

DANIEL ALDEGUER GORDIOLA

GLASSMAKING IN MALLORCA AND THE GORDIOLAS



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I Dedicate this Book

*to the Memory of my Ancestors
who from 1719 to the present day, through
seven successive generations, have kept their glassmaking
tradition alive; creating, producing and selling their
original works of art which today can be found
in Museum collections worldwide.*

*To my dear wife, Lideta, who has always
provided me with encouragement and support during
the many projects I have undertaken in my life.*

DR. DANIEL ALDEGUER GORDIOLA



INTRODUCTION

I WAS INITIALLY INTRODUCED TO DANIEL ALDEGUER through a long relationship of neighbourhood which has, over the course of the years, grown into a cordial friendship. We were professional neighbours since it was unusual for us not to pass each other every day and exchange greetings and light conversation from my place of work at the Majorca Museum. Gradually, I came into more direct contact with him on purely professional matters, because it was necessary to ask his advice when we needed to classify or try to identify glass materials which showed up in our excavations.

In this way I slowly became familiar with his special dedications, affection and love for a form of art we both enjoyed sharing the same tastes, an impassioned dedication for a form of art which could be varied but as attractively enchanting.

This contact became more direct almost by the day as I was pushing the Spanish Government to restore the old Saint Dominican Governors' Building and I suggested that my colleagues in Madrid contacted Daniel in order to obtain replicas of pharmaceutical equipment which would enrich the Chemist, which at that time was located in the building that had been restored by Spain.

Its realisation exceeded all expectations and that particular chemist is a fleuron of Dominican museum pieces.

In these circumstances, the writer of this book never hesitated to ask me for my written contribution which is now being published. Naturally, I could not refuse because even though he is a person who needs no introduction, his professional dedication is one of the least recognised. When we refer to our planet, the art of glassmaking is one of the marvels of research work. No monographs have been written, not even specific work has been done on its development in Majorca and no research work has been concluded on its projection. It is possible that this is due to the lack of prior research work which would serve the subject as a stimulus.

Apart from a few brief leaflets on the origins of the Gordiola factory written by Daniel himself, some reference from Manuel Sanchis Guarner and the overall picture by Luis Ripoll, little information was available on the development of this special Majorcan art.

The request was accompanied by a typical saying of my good friend:

"I do not wish to steal your time, I know that you are rushed off your feet and the lines which I would like you to write as the introduction to my book, could cause you inconvenience. I will prepare some notes and if these are to your liking, you will be able to draft what I ask you to do quickly".

The notes arrived and when I read them I was faced with a huge problem because in effect they only slightly resembled my style. However, when I read them over and over and pondered on them, I was introduced to a very different person from the Daniel I greeted every day and who was pestered with my technical questions and my insistence to learn the origins of this art every afternoon.

I therefore had to consider the matter very seriously. I had been asked to write a few words as an introduction to a book about the glassmaking industry in Majorca, and I was now in possession of a document which was rich in suggestions, but it put a very different person from the person I thought I knew before me. So, was I presenting a book or its author? Was this really Daniel Gordiola I saw every day, or was he a different man? How should I orientate his book?

It was a really difficult dilemma to resolve. Differences in generation also alienated me from the author's image because although he is still in the flower of his youth today, he finished his law career when one still spent more energy cycling and flattering girls than on intellectual preoccupations.

And so I decided to try to do both things at the same time: to comment on a gentleman I greeted every day when we bumped into each other in the street, to introduce his book and at the same time, try to discover the special world his notes suggested to me.

I must admit that the task is not easy since the calm, friendly, I would almost say excessively polite, Daniel I knew was very different from the active, daring, very energetic and fearless Daniel who was being described on simple, perfectly typed sheets, which at first sight appeared extremely cold.

If everyone know Daniel Aldeguer Gordiola as Gordiola (does this represent the remains of a matriarchal Majorcan society that we hardly know?). In that eventuality we break even since my second surname is used more often than my first one. One could explain both sides of his behaviour through this variation.

One asks oneself if a calm, matter-of-fact, slow-walking man who is gifted with exquisite politeness is the same man who in his youth walked with José Malbertí, who at the time was the Director of the Bellver Museum, in his arduous search for old Majorcan glass production furnaces, carefully searching the haunted site of Bocchoris in "Pollentia" (Alcudia) and the cemetery of Sa Carrotja for archaeological documents that might prove the existence of glass production on the island during the long Roman culture period.

His law training comes to light at this point since the archaeologist, who tries to obtain reasons in advance to document his theories, is almost lost. The

archaeologist searches really hard, yet he usually finds the most unsuspected things before finding valid evidence to support his earlier ideas. In our profession sheer coincidence is stronger than sheer reason and that is irremediable.

Perhaps his early years and not being able to document the existence of glass craftsmen in Roman Majorca compelled him to give up, or rather postpone his yearning to be a researcher in order to get involved in his family organisation and to plan his ancestors glassworks both locally and abroad. Between 1946 and 1961 he opened subsidiaries in Barcelona and Madrid and maintained the presence of Gordiola in both national and foreign craft exhibitions. Perhaps his gold medal obtained in 1961 at the Munich exhibition is his most commendable endorsement as a businessman.

In theory this is only a sketch of the Gordiola I met every day and it is just a simple, and not particularly illustrative description of a man of his calibre. Because of his great love for archaeology, he was able to come into contact with the world of research and since the documents he required in his own country appeared to be reserved, his yearning to learn took him to Turkey to see the fascinating findings of the Hittite world of Professor Alkin of the University of Istanbul and the glass collections of the Museums of Ankara, Istanbul, Adana and Giazentep personally. Names which are now rather mythical in historiography about the ancient world such as Temizer, Necati Dolunay, Altai, Mrs Sabahat Gögüs and many others led and inspired him in his vitreous studies.

In the long term these studies were expressed in an already long existing series of glassware catalogues, and reproduction of original antiques which emerged from their workshops, surprising everybody.

Although Gordiola's life is tied to the world of antique glassware, his unquenchable thirst for learning sometimes strays off the path and he embarks on adventures such as his expedition with Lhote and Viollet to Tassili where making the exceptional discovery of fresh paintings in rough parts of terrain at a time when glass had still not been born, man's concept of ancient Africa was revolutionised.

If this took place in 1957, in 1967 he turned up at Masada as an unknown volunteer of Professor Yigael Yadin on an adventure to discover the strength of the Jewish culture, the last bastion of resistance in the face of the Romans. The importance of this team of workers who made this magnificent realisation of modern archaeology possible is explained by Yigael Yadin in his plain and unadorned dedication at the start of his book: "To the Volunteers".

On few occasions have such simple words expressed so much.

It would even make sense to talk about another Gordiola whose business and actions personalities were on a par. I don't know how to define him because if we talk about and adventurous Gordiola, it could be interpreted in a pejorative sense and this appreciation would be imprecise. If we talk about an enterprising Gordiola, that does have a precise meaning, since a calm, matter-of-fact and exquisitely

educated man could be interpreted in a thousand and one unsought, but experienced situations, where much to one's own distress cold blood does help to free oneself from undesired situations in which one unintentionally ends up. Then, coolness and exquisite politeness are efficient arms to free oneself from annoying situations.

If in 1975 he was mistaken for a CIA activist, arrested by Kurd agents and thrown in a container as if he were an object, years later in 1978 when a nation such as Iran was experiencing difficult time and a violent stage of it's history immediately after the overthrowing of Shah, Gordiola, stuck in the middle of all the trouble managed to save a precious team of production line glass workers and the team who knew how to get it working, and began a long pilgrimage from Teheran to Lake Van in Turkey. This pilgrimage headed a queue, of not just camels and other animals, but enormous HGV lorries which were difficult to conceal.

Fiction sometimes has to learn from reality. I imagine Gordiola's ironic sneer when he was listening to the prophetic words of an old Russian prophet on the banks of the river Neva who foretold the end of the Communism in Russia before the year 2000. Today this ironic grin could possibly be turned into deep meditation on the end of civilisation.

But the experiences of Gordiola the Adventurer do not end here since it was not a nice experience to be machine-gunned from the air by Israeli fighter-planes whilst crossing the Syrian Desert on route from Damascus to Palmira and neither politeness nor courage can have any effect in such an instance. There is something which is perfectly established in the Islam world called "baraka" which for us Westerners would represent a lucky star or luck. I can honestly tell you that Gordiola is a man with "baraka".

This is a sketch of my friend Daniel Aldeguer Gordiola who is the writer of the monograph you have in your hands. If you possess this "baraka", you may find him in his factory in Algaida in the Glass Works Museum, that is, if he is not away on a trip.

Yes businessman, dedicated researcher and adventurer are only three of the characteristics of his personality and as far as I am concerned in my capacity as a Museum Curator, would I dare to confirm his secondary aspects, there are other facets I consider fundamental, in particular the Glass Works Museum which he leaves so often.

In our world where museums are outcasts of culture, the Gordiola Museum has a special charm. It has known not only how to pick its own production and that of its predecessors, but also the current production of various glasswork centres throughout the world.

It is a primary teaching centre for learning the growth of this art-craft, craft-art which is as attractive or more attractive than pottery craft-art. And to tell the truth, the Majorcans practically pay the Museum no recognition whatsoever.

I can confirm that Majorcans are opposed to museums and should this affirmation be insulting to any of my fellow countrymen, I know that few would cast the first stone, because the Gordiola Museum which is famous throughout the world, remains a perfect unknown entity to the everyday common-place Majorcan.

I must now conclude this already too long and introduction since my intention and assignment was to introduce a book: The art of glassmaking in Majorca and the Gordiolas.

I realise that presenting a book is nearly always more difficult than writing it. If the book is written by a friend, the task is even harder since people accuse you of being blinded by the friendship, and one is already accused of enough things in life without adding any more.

I have already mentioned that knowledge of the art of glassmaking in Majorca has few bibliographical references. Scholars have not been interested and the researcher has to start from nothing if he wants to delve into its research.

From here onwards this will not be the case as we have already made a fundamental step towards accepting this knowledge and if you seek to penetrate into this fine art which is vital to human life, that step is the book which you dear reader, have in your hands.

From this future research starting point, it is essential to carefully read Chapter II dedicated to the Gordiolas. From here onwards, the researcher is in possession of the production of all Majorcan glass from the beginning of the XVIII century and all those interested in this subject will find reference to it compulsory.

We should remember the testimony made by an anonymous Arab writer when he wrote a recipe book as long ago as the start of the XIII century:

"the utensil used to make "mirkas" (something similar to our long pork sausage) should be made of white glass because if it is made of copper, as you pass the mincemeat through the holes to make the stuffing, it goes mouldy and if you mix this with the meat, it goes off".

A wise dietary rule we should remember often.

In conclusion, I would like to toast the success of Daniel Gordiola and his book and I believe the best thing to do is to make this toast with the testimony of another Islamic writer, our fellow countryman Idris al. Yaman from Ibiza who raised his pure glass goblet to toast his success in the XI century. His words which were translated by another of my close professional colleagues, Professor Emilio García Gómez, read as follows:

"The glasses were heavy when we received them empty; but, when they were filled with pure wine, they became light and were about to fly with what they had inside, just as bodies do when they become lighter than spirits"

So, let us make a toast to the success of a book written by a good friend with our own pure wine in glass goblets, born thanks to the help of the Gordiolas.

A summers day in July in Palma de Majorca 1990

DR. GUILLERMO ROSSELLÓ BORDOY
Archaeologist. Director of the Majorca Museum

CHAPTER I

THE ART OF GLASSMAKING IN MAJORCA

THE ART OF GLASS-BLOWING, the incredible expertise and skill in working it, is one of the most precious values of our centuries-old artistic tradition.

Driven by the passion I feel for an industry like mine, which has an old and noble ancestry and so many traditional characteristics of art, I have patiently collected all the elements that could help me perfect my creations on a daily basis together with my family's old models and unravelled the secrets on which the old all-time masters of glassmaking of all times based their undying fame.

In the midst of discoveries made purely by accident which have been modified by the strength of man's intelligence over the years, developing with the growing necessities of civilisation, the discovery of glass plays an important role. Thanks to glass utilities, sciences have been able to progress and it has made it possible for mankind to own not only various everyday utensils, but also to be surrounded with luxury utensils which he finds gratifying because they embellish his home. From a simple glass to a magnificent telescope, from the most simple uses to researching the secrets of the universe, glass has been used and is still used for beautiful auxiliary functions for the needs of man and for the worries of science. A detailed account of glass utilities would include a very significant part of the history of civilisation.

