which gives it movement and great dynamism. The Child in clear balance is held on the saint's head thus creating unity between the two figures. The dresses are worked with the chiseling technique and decorated with geometric decoration. The face is well executed, the short hair and the beard are another well-worked element, and made with the repoussé technique. She wears a dress from the late 17th century. It is located on a silver plinth, decorated with vegetation and volutes that form a kind of vertical ridge.



Coupon for viaticum: 18th century. Baroque. Anonymous

Goldsmith's piece, also belonging to the treasury of the parish of Sant Cristòfol les Fonts. It is a square-shaped piece with vegetal decorations in relief and with a dome-shaped lid that culminates in a forged cross, at the bottom of the coupon, it retains an inscription with the name of the parish, the year and the name of the rector



Altar and procession crosses.

Set of crosses preserved in Sant Esteve, 17th-18th-19th centuries. Baroque, neoclassical and eclectic. Some of them have the Olot brand. They are silver with embossed and chiseled. With vegetal and geometric decorations.

Baroque processional cross

XVIII century. Silver Brand. Olot, author Esteve Llinarós. The figure of Christ is missing. Repulsed and chiseled. It is a cross with floral decoration in three of the



four arms, and completed with floral decoration of roses, a symbol of martyrdom and of Christ and the New Testament. In the central painting, a half-length Puríssima appears and on the other the figure of a sun. The rest of the cross is decorated with plant and geometric elements.

The Cross of Batet.

It belongs to the parish of Santa Maria de Batet. It is in Sant Esteve for security reasons. XVI century Late Gothic style. Chiseled and repoussé. It belongs to the flourishing Gothic period, with profuse decoration. It is made by combining silver with gold which gives it much more expressiveness. Flower-decorated cross and decorated with cresting. The figures are represented with naturalistic and realistic shapes. This cross is an extraordinary work of filigree. Everything is decorated with symbolic figures, figures of the Virgin Mary, Saint John the Evangelist, Christ, Adam, the 12 apostles in combination with plant and geometric decorations.



The basins

XVII-XVIII-XIX centuries. important collection of silver or brass basins, gilded with spirals and geometric decorations. They belonged to the parish or to the different confraternities since we can identify them because in the center of each of them there is a small representative image of the confraternity, such as for example that of the Souls, of Sant Esteve, of the Rose or of the Chapel of the most Holy

XVIII century Baroque, chiseled and repoussé. Oval in shape and heavily decorated with garlands, side volutes and vegetal decorations. The crowning consists of a sun and the eye of God. The feet and the structure are forged



Other pieces of interest preserved in the Treasury of Sant Esteve

Alms box of the Confraria del Roser

17th century Wooden box, decorated on the front, with the image of Our Lady of the Rosary, with two capital letters (in Catalan) and three locks. Keys are not saved. It has been recently restored.

Hosts

Sant Esteve preserves an important collection of hostiers or molds for making wafers. There are six, all made of iron and from different periods. The most recurring recorded subjects are the Cross, the Eucharist and the death and resurrection of Christ. The technique is engraving with clamp and in negative. In each hostier, two consecration wafers and between two and four small ones could be made for the communion of the faithful.

Of the six hosts there are some with very schematic designs that could be the oldest,



and in others you can appreciate much more delicate and complex work, even in some with a certain perspective. All the drawings are marked in single or double circles, and some are decorated with geometric elements. There is only one hostier dated in 1826. Until well into the 19th century, it is likely that the hosts could have been manufactured in the church itself since in the area of the second unfinished bell tower, there is a room with remains of a huge fireplace and an oven. The hostiers were made by the blacksmiths of the city and other towns such as Bagà, Province of Barcelona, one of the main specialized centers for the manufacture of hostiers in Catalonia. In Olot, one of these inns bears the seal of the town of Bagà



Mass leads

These pieces were small coins, for internal use, used by the ecclesiastical authorities in Catalonia, Majorca and Northern Catalonia (France) to facilitate the handling of small currency. They were used to make payments to clergy, churchmen or monks, to ensure their attendance at certain liturgical acts or worship celebrations, often in remote areas. Then they exchanged these coins for legal currency in the parish, bishopric or monastery. The purser was a member of the ecclesiastical community. These leads are of medieval origin. Their name refers to the material used to make them, especially the oldest pieces, which were made of lead. Over time they were made with simpler materials and for this reason they were also called "pallofes", worthless currency or "calderilla". At present, they would be equivalent to supplementary allowances that obliged the clergy to attend liturgical acts, paid in three parts, at the beginning, in the middle of the act and at the end. It was charged to celebrate masses, birthdays, processions among others. When regular coin was scarce, lead was substituted. At times in history it became current currency.



In Sant Esteve, lead was preserved from the 16th century to the 19th century, when it was banned with the introduction of the peseta as legal tender. The Sant Esteve coins are engraved on one side only, and there are different values and characteristics according to each century in which they were minted.

Those who minted them used to be, in the case of Olot, goldsmiths, tinsmiths or even those who made bells. The collection is extensive and the molds of the majority of Mass Leads are also preserved. These engraved coins could have various designs, from shields, images of saints, anagrams, marks of the goldsmith who made them, animals or vegetal, geometric or floral decorations.



Treasures of the parishes of Santa Maria de Batet and Sant Cristòfol de les Fonts

Sant Esteve is the depository of the Treasures of the parish churches of Santa Maria de Batet and Sant Cristòfol de les Fonts as a security measure, since they are two parishes in the city which are in a sparsely populated area and at the mercy of attacks or thefts. These two treasures are made up of custodies, crosses, chalices, reliquaries, censers, coupons or sacras. The artistic pieces are silver and silver gilt. They own some important works, which have already been discussed such as the Cross of Batet or the silver image of Sant Cristòbal. The small pieces are also silver, like the vinegar jars. In some of the crosses, they carry a Lignum Crucis. They are pieces, most of them from the 18th-19th centuries, most of them in the Baroque style.





The models



Model Room, Mn Lluís Solà

Room located on the first floor of the annex building of the church of Sant Esteve. This room contains the collection of models made by Mn. Lluís Solà, which represent different religious buildings, mostly Romanesque, Gothic from different parts of Spain and Europe in addition to Sant Esteve, made to scale over the years he was rector of Sant Esteve. There are also two models of Saint Stephen made by other authors, who have ceded them to the parish .