Archaeologists have declared they cannot put a date on the discovery of glass. To find out where it originated from, one has to go back to periods of prehistoric civilisations and even when clues which indicate that those remote people knew what it was are found, the first documents to prove its existence did not appear until after the IV century BC. Pliny the Young confirms that glass production was discovered by accident at the mouth of the River Belus by Phoenician merchants who were illegally trading native soda. When they made furnaces on the sand to heat up their pots and prepare their food, they noticed how a "glazed" coat formed inside the stones and this led them to show what was later known as "glass".

There are modern authors striving to prove that this eloquent account by a Roman writer cannot be accepted as true, and moreover, that it was in fact inspired by the form and poetic style that shone in the days when Pliny wrote. But, in my modest opinion, it was possible that the furnace lit on the beach could not reach the perfect temperature to form glass, but yes it could form a "glaze" which lead them to try out more perfect closed-in furnaces.

When one studies past civilisations and makes judgement on their legacies, one comes across the first piece of documented information on Egyptian civilisation which one must fall back on when we are looking for the origins of an industry. We owe to the first piece of news on the art of the glassmaking industry to the great archives of that delightful nation.

The bas-relief painted in the tombs of Beni-Hassan el Gadin, which some authors date back to the reign of Husartasen (3,500 years B.C.) show us that the technique of glass-blowing was practised in Egypt. Judging by evidence found on a grain of a glass necklace found in Thebes belonging to Prince Hatasú of the XXIII dynasty, they also knew how to model "pasta vitrea" (molten glass).

It goes without doubt that the first objects manufactured using "pasta vitrea" were destined for luxury and decoration, perhaps because their fragility meant they were not suitable for domestic duties. It was considered more precious than gold and owning it must have been esteemed a supreme honour.

When history makes special mention to specific objects, they must be held in high esteem, because they would no doubt not be mentioned if their owners or contemporaries considered them insignificant. According to the Egyptologist Maspero, Rameses II the Great (so called "Sestrosis" by the Greeks) was the owner of a small green glass baton of imitation emerald which tradition attributes to the patience of the priests of Memphis. Gesparch confirms that the mummy of this monarch was extracted from a glass sarcophagus on the 1st June 1886 and this would account for unsuspected completion by those glassmakers. It is claimed that the Egyptians knew how to gild gold: that they produced pieces with painted shapes in colours that changed their tone depending on the angle from which they were looked at, and that certain hieroglyphics were coated with a light coat of glass.

In order of antiquity and closer to our times, remains of several glassworks, probably of Egyptian origin, have been found in Greece and even if it appears that this industry did not reach the perfection of its Egyptian predecessor or its Roman successor, we owe the first samples of opaque glass used in mosaics which the industrialists designated "piedra fusible" to her.

Italy is without doubt the country where the glassmaking industry is most outstanding because industrial expression has known how to use profound art features. The majority of fame attributed to this profession which was promoted to the ranks of nobility by some monarchs, and considered by the Doge's Republic as

one of the chief supporters of its industrial strength, must be credited to Venetian artists.

Governors of the Venetian Republic issued special provisions to prevent production secrets which were religiously guarded in families and passed from fathers to sons from escaping national frontiers. The "Serene Republic" endeavoured by all means possible to keep glassware which it "prized in the same way one would cherish one's eye-sight" the exclusive property of Venetians. Venice demonstrated its preference for such an industry when it granted the famous traveller Marco Polo the title of "best citizen in Venice" in 1324 because he acquired knowledge from the most remote countries who knew how to exploit those manufacturers in order to export glass. These governments loved to establish regulations for even the most insignificant details of a glassmaker's life, and under the pretext of avoiding fires in the chimneys of glassworks, the Great Courts dictated an Order in 1289 confining glassmakers, their glassworks and their families to the Island of Murano. The Government considered division of work compulsory and as of 1318, the glassmakers of Murano were split into a certain number of categories, each one having its own special rules and they showered titles, honours and rights upon those manufacturers who were able to enjoy their own Island without leaving it. Thus, in 1502, we see how "The Statute of Murano" allowed daughters of glassworks employees to marry noble Venetian patricians and their descendants preserved the title of nobility. This honour dates from 1376 and was also granted to certain glassmakers and Henry the Third, King of France on his visit to Murano. Only the sons of glassworks proprietors or work-shop foremen were permitted to establish glassworks on the island.

The "Council of Ten" would use any means or measure, no matter how severe, to preserve exclusive rights for glass production in the Republic, as stated in article 26 of the Decree dated 27 October 1547 which states:

"If a worker takes his art to a foreign country to the detriment of the interests of the Republic, he will be sent an order to return, and if he does not return, his closest family members will be imprisoned. and if, despite imprisoning his relatives, he still persists in remaining abroad, an emissary will be ordered to kill him."

It has been proven that these orders were carried out on more than one occasion.

In 1705 and 1772 it was decreed that

"the Heads of the Council of Ten" had to ensure keeping a close watch so as to prevent any glassworks employees escaping to a foreign country by the most secret and most harsh means they considered necessary.

The harshest punishments were given to those who could not conceal their escape – thus we see how 2 glassmakers contracted by the Emperor of Germany, Leopold I were assassinated by the henchmen of Venice and how in 1754, Pietro de

Vetor was murdered in Vienna as ordered by the Great Council of Venice. But not even these severe punishments or others also common to the behaviour of that particular Republic could stop some glassmakers from emigrating and settling on the coasts of Spain and in several Central European cities.



CHAPTER II

THE ORIGINS

MAJORCA, THE MOST BEAUTIFUL GARDEN IN THE MEDITERRANEAN, originally inhabited by races of disputed origin, was dominated by merchants from Phoenicia in the XV century BC. The world's first tradesmen reached our islands following the great tin route when the tall cedars of the Lebanon opened up to let the muddy sails catch the favourable Mediterranean wind. They arrived in wide wooden ships upon waters which rippled with the gentle breeze. They discovered glass on the banks of the river Belus and used the new product, a fantastic instrument of exchange to trade with the natives and dazzled them with pearls that changed colour and mirrors that shone which had been launched by talented people from Sidon and Tyre.

The Phoenicians settled on the coast and set up glass furnaces representative of their works from the II century BC, one of the most valued contributions of eastern culture.

Balearic artists who created new shapes developed during Greek and Carthagian occupation. Marvellous imagination, the production of shapes similar to pottery, copies of originals imported from the Aegean Sea and good turns paid by Roman Emperors, in particular Nero and Octavian helped to perfect the work in such a way and helped the glassworks achieve such splendour that we were authorised to consider the reigning period of Severus the Seventh as the first Golden Age of Majorcan glass.

When Capitol declared war against Carthage he chose one of Macedonia's sons, Quinto Cecilio Metelo to conquer the Balearic Islands. Settling in ancient Carthagian colonies, he established large cities and built splendid palaces in Roman style. He turned "Pollentia" (today's Alcudia) into a mini Rome and he decorated and polished up

Palma, Cunia, Cinium and Boccoris. He imported the luxury from Italy and the Balearic glassworks then learnt the Roman technique. According to the historian Kisa, the invention of the "blowpipe" at the dawn of the I century revolutionised the industry and during the reign of the "Metellos" it reached a high level of perfection in Majorca. Imagine the tower which while resisting the winds lifted Oblato Servilio high enough to serve the navigators as a guide, as if it were

*An allegoric representation of the scene depicting the discovery of glass by
Phoenician merchants on the banks of the river Belus according to the account by the
Roman Historian "Pliny" in his NATURAL HISTORY.*

trying to compete with the Lighthouse of Alexandria or the Colossus of Rhodes. Imagine the Royal Palaces of weeping "Pollentia" decorated with "discs" of glass (small round glass windows carved in lead) as described by Lactancio and Geronimo to protect its inhabitants from severe weather.

Imagine those harsh senators of "Boccoris" (small Roman town at the back of the Port of Pollensa), the Federate City of Rome electing Atilio Verno of the Galeria tribe as its chief and raising a toast with their glass goblets engraved by Majorcan artists. Saint Clement of Alexandria wrote how he would have liked to have banished this tradition of drinking out of engraved goblets so that public moral could have gained:

"This pretentious and useless vainglory of glass engravers and waste of art which has a tendency to mist up the glass and drive people who drink from it crazy, must be destroyed by our good institutions".

Evidence of such peculiar Roman illustration include the continuous search for the most varied range of glass objects, particularly those used in funerals which challenged the centuries and remained hidden in the cold vaults of the camps of "Bocca", or buried in the vast necropolis of "Pollentia" or "Ca Carrotge". This allows us to conclude that our primitive glass furnaces used to satisfy the needs of a village of luxury and wealth, were located there in the surroundings.

Is it still possible to find their remains? We are surrounded by an invincible darkness.

During the Spring of 1942 and 1945 I was continually in contact with the research group that was working with Professor Juan Llabrés, the Commissary Luis Amovós and a great friend, José Malberti Marroig, keeper of Bellver Castle with whom I covered many miles looking over the areas of supposed establishment.

And at the beginning of 1946 I declared I had been conquered and in one of the newspapers of then I wrote: "I have looked for a glass furnace, a Roman furnace, I have gone over the ruins of "Pollentia", I have seen the archaeological sites of "La Soledad", D'en Franse" and "santa Ana". I have laid down on thousands of steps of the Roman theatre and dreamt about the brave vanguard of the Empire. I have explored the place where "Boccoris" lay, I have turned over the oily humus of the road which leads to the "King's Castle", but a thick cloud hovers over the ground where Rome raised its banners; all this was destroyed by the demolition work of Gundérico (a Visigothic General) and blurred by the weight of times.

You the traveller who enjoys history and travels through these places will, when resting upon these ancient walls which formed great propylaea, ask yourself: What has become of that noble Roman city? Oh, Germans, what did you do with those goblets, engraved vases and amphorae!? Where did you hide those glowing furnaces? The answer will be a deadly silence. Whether original Phoenician Cunici was later

rules by the Greeks with the name "Pollentia" and rules by Romans in the Ii century... when the foundations of the Empire cracked, it was ransacked by Gunderico's men: and those fragile pieces of glass, of outstanding charm, were the first victims of the hordes' fury.

In the face of such loutish devastation, it is not so surprising to learn that there was a huge gap in the production of our glassware between the year 421 up until the rule of Belisarius, a century later, when glass culture reappeared, this time imported from Byzantium. Our craftsmen began using enamel and decorative applications in the VI century and adorned a wide range of oriental style glass objects over heat. The technique called "mosaico" was spread through the West by Justinian and is a copy of Syrian works of that time. Remains of this new style of Majorcan tradition, proceeding from the historic Basilica of Son Peretó are preserved in Manacor Museum. Fragments collected from the ruins of our ancient Christian temple excel the mosaics decorating the mausoleum of Gala Placidia (a Roman Empress), and is considered to be the most perfectly finished crypt in Byzantine Art.

Whilst glassware was developing at the same time as ceramics, Arab dominance also brought some artistic ideas, but neither the value or the scope of their ideas could be expressed in concrete terms because the constant battles and troubled life of the new sovereigns prevented their historians paying attention to the historical development of glassware.

CHAPTER III

THE MIDDLE AGES

BALEARIC GLASSWARE FLOURISHED AGAIN AFTER THE CONQUEST OF MAJORCA BY JAIME I OF ARAGON. The first furnace known to have been credited in writing dates back to 1327 under the reign of Jaime III, and it was installed in the district of Calvià by brothers Bernardo and Guillermo Roig⁽¹⁾ who were glass manufacturers.

Twenty years later, the Catalan glassmaker Guillermo Barceló⁽²⁾, bearing a letter from King Pedro issued on the 30th November 1347 asked the Kingdom's deputy for a hearing. He granted the master from Barcelona permission to build a glass furnace in the City of Majorca to meet the needs of a City he qualified "notable and distinguished," and to this end, he abolished the ancient Kingdom which prohibited the establishment of such furnaces in Majorca in order to prevent too much fuel being consumed. The jury, represented by the Trustee Pedro March protested against this letter, accused it of being surreptitious, of being obtained by deceit and hiding the truth. Guillermo Barceló defended the letter from these attack, requested that it was enacted immediately and threatened the venerable Arnald de Lupiano, the Kingdom's Governor with the threat he would go directly to King Pedro if his request was refused or postponed.

<It goes beyond doubt that these glassmakers knew how to use glass for decorative purposes. remember that Palma Cathedral's windows were erected in 1328 as documented in the Ministry of the Interior's Accounts Books where various entries have been recorded for "glass, tin, lead and the Master's work".

It has been established that someone called Francisco Sacoma, who was a master glassmaker looked after the furnaces towards 1369 when Jaime Mates⁽³⁾ was in charge of the works, but it is also possible that the glassware was imported.

The French alchemist J. Lustrach, who would know the magic of colour, experimented with glass in his small furnace in the cellars of the "Torre del Angel" (today's General Port Office).

*Entrance to the walled enclosure which belonged to the Order of the Templars
where Palma's first glass furnaces were built (in today's Plaza del Temple).*

The documents that discuss the death of a Majorcan glass merchant who died in Vich in 1385⁽⁴⁾, the acquisition of lamps for the Cathedral in 1392 and 1395⁽⁵⁾ and cruet sets used in Mass service in 1395⁽⁶⁾, recorded in the above-mentioned book about the building of the temple. are not conclusive proof that glass was manufactured in Majorca.

It has already been recorded that glass was made on the island in 1398 when Nicolau Coloma, who may be the same glassmaker Nicolau referred to in the book on the Cathedral works in 1392 (7), obtained a licence for exclusive glass production from the Majorcan Jury (no-one other than he may make glass on this island), yet they ordered him to reduce the price of his goods in accordance with the following proclamation that was made:

"Now please be advised that we, the honourable Jury of the City and Kingdom of Majorca generally notify everyone in writing, setting out the methods and conditions, that Nicolau Coloma the glassmaker who is located next to the "Peso de la Paja" has offered to supply the Great Courts of the aforementioned Kingdom celebrated recently with glassware and to sell it in the following way, that is to say:

"Carafes and bottles which are normally sold at six "diners" a piece will in future be sold at the rate of four "diners" a piece. Likewise, cups and glasses which are normally sold at four "diners" a piece, will be sold and retailed at two "diners" a piece.

"Likewise, barrels of less than a quarter which are sold at the rate of sixteen "diners" per pound will be sold and retailed at the rate of twelve "diners" per pound.

"Likewise, barrels of more than a quarter which are sold at the rate of two "sous" per pound will be sold and retailed at the rate of sixteen "diners" per pound.

"By way of guarantees and securities, he has promised to abide by these conditions and every inhabitant of the Kingdom of Majorca who goes to buy these pieces of glassware from the house of the aforementioned Nicolau must use them for their own purpose and not so as to resell or take them out of the country which according to these documents, was normal custom⁽⁸⁾ 2".

Years later the monopoly had to stop. In 1417, Joan de Mallorca, a glass-maker and one of his contemporaries Guillem⁽⁹⁾ are quoted in a document preserved in Aragon's Crown archives.

In the same year, 1417, the glassworks at the chapel of Saint Pedro were opened in the centre of Palma⁽¹⁰⁾ under the Great Master Guillem Sagrera and in 1420, the works of the chapel of Saint Guillermo were founded by Master

glassmaker Antonio Sala ⁽¹¹⁾. In 1441, the same craftsman built four glassworks for the Cathedral at the price of eight salaries a piece ⁽¹²⁾.

Glass consumption increased as the years went by in such a way that the Jury were inspired to impose tariffs which, according to the 1453 price were for the following amounts:

"first, each large vase made of ordinary glass, at the rate of three "diners" a piece; and small ones, at the rate of two "diners" a piece.

Item – each ordinary pitcher at the rate of six "diners" a piece.

Item – each long-stemmed goblet of the quoted glass at the rate of ten "diners" a piece.

Item – each chamberpot at the rate of six "diners" a piece.

Item – each small glass at the rate of four "diners" a piece.

Item – each hanging oil jug at the rate of six "diners" a piece.

Item – each small oil and vinegar jug at the rate of three "diners" a piece.

Item – each large oil and vinegar jug at the rate of four "diners" a piece.

Item – each oil/vinegar pot at the rate of four "diners" a piece.

Item – each first class ordinary bottle used for buying oil at the rate five "diners" a piece.

Item – each first class "castaña" (flat bottle) at the rate of five "diners" piece.

Item – each pound of bottles, "castañas" and other large thick recipients at the rate of eleven "diners" a piece.

Item – each recipient of glass or crystal of Barcelona size at the rate of twelve "diners" a piece.

Item – each stem-blown goblet of glass or crystal at the rate of twelve "diners" a piece.

Item – each small goblet of glass or crystal at the rate of nine "diners" a piece ⁽¹³⁾.

We own no medieval glass specimens that could definitely be attributed to island production. The Barcelona Museum has a jug dating from the end of the XV century which originates from Majorca. But, as far as figuring in inventory descriptions ⁽¹⁴⁾, we must believe that Majorcan glasses of that era, were, as always, identical or very similar to Catalan ones.

Mr. Pedro Martorell, Notary Public, Trustee and Director of the University and Kingdom of Majorca presented the new cups to the Magnificent Gentlemen, Francisco de Eril, butler and Arnaldo Viladamany by Blanes, deputy to the King of Aragon who approved of them on behalf of our Lord. This proved that interests started by the abundance of craftsmen established on our Island were shares.

On Asencion Day in 1597, under the direction of the sculptor and architect Miguel Verger, the foundation stone of the circular window above the archway to the Cathedral was laid and in 1599, the stained glass, a warm and brilliantly coloured work of art made by the Master glassmaker Juan Jordá, who charged 9,000 Castillian quarter pesetas for it⁽¹⁵⁾, was installed.

Majorcan glassware reached its peak in the XVI century. There is an old "Carrer del Vidre" ("Glass lane") which testified the brilliance of the "furnace and glassblowing glassmakers" in Palma, as well as in Barcelona, Tarragona and Valencia. However, they never succeeded in building their own guild in Majorca.

As Damascus had fallen into the hands of the Turks, world supremacy in glassmaking passed over to Venice. The Venetians eagerly guarded the secrets of their glassmaking industry, punishing any traitor of their mother country who would dare to divulge them to the extent of death and reprisals against relatives. Notwithstanding, the Majorcans imported many pieces of Venetian glass and learnt their technique, and also took advantage of reports written by many Venetian political émigrés who found shelter in Majorca.

Numerous glassmakers from Murano exported their secrets, openly opposing the sever regulations of the Murano "Statute". In 1438, the glassmaker Bloudio had already moved to Vienna; in 1459, Verobiero worked in Florence and then, Naples; Sabino worked in Amberes and so Venetian craftsmen who disobeyed the Doge's orders were found one after another in all town at all times.

The Venetian Republic could not preserve its monopoly, Venetian style glass was produced in Nuremberg in the middle of the XVI century and German production was derived and located in Prague, where they began types of production which were unknown formulas in Murano and swayed the Mediterranean markets. At the height of the XVII century, four secret envoys arrived from the Venetian Republic and their mission was to learn about Bohemian production. In 1730, Guiseppe Briatti, in 1736, Jacobo Brunelesco and in 1740, Bernardo Gordiola lived in Prague for the same purpose.

It is not surprising then that in 1605, a nobleman and old-fashioned glassmaker called Domingo Barrovier from Murano should escape from the rule of Venice and seek asylum on our island. In our eyes, he was not an exile or a traitor, but his mother country and his time condemned him. In reality, Murano was the Doge's prison; the damned island was generous with its humble servants and relentless with its deserters.

Barrovier appeared before the Jury of the Great Courts of Majorca, confessed he taught the natives of the island his "talent", and asked for a licence to manufacture glasses and cups "as clear as Majorca's transparent spring water"; he begged them to take pity on him, a pitiful fugitive of his mother country, he

asked for lodgings for his family, he implored the sacred secrets he knew and repeated his requests to the Great General Courts of Venice⁽¹⁰⁾. But all in vain. Our city and our governors in the XVII century refused his help and closed the door on him. In their eyes, Barrovier was a poor wizard and a disloyal and treacherous renegade of his country.

Nonetheless, his ideas are not lost because the Majorcan masters lovingly gathered them up and island glassware was prodigiously unravelled. After Barrovier's visit, it was impossible to control the apparition of numerous craftsmen and in the second half of the XVII century, our own production flourished one again.

In the XVI and XVII centuries, our glassmakers produced elegant bottles, jugs, cups and bowls decorated with "laticinios" (strips of glass wrapped around the glass), lobes, festoons, legends, lines and slightly raised crests and obtained ornamental pieces with some of these models.

Imitation of Venetian technique was so perfect in the Balearic Islands that right from the start of the year 1600, their work competed and sometimes excelled similar Venetian pieces and Majorcan glassmakers have often been classified as Venetian, although generally, the weight of the latter is slightly heavier because their pieces are thicker with more solid supportive bases.

Syrian glassware technique was maintained, and fat decanters with long necks were still made in the XVI century. With certainty, pots, carafes and flat bottles or demijohns recorded in a Majorcan inventory in 1584 came from this traditional line⁽¹⁷⁾.

Enamelled glassware reached great fame in the XVI century. Its technique was similarly oriental and they all showed similar characteristics – birds, flowers, or dots were painted in white by free-hand on a very translucent green base and shapes were touched up and separation marks traced in yellow, blue or carmine.

Two of the best pieces of enamelled glass were made in Majorca in the XVI century and purchased by Catalans. Today, in the Museum of the Virreina Palace in Barcelona, you can see a jug that belonged to the Macaya collection which is of distinct oriental style and a fruit bowl decorated with twelve "nymphs" hidden in luxuriant foliage which belonged to the Homar collection.

Majorcan glassware prospered in the second half of the XVII century⁽¹⁸⁾. The lamentable consequence of so much business were glass furnace fires, the most terrifying being that of the "Forn d'es Vidre Nou" in 1682. Its site was debated since Terrasa located it next to the city walls near the demolished port of Santa Margarita yet, recent investigations claim it was located in the environs of Plaza de San Antonio. It was said that 6,000 quintals of wood were burnt and it was necessary to pull down buildings in the immediate vicinity to isolate the fire and avoid the smoke spreading nearby. They made rogations and processions for the religious members of communities next to Merced, Trinidad, and the

Regular Canons of Saint Antonio, the Blessed Sacrament was put on show in Parish churches and the crucifix was put on the Cathedral terrace, managing to control the disaster after the inhabitants of the city had been worried during many hours.

In reference to various glassware pieces dispersed throughout Spain today, they still argue about whether their creators were Majorcan or Catalans. The Catalans claim that just because the best pieces of "Catalan" glassware are found in Majorca, this does not necessarily mean that they have been manufactured in Majorca. But, neither does it prove that they were melted in Catalonia.

On the other hand, a few Majorcan glassmakers opened up shops in Barcelona (Gordiola was the last person to do so this century from 1885 to 1968 locating it on the corner of Calle Muntaner and calle Copernicus) and that is why connection between glassworks on the island and the mainland must have been so close that it was difficult to determine whether Majorcan glassware did or did not have its own special characteristics.

Guidol Ricart in his masterpiece about Catalan glassware was not able to find any distinctive detail although he admits that

"if there is a difference, it is that Majorcan glassware has a more elegant and perfect mass than the majority of Catalan pieces".

This is what was said by a Catalan.

Alice Wilson, the most recent and excellent historian on Spanish glassware, states she is unable to distinguish between such pieces of Majorcan and Catalan glassware because they are similar in colour and quality, shades of enamel and design ⁽²¹⁾.

The next book by Pérez Bueno ⁽²²⁾ makes little reference to Majorcan glassware and it is only superficially dealt with in the ostentatious work by Subias Galter ⁽²³⁾.

The Majorcan glass industry goes into decline in the XVIII century.

Teaching boosted national art and the governors got foreign Masters to come over to learn from the native craftsmen, removing them from the routine in which they languished. The Bourbon Monarchs propelled the construction of glassworks in Nuevo Baztán and San Ildefonso del Granja, but the action of the Unitarian State did not reach the mainland or its adjoining islands.

In the meantime, our glassware received a new influence, this time from Central Europe. A lot of Germanic glass had been imported since the start of the century and numerous German craftsmen and Bohemians worked in the Catalan furnaces, including a group of Dutch glassmakers in Valencia and Alicante. They

propagated German style vases and octagonal bottles which were fat with short necks in opaque white, blue of translucent glass, adorned in red, blue of yellow enamels, representing the shield of Spain, the effigy of the King or flowers, birds or small human figures in foreign dress and they almost always bore patriotic inscriptions; this trends was spread especially among Valencian glassmakers.

Interesting glassware from the Brondo collection with the design of Archduke Carlos of Austria, that is, the first titled Carlos III whose right to the throne of Spain defended the Majorcans so notably together with the Catalans, Valencians and Aragonese against Felipe V of Borbón, in the international conflict of the war for succession to the Crown of Spain, must be classified under this Germanic group; The back of the goblet bears the inscription "Vivat Carolus III, Rex Hispaniae" ⁽²⁴⁾. This style was also apparent in the colourful range of small bottles in the Valldemossa Carthusian Monastery Chemist's shop which was founded in 1625.

Germans who had opened glassware shops in Alicante, Cartagena and other coastal Spanish towns, it seemed, set up no establishment in Majorca ⁽²⁵⁾.

The extent of Bohemian influence in XVII century Majorca cannot be determined precisely as we know very little about it. Virtually, the only document referring to it is the permission that the first GORDIOLA obtained through his Aragonese partner, BLAS RIGAL, since in his exhibition of motifs in Palma's Townhall, it was said

"it will be more suitable to add another blast furnace to the existing ones in the City", ⁽²⁶⁾

words Mr. Gaspar de Puidorfila himself repeated by royal permission.

The growing fame of Majorcan glassware explains the arduous voyage made by the Venetian Giorgio Barbaria in 1775. To end the decline of Murano production which had been discredited in western markets by competition from other contributors, Barbaria toured Spain, disembarked in Alicante and visited Cartagena, Murcia, Málaga and Cádiz. He travelled up to Lisbon and left Finisterre to cross the waters to Albion to enliven the English glassmaking industry. Venice now had a new competitor in the West: Majorca.

They began to use moulds which would ruin traditional glassware in the middle of the XVIII century. Production of luxury glassware was almost wiped out by the competitiveness of gold and silver vases and because these metals were used to form bases, handles and lids – glassmakers were only bothered with increasing production to the detriment of quality. Only simple and pleasing popular art, which is still in existence today, survived.

And so Majorca fell under another influence: that of Andalusian glassware, which deep down was still influenced by the Moslems. They preferred to manufacture "almorrajas" (a bottle used at dances to shower perfume over one's girlfriend), porrones (wine jug with spout), cruet sets, jugs and holy-water stoups etc.



Gordiola's first furnace in 1719 definitely had a circular base.

CHAPTER IV

THE GORDIOLAS

GORDIOLA-RIGAL (1719-1740)

IT WAS PRECISELY IN THIS ERA AT THE START OF THE XVIII CENTURY that the GORDIOLA saga, whose origins are uncertain as regards to the first member of the dynasty, appeared.

According to the "Memoirs" of my grandfather, Gabriel Gordiola Balaguer, the first known Gordiola came from Catalonia⁽²⁷⁾. He was a glassware salesman who drove the Aragonese glassmaker Blas Rigal to set up in Majorca (in his opinion this was the place where more furnaces were needed).

And so this was how they both arrived in Palma as partners and asked the Townhall to provide the necessary permit to set up their glassmaking talents.

The type of furnace used would have been Roman with a round base and arched cupola to hold three or five crucibles. Normally, it was used to melt white glass and it was necessary to use various crucibles so that work could be rotated in view of the difficulties incurred in achieving a suitable temperature with the combustibles of that time, wood and coal.

A "dirty" white was achieved because they had no materials to "whiten" the glass, and by nature it is inclined to go a greenish straw colour when it is melted. During the first few hours of work, it also had a tendency to be "frothy", that is "pitted" with minuscule air bubbles (as a result of the air trapped between the mass and because the temperature used was not hot enough to expel the bubbles out of the glass).

Samples of GORDIOLA's first glassware pieces can be seen in the Algaida Museum (in Display Case Nº 8) labelled GORDIOLA – RIGAL, numbers 198 to 207, Aragonese and Catalan influence may be seen in all its forms.

The following glassware is exhibited in this display case:

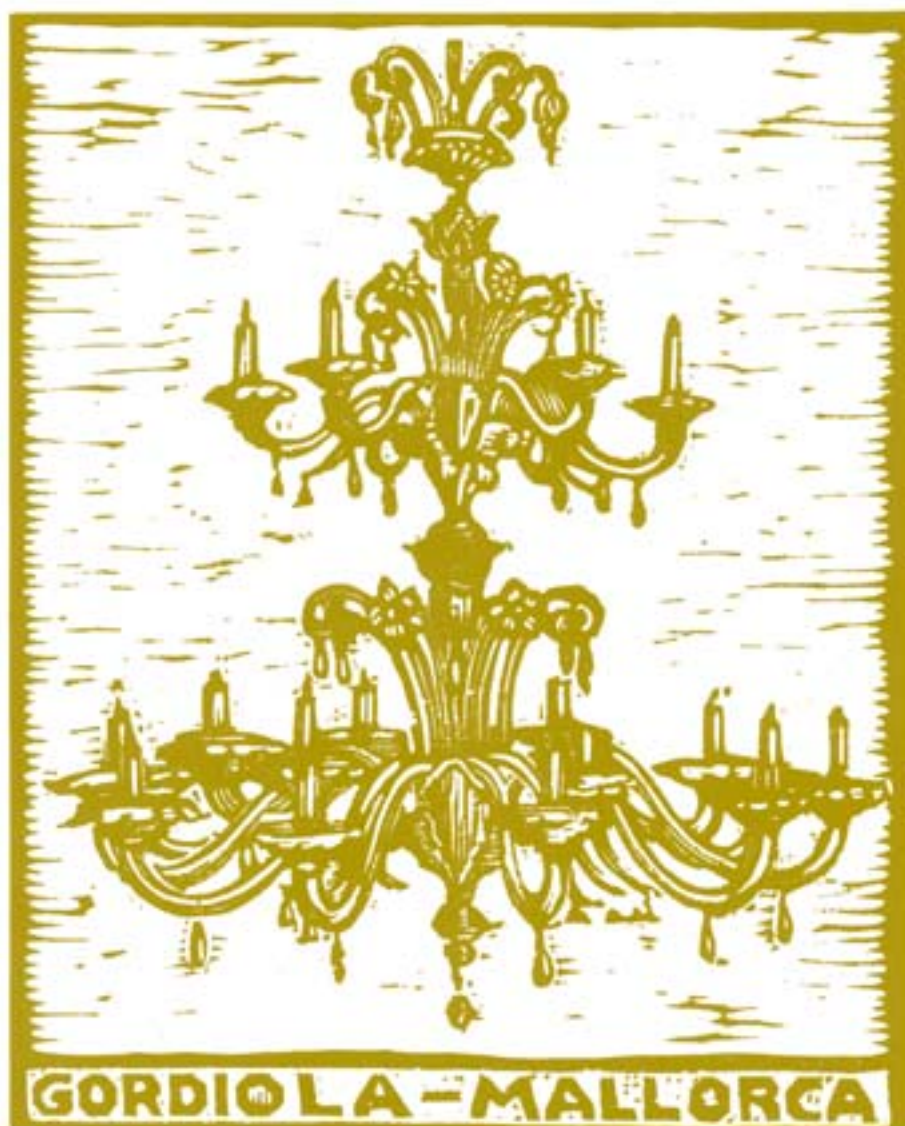
Nº 198 - A "porron" (wine jug with a long spout) - showing air bubbles.

E L E N C O
de las arañas y lucernas
que haze Maestro
Gordiola en su horno,
para alumbrar los palacios
de los Reyes de la Europa y otras
mansiones principales
de los grandes señores
de la Tierra.

Recoge este repertorio las xilografías que se conservan del primer catálogo publicado por MAESTRO GORDIOLA en 1790. Reeditado en 1879 por su nieto D. Gabriel Gordiola Balaguer (1855-1911), fundador de Vidrierías Gordiola, fue lanzado de nuevo a la luz pública en 1955, con motivo del Centenario de su nacimiento.

C A T A L O G U E
of candelabras and
chandeliers made by
Master Gordiola in his
furnace to light up the
palaces of European
Kings and other impor-
tant mansions belong-
ing to great people in
the World.

This catalogue gathers xylographies preserved from the first catalogue published by MASTER GORDIOLA in 1790. It was re-edited in 1879 by his great-grandson Gabriel Gordiola Balaguer (1855-1911), founder of the Gordiola Glassworks and relaunched to the public in 1955 to celebrate the 100th Anniversary of his birth.



*This candelabra, worth 225 pesetas in 1790
was valued at 600,000 pesetas in 1990.*

- Nº 199 - Chemist's jar - also showing air bubbles.
- Nº 200 - "Porrón" - refined glass.
- Nº 201 - "Almorraja" - refined glass.
- Nº 202 - "Porrón" - showing air bubbles
- Nº 203 - "Almorraja" - showing air bubbles.
- Nº 204 - Fat jar used to preserve capers in vinegar.
- Nº 205 - Cruet sets (divided into 2 chambers in the centre – one chamber would hold oil and the other, vinegar).
- Nº 206 - Oil or vinegar jug
- Nº 207 - Small "porrón" - refined.

The historian Sanchiz Guarner ⁽²⁸⁾ states that the set of artistic pieces proceeding from ancient Gordiola furnaces, known by the generic denomination "MAJORCAN GLASS" have been preserved through the centuries by the family tradition of the above-mentioned Company, which governed by successive generations, managed to create and produce an immense collection of exclusive glassware in their furnaces which in our eyes represents more than two hundred years of artesanal history.

Sanchiz Guarner states "I define "MAJORCAN GLASS" in this way because we cannot imagine it without "GORDIOLA" since, if we set aside a reduced number of pieces which correspond to the most basic ideas which were made of glass, which reached us thanks to reproductions made by the first "master", everything related to artistic glassware in Majorca "MUST BE CREATED TO GORDIOLA", and thus, we can understand that we have been left with the historic/artistic heritage of seven generations of glassmakers, and they belong to this family.

Rigal arrived in Majorca when he was fifty years old, he knew how to handle the "bunting iron", "tongs", "scissors" and all the instruments that were used and are still used today, but he did not know how to formulate. Gordiola who was about ten years younger had more idea about the complicated mixes that were used to vitrify and he had the exact amount of capital needed for the adventure.

MASTER GORDIOLA BERNARDO GORDIOLA CANAVES (1720 – 1791)

The novice company experienced its good and bad times early on. Difficulties continued growing and around 1740, Gordiola took charge of the furnace together with Master Blay, who was over 70 years old, and sent one of his sons who had been working in Murano for years as a student of the Barrovier family from Barcelona to Majorca. He came prepared to produce "very good things" out of glass.

Gordiola O. Rigal – 1675 – 1740
Holding a copy of "Arts Vitraria" in his left hand, written by
Neri and published in Amsterdam in 1668.

Bernardo Gordiola Canaves "Vitrarius Maioricarum" (The Master Majorcan Glassmaker)
1720 – 1791

It was hard to produce glassware in that period for students who were interested in revealing industrial secrets that had been achieved at great cost, were hindered by many obstacles.

The most interesting pieces to emerge from this period of "Venetian novelty" were lamps contributed by Bernardo Gordiola Canaves. They were used by his successors as a model for creating a new style that was more simple and severe in style than the Venetian style, and well adapted for Majorcan Palaces which were adorned with fewer reds and golds.

He died suddenly in Venice at the age of 71 whilst on one of his many routine visits which he frequently liked to pay. And thus he said:

"My great-grandfather died of a heart attack without even realising. It happened on this first Sunday of December and he was sat on the third bench to right of Saint Mark's Basilica listening to mass at nine o'clock in the morning. The Barrovier family from Murano gave him a Christian burial in Venice's lagoon cemetery. We were informed on 15th December 1791."

The twelve lamps lighting the Glassworks Museum represent his work. The lamps of white glass which can be seen in the Throne Room at Algaida Castle and the topaz lamp adorning the Glassworks Museum Library, which was used as a sample model to make a set of sixteen pieces for the Banquet Room of the Desert Monarch IB SAUD of Arabia are also lamps of exceptional quality.

It was said this son of the founder BERNARDO GORDIOLA CANAVES had a love affair with Rosa Barrovier who was the daughter of one of the most noble glassmaking families in Murano during his three year stay in Venice, and this would explain how he had access to "formulae" which at that time were still State secrets. Gordiola was made an exception in Venice.

When Bernardo Gordiola joined the Gordiola-Rigal team a few years later, glassware production increased considerably as Catalan masters had joined the group. When Rigal died in 1760, the Gordiolas (father and son) continued in the same premises with a Venetian style balsa furnace.

In 1790 "MASTER GORDIOLA" (Bernardo Gordiola Canaves) published a repertoire of lamp designs (xylographies) and on the title page he indicated that it was a

*"CATALOGUE OF CANDELABRAS AND CHANDELIERS
MADE BY MASTER GORDIOLA IN HIS FURNACE
TO LIGHT UP THE PALACES OF EUROPEAN KINGS*

*Glasschmelzofen des Meisters «Bernardo Gordiola Cánaves», der auf dem Grundstück
des Temple-Ordens im Jahre 1765 betrieben wurde.*

*Glasschmelzofen von «Antonio Gordiola Fortuny»,
der sich im Jahre 1815 in der St. Martin-Strasse befand.*

*Glasschmelzofen von «Gabriel Gordiola Carreras (1816–1862) und Ana Balaguer Mariano (1820–1876),
der sich auf dem Grundstück außerhalb des Viertels Pont d’Inca befand.*

Typische Szene des Austausches eines Hafens im offenen Feuer.

*AND OTHER PRINCIPAL MANSIONS BELONGING
TO GREAT PEOPLE IN THE WORLD."*

During this period he observed the effect of Venetian influence on the first pieces of Catalan-Aragonese style Gordiola glass, Venice's own "laticinios" (strips of glass that are wrapped around the glass object) were introduced and wine jugs and pitchers from the first era emerged with these genuine Venetian novelties imported by the son of the founder. And so, with the help of Bernardo Gordiola, Majorca assimilated Catalan, Aragonese and Venetian glassworks traditions and became the "crucible furnace" for three civilisations of glassworks, preceding what would later be known as "GORDIOLA GLASSWARE".

**MASTER GORDIOLA
BERNARDO GORDIOLA CANAVES (1720 – 1791)**

- Nº 208 - Oil Jug decorated with "laticinios".
- Nº 209 - Porrón B (wine jug with a long spout
- Nº 210 - Jug decorated with "laticinios" and crests.
- Nº 211 - Porrón B.
- Nº 212 - "Almorraja" B
- Nº 213 - "Almorraja" B
- Nº 214 - Bottle decorated with "laticinios".
- Nº 215 - Bottle with a twist neck decorated with "laticinios".
- Nº 216 - Small wine jug – Venetian style
- Nº 217 - Small jug – Venetian style
- Nº 218 - Cobalt blue oil and vinegar jug.
- Nº 219 - Filigree Holy-water stoup.
- Nº 220 - "Almorraja".
- Nº 221 - Long spouted porrón decorated with "laticinios".
- Nº 222 - Teapot with "laticinios".
- Nº 223 - Porrón with "laticinios".
- Nº 224 - Bottle decorated with "laticinios".

ANTONIO GORDIOLA FORTUNY (1775 – 1840)

He was only 16 years old when he received the news of the death of his father in Venice. He had never had the "Master" at his side, he knew Bernardo Gordiola

Antonio Gordiola Fortuny (1775 - 1840).

only as a father, not as a "glassmaker". With the help of the foreman "Master" Pere, his mother carried on with the foundry. Logically, development must have been slow as a consequence of the dreadful slowness of economic phenomenon of bygone centuries. His artistic work was somewhat decadent. Maybe, economic circumstances influenced the plainness evident in glassware of that period which was very sparing in crests and decoration and was very utilitarian. These may be seen at the Algaida Museum in Display Case Nº 9.

Nº 225 - Syrup bottle for the chemist's shop in Valldemossa's Carthusian Monastery.

Nº 226 - Jar for Holy Week sweets (from the Frasquet sweetshop) in Palma.

Nº 227 - "Cooling" bottle for preserving wine cold by way of an interior compartment which was filled with snow.

Nº 228 - Honey jar (to preserve honey).

Nº 229 - Honey pot.

Nº 230 - Circular oil lamp.

Nº 231 - Typical Anis bottle.

Nº 232 Bottle for "herbs". This was used in Majorca's villages when family friends attended the funeral wake of a deceased person. The bottle was passed around for everyone to take a sip, but anyone who tried to drink too much was revealed by a glugging noise since the neck of the bottle was very constricted.

You will observe that all the forms from this period were articles of common use, of no artistic claim. The green glass bottles from this period called "two quarters" were used to buy oil from olive farms in bulk. The "Damiana", a more refined white glass bottle was also used for the same purpose.

GABRIEL GORDIOLA CARRERAS (1816 – 1862)

Antonio Gordiola was succeeded in the glassworks by his nephew Gabriel Gordiola Carreras. Perhaps he was the real creator of "Gordiola Glassware" as we know it today which has its own particular style. Up until Gabriel Gordiola's time, consecratory ideas were taken from different glassmaking cultures such as Catalan, Aragonese, Venetian and Andalusian. Gabriel Gordiola was an innovator. He abandoned these influences and besides the primitive and archaic pieces his uncle had blown which were always in green glass, he began to develop something different, dreaming about decoration and believing that glass had not been born to be used solely in the kitchen. View Display Case Nº 9 in the Algaida Museum.

*Gabriel
Gordiola Carreras
(1816 - 1862).*

- Nº 233 - Liquor bottle with a lattice network.
- Nº 234 - Flower vase.
- Nº 235 - Flower vase.
- Nº 236 - Majorcan jug (copy of earthenware jug).
- Nº 237 - "Alpujarreña" jug. (Arab influence).
- Nº 238 - Flower vase.
- Nº 239 - Flower jug.
- Nº 240 - Fish (decorative piece).
- Nº 241 - Bottle decorated with glass globules (very ornamental).

*Ana Balaguer Mariano
(1820 - 1876).*

ANA BALAGUER MARIANO (1820 – 1876)

Gabriel Gordiola died young at the age of 46, compelling his wife Ana Balaguer Mariano to carry on his work and maintain the furnaces during her son's infancy.

Pieces from this transitional period are preserved in Display Case Nº 9.

Nº 242 - Flower jug.

Nº 243 - Large vase.

Nº 244 - "Murano" pitcher.

Nº 245 - "Ebusus" pitcher.

Nº 246 - Flower vase.

Nº 247 - Flower vase.

Gabriel Gordiola Balaguer
(1885 - 1911).

GABRIEL GORDIOLA BALAGUER (1855 – 1911)

During the decline of the glassmaking tradition in Majorca, the honourable Gabriel Gordiola Balaguer appeared on the scene. An indefatigable fighter, he gathered up broken pieces from several closed glassworks and in 1879 (29), he launched himself in the glassmaking market. One new unusual phenomenon worried him: machinery. He lived anxiously through the first few years of that terrifying industrial revolution.

The glassworks on the Rhine accepted Owens machine in 1890. Europe surrendered to the innovators. Gordiola left for Prague and travelling in old-fashioned style he crossed Italy, met with the major manufacturers in Murano and said in his "Memoirs" that the whole of Europe had been sold except for a very few exceptions.

Faced with such a depressing panorama, he returned to his island blinded by his obligation to carry on his work in traditional style. He met Emilio Cartailhac who was commissioned by the French Government to do research work into the archaeology of the Balearic Isled and he entrusted him to reproduce the glass items he used to partially exhume. In 1892, Sir Erik Walter discovered Gordiola and monopolised his production for the American market. In 1894, Gordiola's first glassware objects arrived overseas. They were presented in Washington. The Southern States then became interested and later, the British Museum and the Cairo Museum asked him to reproduce some of their historic pieces of glassware.

Whilst modern industry progressed slowly, Gordiola who had been dismissed by all innovators was still insistent to carry on with his traditional style. But to his regret, circumstances and trends compelled him to maintain the machines in his Santa Catalina glassworks ⁽²⁹⁾, producing sets of articles at the start of the century.

See Display Cabinet N° 10 at the Algaida Museum.

N° 248 - "Press-made" vase adorned with gold thread.

N° 249 - Two-coloured jar in white and ruby gold.

N° 250 - Enamelled lass deformed by the use of too much heat.

N° 251 - Small engraved glass adorned in gold.

N° 252 - Ruby gold fruit bowl engraved using the acid process.

N° 253 - Typical sugar bowl used in old cafeterias.

N° 254 - Jug.

N° 255 - Ruby gold jar.

N° 256 - Decorative box for dressing table.

N° 257 - Collection of mass-produced bottles.

N° 258 - Matt finish enamelled vase.

N° 259 - Tinted enamelled night bottle.

N° 260 - Jug with spout in ruby and white.

Except for a few pitfalls, the door to Europe was opened. In 1910, Belgium placed an order for the already famous Majorcan glassware. Tourists who began visiting this marvellous island became one of its most efficient propagators. France awarded Gordiola the great honour to exhibit in Paris. Switzerland ordered glassware to offer to representatives of the League of Nations.

And thus, it was spread throughout the entire old continent.

ANTONIA MANERA CICEROL (1860 – 1928)

Gabriel Gordiola left his children orphaned when they were still very young. And as a result of this, his widow Antonia Manera Cicerol was obliged to maintain the industrial plant which was already running at volumes far outweighing her strength.

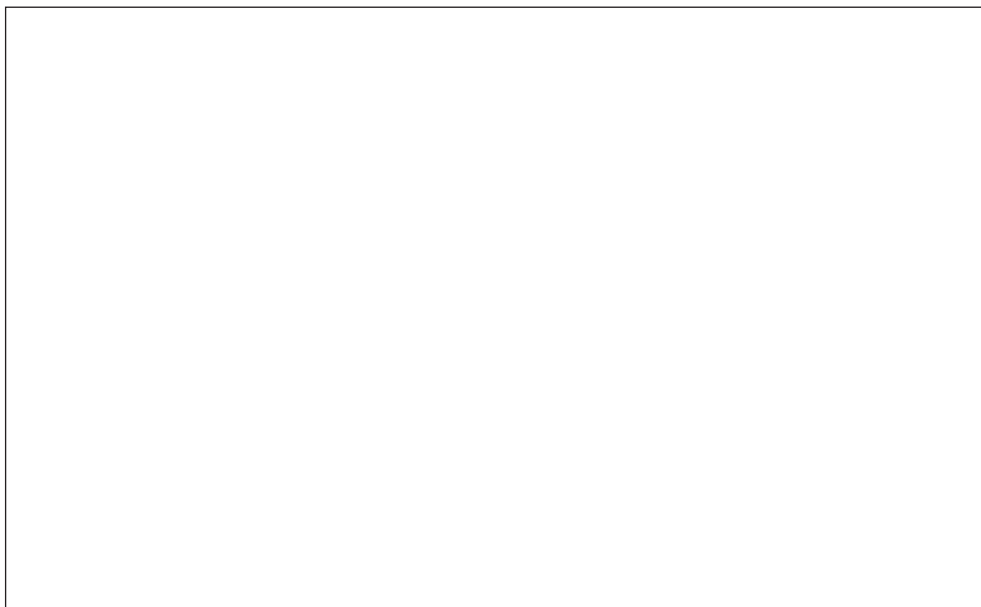
Antonia Manera Cirerol (1860 - 1928).

*Installation of the "Bobetios" furnaces in the "Gordiola" glassworks
set up in Calle San Martín Nº 34 in 1879.*

*The first glass furnace established in the Santa Catalina district in 1879 on the calle Industria site which
today would correspond to street Nº 90, belonged to Gabriel Gordiola Balaguer.*



*Gordiola's notepaper heading in 1911,
mourning the death of Gabriel Gordiola Balaguer.*



*Announcement of a branch of Gordiola's glassworks in la Plaza de la Cuartera
and Calle Harina N° 13, Palma, at the end of the XIX century.*

*Staff at Gabriel Gordiola Balaguer's
glassworks in 1879.*

*Staff at Gabriel Gordiola Balaguer's
glassworks in 1881.*

*Furnace room at "Camp d'en Serralta" glassworks,
Palma, in 1882.*

*Commemoration of Archangel Gabriel Saints Day when the host
offered "frito mallorquin" (a spicy Majorcan stew).*

The Gordiola Family in 1880.

*Staff at the glassworks of brothers Bernardo and Gabriel Gordiola
at N° 2 Calle Bover in Palma in 1913.*

*Staff excursion to the "Camp d'en Serralta" works in Cas Catalá and calle de San Martín in 1914.
The photograph was taken on the spot where the Hotel Maricel stands today.*

Female staff in the Santa Catalina glassworks workshop in 1897.

*The covering of demijohns, large jars and bottles in the
calle de San Martín glassworks in 1905.*

*"Gold Medal" Diploma awarded for participation in
the Balearic Islands Products Exhibition in 1910.*

*On the occasion of the Exhibition in 1910, Gordiola's Pavilion made of 100,000 bottles
was erected on the Paseo de Sagrera.*

Her children Bernardo Gordiola Manera (1889 – 1960) and Gabriel Gordiola Manera (1894 – 1974) maintained Majorcan glassware at very high standards. There are still people in Majorca who remember the famous Products Exhibition held in 1910 on the Llonja promenade when Gordiola's contribution was outstanding. He built a Pavilion out of more than one hundred thousand different bottles. However, the premature death of his father in 1911, leaving his two children of 22 and 17 years respectively in complete economic crisis, ruined this dream of greatness.

The great "Sa Cristalera" glassworks in Santa Catalina was lost and taken over by the Llofrin brothers who were Catalan warehouse owners who had represented Gordiola in former years. Gordiola merely kept the shop he had opened in calle Victoria Nº 2, Palma, as a warehouse for selling to the public on the island. This warehouse still exists today.

But the Gordiola brothers were not happy to simply resign to being glassware warehouse proprietors and they soon decided to try a new adventure. They purchased land at the back of "Sa Cristalera" in calle Bover and lay the foundations for a new glassware company called "La Moderna".

They continued their fight in this new plant, and worked "craftsmanship" and industrial glass at the same time. An example of this were the much used earthenware jugs from that period which the Majorcans traditionally used to make olive preserve with salted water (brine), a tradition which is being lost. Carafes were also blown for transporting oil and wine. Plastics have today wiped out these systems.

THE PUEBLO ESPAÑOL GLASS FURNACE

In 1929 on the occasion of the International Exhibition in Barcelona, Gordiola started to think about breaking away from his partners to concentrate on his old tradition, leaving industrial ideas behind. Reproductions of antique glassware objects that family tradition had presented were made in furnaces set up in the Pueblo Español in Barcelona.

The furnace in the Portella quarter which was sheltered by Palma's ancient walls, was also lit during this period, presenting the skills of its most outstanding "masters" to the public who continually gathered there.

BERNARDO GORDIOLA MANERA (1889 – 1960)

In 1929, Bernardo Gordiola Manera set up the Pueblo Español glassworks furnace at the Barcelona International Exhibition. This furnace was maintained at

Bernardo Gordiola Manera (1894 - 1960).

*Gordiola attended the International Exhibition in Barcelona
in 1929. This is how the "La Vanguardia" saw it.*

*The glass furnace established in Barcelona's "Pueblo Español" in 1929
melted two colours, green and topaz.*

*The gateway to La Portella. Entrance to the enclosure where
Gordiola set up his artisan furnace in 1930.*

*The Gordiola glassworks was established in these premises right
in the heart of the Gothic quarters until 1970.*

Entrance to the old warehouse at the "La Portella" works.

*Working the glass in the "La Portella" works.
Oil painting by José María Palou.*

José Ruitort Velasco (1904 – 1960) "Master Pepe" was the "La Portella" works' foreman and Majorca's best glassmaker.

The "La Portella" furnace team in 1934. In the centre. "Master Pepe" and to his right, the foreman Valentín Rincón Rincón.

Nº 11 calle Mercaderes in Barcelona until 1936 when it was abandoned during the Spanish Civil War.

Gordiola resuscitated the original glassware ideas of his ancestors in the Pueblo Español using their designs and introducing the colour TOPAZ, as up until then, they only manufactured white and green.

Another new improvement feature was the decoration or "enamelling" of the glassware which was performed in a workshop adjoining the furnace.

See Display Case Nº 10 at the Algaida Museum.

Glassware produced by Bernardo Gordiola at the International Exhibition in 1929:

- Nº 261 - Vase enamelled with birds and flowers.
- Nº 262 - Vase enamelled with birds and flowers.
- Nº 263 - Enamelled "Porrón".
- Nº 264 - Opal coloured vase with splashes of colour.
- Nº 265 - Opal coloured vase with splashes of colour.
- Nº 266 - Opal coloured vase with splashes of colour.
- Nº 267 - Opal coloured vase with splashes of colour.
- Nº 268 - Oil and vinegar cruet set enamelled with birds and flowers.
- Nº 269 - Bottle enamelled with birds and flowers.
- Nº 270 - Small vase enamelled with birds and flowers.
- Nº 271 - Large vase enamelled with birds and flowers.
- Nº 272 - Green glass candlestick.
- Nº 273 - Topaz vase.
- Nº 274 - Topaz oil jug.
- Nº 275 - Topaz vase
- Nº 276 - Cobalt blue fish.
- Nº 277 - Topaz vase.
- Nº 278 - Topaz vase.
- Nº 279 - Green bottle.
- Nº 280 - Isabelline lantern.

GABRIEL GORDIOLA MANERA (1894 – 1974)

The "La Portella" Furnace was built practically at the same time as the inauguration of the Barcelona Exhibition in 1929. Having considered the success his brother had in Barcelona, this furnace was designed by Gabriel Gordiola.

Characteristic pieces from this period can be seen in Display Case Nº 11 at the Algaida Museum.

- Nº 281 - Green jug showing air bubbles.
- Nº 282 - Ruby candlestick.

Gabriel Gordiola Manera (1894 - 1974).

- Nº 283 - Transparent candelabra for 3 candles.
- Nº 284 - Hen shaped topaz candlestick.
- Nº 285 - Ruby Isabelline candle lamp.
- Nº 286 - Topaz centre piece with handles.
- Nº 287 - Three balled green oil jug.
- Nº 288 - Ruby lantern

In 1944, Federico García Sanchíz sent us a volume of "Nao Española" (a collection of literature) with the following dedication:

Dice

{ Grande y querido Gordio-
la: Llegaron mis regalos,
que todavía son más
bellos en el best: en o
del pavorito a no roba-
ron en la universidad.
y no sé si poner flores
en los bríos, si velas
en los candeleros, por-
que siempre flor, más.
Por, como se sent: llega,
ni blanca alguna a como
en cordialidad.
Una confidencia: el
Nuncio estaba res-
de los cables: es a
casa, y yo, en su
de estado, la he obsequia-
do con una de mis
maravillas, frágiles y
eternas. - ~~Federico García Sanchíz~~
947

"Glorious, beloved Gordiola; your glassware appeared and it is still more beautiful outside of Majorca than inside Majorca. I do not know whether to put flowers in the vase, or candles in the candlesticks because Master, no flower is like your kindness and no flame is like your warmth.

A secret: The Nuncio regretted not having visited your home, and I on your behalf, have presented him with one of your delicate, eternal wonders.

Federico García Sanchíz, 1944

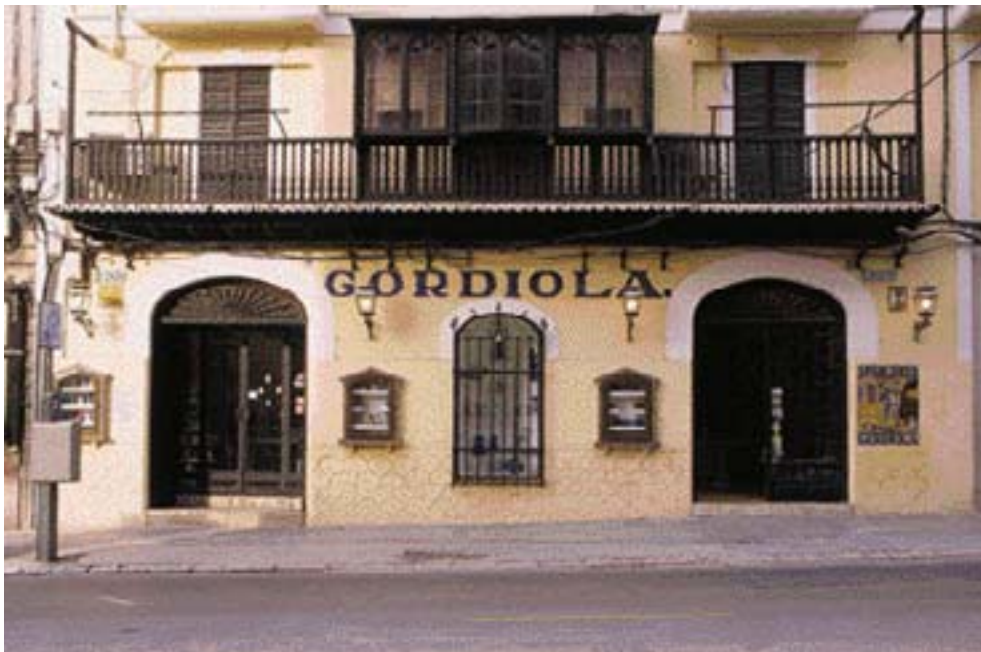
*Prince Rainier and Princess Grace of Monaco visited the furnaces
and other Gordiola outlets in April 1956.*

*The Prince and Princess pay attention to the explanations of Daniel Aldeguer Gordiola,
the glassworks director.*

Princess Paola of Belgium on her visit to the glassworks in 1958.

*The shop window at Nº 2 calle Victoria, Palma
with its opening date, 1879.*

*A typical corner of the Palma shop –
the Majorcan kitchen.*



*The Palma shop opened in 1879 to sell pieces from
the Santa Catalina glassworks.*



*Another branch in Palma located in calle Jaime II
on the corner with calle Cestos.*



Interior of the shop on Jaime II

Commemorative tablet of the first stone laid at the new glassworks in Algaida.

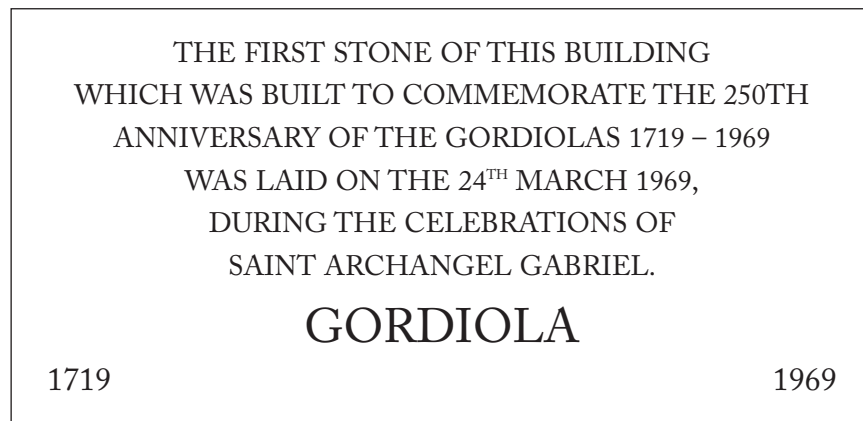
Aerial view of the Gordiola glassworks.

- Nº 289 - S shaped candlestick.
- Nº 290 - Dark topaz lantern (design by Bernardo Gordiola).
- Nº 291 - Amethyst candlestick.
- Nº 292 - Ornamental jug with topaz base.
- Nº 293 - Ruby jug with transparent base.
- Nº 294 - Topaz vase.
- Nº 295 - Ruby vase with transparent base.
- Nº 296 - Topaz vase.
- Nº 297 - Amethyst vase.
- Nº 298 - Cobalt blue vase.
- Nº 299 - Ruby vase (design by Gabriel Gordiola).

But the "La Portella" Furnace which was enclosed within the 4 immovable walls of Palma city meant expansion was impossible and so, in 1969, 9 years after the death of my uncle Bernardo Gordiola, I decided, with the approval of my uncle Gabriel to move to the glassworks on the Manacor road at the 19 km mark (Algaida).

We chose this date, which was a symbol in itself, to commemorate the 250th anniversary of the Gordiolas in remembrance of our first works which was founded in 1719.

And so one can today read the commemorative table which is fixed to the walls of the West Tower on the front of the glassworks.



And now, having presented the entire family, it is time to present myself:

I, son of Daniel Aldeguer Sala and Antonia Gordiola Manera came on the scene in 1921; my grandfather, Gabriel Gordiola Balaguer had three sons and three daughters, and from all these, my mother had me only. I have had no brothers or

Daniel Aldeguer Gordiola.
Awarded a Doctorate in Law by the Central University in 1946.

The works main façade

A selection of large bottles on display in front of the main wall at the Gordiola glassworks.

The hall on the second floor is very similar to that of the Almudaina Palace.

1 2 3 4

5 6 7 8 9

10 11 12 13

A selection of pieces designed by Bernardo Gordiola Manera.

14 15 16 17 18

19 20 21 22 23

24 25 26 27 28 29

30 31 32 33 34 35

36 37 38 39 40 41 42

43 44 45 46 47 48 49

A page taken from our catalogue. Designs by Gabriel Gordiola Manera



The furnace room inspired by the Majorcan furnace room in the King's Palace in Perpignan.

50 51 52 53 54 55

56 57 58 59 60 61

62 63 64 65 66 67

Gordiola's glassware is typified by a variety of shapes and colours.



Detail of the west facing wall.



Reproductions of excavated glassware. Copies of originals found in the East by Daniel Aldeguer Gordiola.



The glassworks lobby with a painting by Ricardo Ankermann and a lamp designed for the Monastery of Poblet in the province of Tarragona.



A selection of glasses and goblets manufactured by Gordiola to match a set of dishes.

Gate to the walled enclosure of the tourist complex.

114 115 116 117 118 119 120

121 122 123 124 125 126 127

128 129 130 131 132 133 134

Another selection of shapes and colours.

A general view of the glassworks and car park with space for thirty coaches and one hundred cars.

135 136 137 138 139 140 141

142 143 144 145 146 147 148 149 150

151 152 153 154

A selection of jugs, bottles and fruit bowls by Gordiola

The "West Gate", also known as the "Carcassonne Gate", given this name because it was a copy of Carcassonne's city walls (France).

Inner courtyard.

Master glass-blower Juan Ramón Vich.

*The general appearance of the furnace room and the glassmaking
process with a group of visiting tourists.*

Chief Master Jaime Vicens Matas shows us the process of "opening up" a fruit dish.

Visitors waiting or rest room.

Working tools.

Working the glass.

Pieces on the annealing furnace.

Working tools.

155 156 157 158 159

160 161 162 163 164

165 166 167 168 169

170 171 172 173 174 175

176 177 178 179 180

181 182 183 184 185 186

Another selection of pieces from the Gordiola catalogue.

*Senior glass-blower José Martínez Asensio "Master Pepín" preparing a "posta"
(a ball of glass which is made at the initial stage so that more glass can be added on).*

Master José Rotger Oliver (Master Pep "Es Pincho").

General view of storeroom N° 5.

Master Antonio Vaquer Ribera (Master Toni "Es Gorrió").

Showroom of small blown "glass objects".

Showroom of ceramics, china and porcelain – Cafeteria and bar.

Glassware salesroom.

Majorca souvenirs salesroom.

sisters or cousins and I am therefore Gabriel Gordiola Balaguer's only grandson, assigned to carry on with the tradition.

When the Spanish Civil War ended in 1939 and with the subsequent confusion of the post war period, my father ordered that I should settle in Murcia to study a career in Law. The Aldeguer family had vegetable preserve factories in Novelda (Alicante) and Alcantarilla (Murcia). The Sala family owned the SALA BANK in Novelda, a local bank which operated in the Alicante area. With this they moved me away from Barcelona to take up residence in a student hall at a time when supplies were very low. Upon finishing my career in Murcia in 1949, I moved to Madrid to take my doctorate and actually took the exam in 1946; but right from the start I visited Palma every summer, spending my afternoons in the La Portella works to which I was already bound.

I aroused revolution at La Portella. I had a laboratory built to analyse the different types of glass using instruments used at that time. I tried to get the glass cleaner and more transparent and I began to study glass archaeology and formularies.

The Second World War having only just ended, I got in touch with old manufacturers in Venice who had been in business with my family prior to 1936. I also got in touch with archaeological groups who were excavating in the North of Africa and the East in the valley of the rivers Euphrates and Tigris. My busiest archaeological period was during 1945 and 1965 and one of my last expedition experiences was the excavation of "Masada" in the Dead Sea in 1964 under the direction of Yigael Yadin, Professor of Archaeology at the Hebrew Museum in Jerusalem.

I took advantage of spring 1947 and 1948 to go on successive archaeological expeditions covering a vast area from the shores of the river Euphrates to the deserts of Aswan and from the Nile to the Volubilis (ancient Roman city in Morocco), in search of original Phoenician and Roman pieces which were found fragmented in places where it was not always easy to collect.

In 1950 I found myself in Ankara attracted by Hittite civilisation. I don't know how to explain why, but the Hittite people had always fascinated me from a young age when I was at university. That is why I travelled to Hattusas and Bogazköy (2 excavation digs) to the East of Ankara and for that I must publicly thank Professor Alkim of the University of Istanbul who introduced me to "excavation" of ancient Anatolia.

I must pay my greatest acknowledgement to Mr Temizer, Necati Dolunay and Altay as well as to Mme Sabahat Gögüs, directors of the museums in Ankara, Adana, Istanbul and Gasiantep for the interest they took in checking my studies in Spring 1952.

I give my sincere thanks to the Director of the British Museum in London for having received me in 1955 and for putting me in the picture of his research work.

Daniel Aldeguer Gordiola (1991).

I must also congratulate myself together with the Commissioner of the Louvre in Paris and the Hermitage in Leningrad for having consulted me on pieces of uncertain origin. I must also mention the Directors of the Vetrario Museum in Murano and the Archaeology Museum in Athens and the Vatican Museum for the trust they placed in my observations made in 1960 on the analogy of pieces from very different sources. And I must be grateful for the facilities given by the Museums of Baghdad; Damascus; Cairo and the National Museum of Turinisa "El Bardo" who allowed me to research materials that were still "unclassified".

I must make special mention to Miss Gibson who lent me exceptional help in the archaeological dig of the old harbours of Carthage.

With the death of my uncle Bernardo in 1960 my "travelling adventures" (as he would call my research work) were ended and I had to busy myself with the running of the works with more responsibility than ever because from that time my uncle Gabriel had also loaded me with the management. Therefore since then, when I can visit an excavation, I go as a simple attaché for 3 or 4 weeks in the spring nothing more.

During my educational advancement trips, I have experienced all kinds of adventures from being kidnapped in Afghanistan when I was mistaken for a CIA agent, to being chased by two Israeli fighter-planes in the open desert between Damascus and Palmira.

All this happened in the nineteen seventies when I was invited by the Persian Government to promote the establishment of a glassworks in Teheran. In fact, I had to mobilise staff outside of Majorca since noble people on the island were assigned to Algaida. I therefore started to make my initial contact with Murano glassmakers who were ready for adventure and I was able to recruit four masters and four craftsmen. The first were: Giuseppe Girolamo Berta; Salvatore Miotti; Giuseppe Signoreto and Jacobo Nason. They were all aged between 30 and 40, already qualified masters and they were able to understand and interpret my ideas without losing their Italian style at heart.

In order to operate in Teheran, we founded a company which we called the PERSIAN GORDIOLA GLASS CO and we divided shares amongst all the shareholders. The exact amount of capital and the premises for establishing ourselves were indebted to the Palhevi Foundation.

We lit the furnace at the end of September 1973. As Girolamo Berta was a very trustworthy man and production had started, I only needed to fly to Teheran at the end of the month to sort out the accounts and plan work. Persian high society soon heard about our glassware called "Grupo de Teheran" and this name was recorded not only there, but also in Murano because of the importance it held among the Group's Italian partners.

Things were going very well, Persian staff joined the team as assistants to the Group's craftsmen. But as time went by, the atmosphere began to grow thin, politics

provoked unrest amongst nationals who were captured by Khomeini's followers and you can imagine the rest. The Shah was defeated and everything smelling of Palhevi went with him. They recommended that we should "leave, before it was too late" and we hastily packed up our equipment, (we had just begun to install a chain of Italian industrial production machinery which had been supplied by a Milan company, and which had not been paid) and wrapped up a selection of pieces that should have been put in the Shah's Palace; and immediately we heard the first outcries and burning of banners bearing the effigy of the Heredero de Ciro (old Persian King), we left for the Turkish border with three lorries and did not stop until we reached Lake Van.

The only remains we have of this adventure can be seen in the Glassworks Museum in display cases 34 to 41. Something that could have been and never was; something that will certainly never be again.





CHAPTER V

THE ALGAIDA GLASSWORKS MUSEUM

WHEN CONSTRUCTION WORK OF THE NEW ALGAIDA GLASSWORKS was completed in 1975, the idea of designating the second floor of the building to a "Museum" gradually took shape, and there I gathered all the pieces that had been preserved by my ancestors.

Antonio Gordiola Fortuny already had the idea of collecting antique glassware in 1820, gathering old pieces from the eras of "GORDIOLA-RIGAL" and "MASTER GORDIOLA". This collection, with its own particular character, was exhibited in the lobby of the office at the Santa Catalina works for many years and it was expanded by my grandfather who contributed intermediate collections.

Upon leaving "La Cristalera", the name given to the Gordiola glassworks in Santa Catalina, my uncles removed the ancient collection which had been preserved in the basement of the shop in calle Victoria Nº 2, Palma as if it were their own.

But it was necessary to give the collection a safe and permanent home because it had already been moved around considerably.

The installation was finished in the summer of 1977 and we took advantage of the King and Queen's holidays at Marivent to invite them to the inauguration.

You can read the following on a great marble memorial tablet presiding Hall I of the Museum:

H.M. QUEEN SOFIA
H.R.H. PRINCE FELIPE
AND INFANTS ELENA AND CRISTINA
ACCOMPANIED BY THEIR EMINENT GRANDMOTHER
QUEEN FEDERICA AND HER GRANDCHILDREN
PRINCES PAULOS ALEXIA
AND NICOLAOS OF GREECE
INAUGURATED THIS MUSEUM ON TH
30TH DAY OF AUGUST 1977.



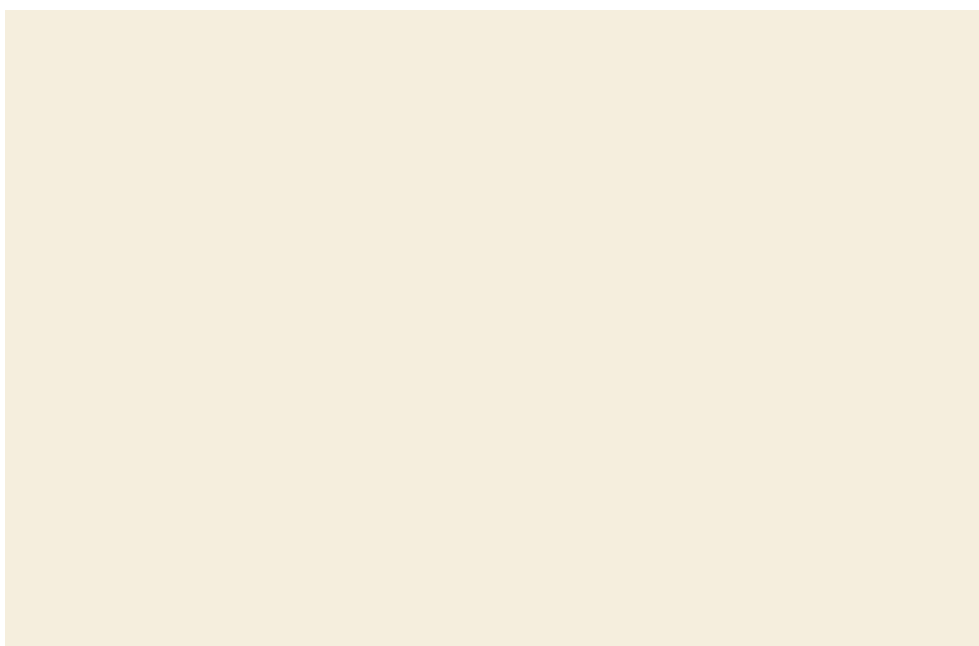
Interior patio, leading to the furnaces.



Bronze sculpture of the beatified Ramon Lull.



Stairway leading to the entrance of the museum. In the centre of the patio, a bronze sculpture of a Balearic stone-thrower, by the sculptor Rossello.



Commemorative tablet of the inauguration of the "Gordiola" Museum by Her Majesty Queen Sofia.



Bust in bronze of Gabriel Gordiola Manera.



Crypt.

We welcomed the visit by Her Majesty Queen Sofia on the 30th August 1977.

His Royal Highness Prince Philip and "infantas" Elena and Cristina accompanied by their eminent grandmother, Queen Federica and her grandchildren Princes Paulos Alexia and Nicolaos of Greece who were able to admire the glassmaking process.

*Daniel Adelguer Gordiola explains how glass is handled
and blown to his illustrious guests*

*Her Majesty Queen Sofia looks over the Gordiola showrooms
admiring the variety of shapes and colours.*



*After inaugurating the Glassworks Museum,
the illustrious guests sign the Guest of Honour Book.*

The access of the Museum is located in the centre patio of the Castle. Right at the back, near the cistern, there is a wide stairway with a gothic balustrade leading to the second floor.

The Museum consists of three adjoining rooms.

HALL I (The Ancient World)

Venice, Byzantium, Islam, Gordiola

HALL II (The Throne Room)

Leaded stained glass, Gordiola lamp

HALL III

Europe, China, Persian Gordiola Glass Co., Teheran

Library (where the genealogical history of the Gordiolas who have been incharge of the Glassworks from 1719 to the present dayis preserved.

I am going to list the contents of each hall, be it only in brief.

HALL I

DISPLAY CASE 1

(Nos 1 – 31)

CLASSICAL GREECE – A collection of archaic, "micénica" (named after the old Greek town Micenas), "minioca" (named after the decreed King Minos) and Corinthian ceramics which gave the first Phoenician glassmakers the knowledge they needed to develop classical shapes in their Sidon and Tyre glassworks.

(A COMPARATIVE EVOLUTION STUDY).

DISPLAY CASE 2

(Nos 32 – 67)

PRE-COLUMBIAN AMERICA – Treasures from the National Museum of Anthropology - Mexico - They did not know what glass was - They worked with clay and shaped quartz and obsidian - “Zapoteca” and “Olmeca” culture (ancien Mexican cultures).

Donation by: Mr. Herman Ducan – New York.

*Cornucopia designed and built by the Master Carver Camilo Ferrera at the Gordiola glassworks in 1897.
It was presented as a surprise gift to Gabriel Gordiola Balaguer on his Saint's Day.
24th March 1987.*



Display case dedicated to the first era. Pieces manufactured by Rigal and Bernardo Gordiola Canaves.



Display case dedicated to the second era. Pieces manufactured by Antonio Gordiola Fortuny and Gabriel Gordiola Carreras.



Display case dedicated to the third era – Gabriel Gordiola Balaguer and the Pueblo Español glass furnace. Inter Barc Exhibition 1929.

Display case dedicated to the fourth era – Bernardo and Gabriel Gordiola Manera and the La Portella glass furnace 1930 – 1969.

DISPLAY CASE 3

(Nos 68 – 124)

SAHARA – Collection of zoomorphic and anthropomorphic figures shaped in basaltic stone from the Valley of Ourika (south of Marrakech) - Traditional Saharan ceramics baked in the sun (calcareous formation) - “Desert Rose” a calcareous formation found under the sands of the desert which looks like a mass of rose petals. They also did not know how to melt glass.

DISPLAY CASE 4

(Nos 125 – 133)

ISLAM – XIII CENTURY – Collection of mosque lamps alluding to the Koran.

(Nos 134 – 135)

Byzantium style enamelled glass

(Nos 136 – 138)

Votive goblets with “Israel” decoration.

DISPLAY CASE 5

(Nos 139 – 156)

VENICE – SEVENTEENTH CENTURY – Traditionally decorated vases and goblets.

DISPLAY CASE 6

(Nos 157 – 174)

COLLECTION OF GLASSES AND GOBLETS – XIII CENTURY -
From various sources: Gaudiola, Austria, Holland.

DISPLAY CASE 7

(Nos 175 – 179)

SPAIN – Opalescents from XVIII Century.

(Nos 180 – 184)

FRANCE – Engraving in XVIII Century.

(Nos 185 – 189)

SPAIN – The Granja - XVIII Century.

(Nos 190 – 197)

FRANCE – Art Nouveau in 1879.

DISPLAY CASE 8

(Nos 198 – 207)

GORDIOLA – RIGAL

*Machinery installed in the Santa Catalina works in 1879
to "cut" and "polish" glasses and goblets.*

General view of the Museum.

Centre display case with a collection of Venetian glassware from the XVIII century and an excavated collection from the II century.



The library with the portrait gallery of the Gordiola family who managed the glassworks through three centuries.

*Glassware from the Teheran Group
1970 – 1978.*

*Persian Gordiola Glass Co – Teheran Group –
1970 – 1978*

Hall III referenced glassware collections manufactured in Europe and Asia.

(Nos 208 – 224)

MASTER GORDIOLA

DISPLAY CASE 9

(Nos 225 – 232)

A. GORDIOLA FORTUNY

(Nos 233 – 241)

G. GORDIOLA CARRERAS

(Nos 242 – 247)

A. BALAGUER MARIANO

DISPLAY CASE 10

(Nos 248 – 260)

G. GORDIOLA BALAGUER

(Nos 261 – 280)

B. GORDIOLA MANERA. Pieces from the Pueblo Español glassworks, 1929.

DISPLAY CASE 11

(Nos 281 – 290)

B. GORDIOLA MANERA

(Nos 291- 299)

G. GORDIOLA MANERA. Pieces from La Portella glassworks, 1929-1969.

DISPLAY CASE 12

MINERALOGY AND CRYSTALLOGRAPHY COLLECTION.

DISPLAY CASE 13

MINERALOGY AND CRYSTALLOGRAPHY COLLECTION.

DISPLAY CASE 14

GLASSWARE EXCAVATED - From the fertile flooded areas of the Nile,
Jordan, Euphrates, Tigris

DISPLAY CASE 15

EXCAVATED GLASSWARE - Rome, Roman Africa, Greek Mediterranean,
Latin Mediterranean

DISPLAY CASES 16 AND 17

(Nos 300 – 373)

VENICE – Collection from the XVIII Century taken from original pieces
from the Lower Middle Ages.

*China. Peking glassware
from the Ming Dynasty
1368 – 1644.*

*EUROCRISTAL.
A collection of goblets
from Central Europe.*

THRONE ROOM. CHOIR STALLS.

The large chandelier and oriental stove – a present received by Gordiola for the attention of the Shah of Persia in 1973 are outstanding.

Nero.

Octavian Augustus.

These were the two emperors who best protected Rome's first glassmakers.

*The leaded glass stained window could perhaps
represent Majorca's last King, Jaime III.*

Tapestry decorating one hall of the glassworks.

*A detail of the Throne Room.
An oil painting depicting "la toma de una plaza fuerte" dominates the hall.*

Detail of the Trade Show Pavilion.

Detail of the Trade Show Pavilion.

Trade Show, Exhibitions and Conference Pavilion

Inside the Trade Show Pavilion.

Inside the Trade Show Pavilion.

Inside the Trade Show, Exhibition and Conference Pavilion.



*Original flower jugs
by Gordiola*



*Lamp with 14 lights,
one of Gordiola's many designs.*



Interior of the new sales and exhibition hall.



Another interior in the same building.

HALL II

THRONE ROOM

Illuminated by four simple coloured stained glass windows which were used from the XII to the XIV century to shed light on Royal visits.

Old choir stalls from the Santas Creus Monastery (Tarragona) preside the Hall in contrast to the polychromic Florentine table located under the great GORDIOLA chandelier. There are four suits of armour proceeding from Toledo from the XIV and XVI centuries.

Finally, there are two large wardrobes (a vestry chest-of-drawers) which are used to keep liturgical ornaments in churches on either side of the stained glass windows at the front hall entrance. Above them are two paintings by LUCCA GIORDANO, representing "Prudente Abigail" and "La Toma de una Plaza Fuerte" supplied by the Information Office of the Prado Museum.

HALL III

DISPLAY CASE 18

(Nº 823)

LAS BACANTES (Nymphets) – Lalique, Paris

(Nº 824)

SWAROVSKI COLLECTION – Austria

(Nº 825)

SARNER CRYSTAL – Switzerland

(Nº 826)

DAUM CRYSTAL – France

DISPLAY CASE 19

(Nºs 501 – 526)

FRANCE – *Countess of Reims* COLLECTION

DISPLAY CASE 20

(Nºs 529 – 549)

BLOWN GLASS – Gordiola Collection of blown glassware.

DISPLAY CASE 21

Cornucopia made in the "Sa Cristalera" GORDIOLA glassworks in calle Industria Nº 90 (Santa Catalina) in 1879. It was signed by Master Carver "Camilo Ferreras" and dedicated to my grandfather Gabriel Gordiola.

DISPLAY CASE 22

(Nos 547 – 564)

CHINA - Cantonese opaline glassware with colour applications

(Nos 565 – 598)

CHINA - "Snuff" bottles painted from the inside – from the Hang Dynasty

(Nos 599 – 609)

CHINA - Animal figurines in an imitation jade glass

DISPLAY CASE 23

(Nos 610 – 616)

EUROCRISTAL - Goblets from the Federal Republic of Germany

(Nos 617 – 625)

EUROCRISTAL - Goblets from Czechoslovakia

(Nos 626 – 634)

EUROCRISTAL - Goblets from Austria

(Nos 635 – 641)

EUROCRISTAL - Goblets from Switzerland

DISPLAY CASE 24

(Nos 642 – 646)

ITALY - NASON ALDO – Animal figurines by "tongs" in opaline colours

(Nos 647 – 653)

ITALY - BARROVIER – Figures shaped in coloured opalines

(Nos 654 – 667)

ITALY - DA ROSO – Decorator – Small ruby vases enamelled with gold

(Nos 668 – 674)

ITALY - Various glassware

DISPLAY CASE 25

(Nos 800 – 816)

ISRAEL – pieces made by war cripples rehabilitation school

(Nos 817 – 822)

MALTA – MDINA GLASS

DISPLAY CASES 26 AND 27

(Nos 675 – 716)

GERMANY - A collection of glassware pressed in transparent and tinted white with motives allusive to events celebrated in the Federal Republic.

DISPLAY CASE 28

(N^{os} 717 – 733)

BELGIUM – VAL ST. LAMBERT - A collection of enamelled glassware decorated with characteristic scenes of Val St. Lambert in gold.

DISPLAY CASE 29

(N^{os} 736 – 742)

ITALY – MURANO – BARROVIER

(N^o 7420)

ITALY – MURANO – NASON ALDO – VIRGIN

(N^{os} 743 – 749)

ITALY – EMPOLI – CARVED AND POLISHED PIECES

(N^o 7470)

ITALY – MURANO – NASON ALDO (Parrots)

DISPLAY CASE 30

(N^{os} 750 – 762)

BOHEMIA – CZECHOSLOVAKIA CRYSTAL 24% Lead Classical Collection.

DISPLAY CASE 31

(N^{os} 763 – 779)

BARCELONA - Collection of original glassware pieces by V. Cervera.

DISPLAY CASE 32

TEHERAN GROUP – "Maternidad" (Gordiola Design)

DISPLAY CASE 33

TEHERAN GROUP – "Los Amantes" (Gordiola Design)

DISPLAY CASE 34

TEHERAN GROUP – "Las Tres Gracias" (Gordiola Design)

DISPLAY CASE 35

TEHERAN GROUP – "El Delfinarium" (Gordiola Design)

DISPLAY CASE 36

TEHERAN GROUP – "El Escriba" (Gordiola Design)

DISPLAY CASE 37

TEHERAN GROUP – "Bestias del Nilo" (Gordiola Design)

DISPLAY CASE 38

TEHERAN GROUP – "NEFERTITI" (Gordiola Design)

DISPLAY CASE 39

TEHERAN GROUP – "PURA RAZA ARABE" (Gordiola Design)

DISPLAY CASE 40

(N° 911)

POLAND - KRAKOW GLASS

(N° 922)

POLAND - H. ENGLE SAMOREK (MATERNITY)

(N° 913)

POLAND - POPE JOHN PAUL II

(N° 914-915)

POLAND - JAB GLASS

(N° 916)

POLAND - JANUSZ LAUDANSKI

DISPLAY CASE 41

(N° 917 al 919)

HUNGARY - Horva Th Marton (Budapest).

(N° 920 al 921)

GREECE - Janina glass (Athens).

(N° ... to ...)

BULGARY - In preparation.

DISPLAY CASE 42

(N° 827-830)

SWEDEN - ORREFORS SWEDEN

(N° 831-832)

SWEDEN - KOSTA BODA

(N° 834-835)

SWEDEN - KOSTA BODA

DISPLAY CASE 43

(Pieces to be catalogued)

NORWAY - "FANTASY" COLLECTION

DENMARK - HOLME GARRD CO COLLECTION

FINLAND - ARABIA – FINLAND AND NUUTAJARVI GLASS
COLLECTION

DISPLAY CASE 44

(Nº 836)

PORTUGAL – "PRENSA" (PRESSED) COLLECTION

(Nº 837-839)

HOLLAND – "FANTASY" COLLECTION

(Nº 840)

TURKEY – "FANTASY" COLLECTION

DISPLAY CASE 45

(Nº 841-843)

GREAT BRITAIN – ISLE OF WIGHT GLASS

(Nº 844-846)

GREAT BRITAN – CAITHESS CRYSTAL

(Nº 847-850)

IRELAND – HAND BLOWN GLASS

DISPLAY CASE 46

(Nº 901-902)

HOYA CRYSTAL (TOKYO)

(Nº 903-904)

HOYA CRYSTAL (TOKYO)

(Nº 905-907)

FORMOSA (Taiwan) – VARIOUS

DISPLAY CASE 47

(Nº 908)

U.R.S.S. – IN PREPARATION

(Nº 909)

ROMANIA – IN PREPARATION

(Nº 910)

YUGOSLAVIA – UNIKAT KRYSTAL – BOSNIAK 1989 – BELGRADE

EPILOGUE

I AM GLASS

I WAS CREATED BY A MIXTURE OF EARTH'S MINERALS in the ground, formed by the subtle transmutation of time.

I was born when I was transformed into a molten mass, in the heat of a cruel oven; I was tediously elaborated by the hands of a skilled craftsman – or produced in the jaws of a strange and complicated machine; I took on the appearance of ten thousand shades – opaque, transparent or translucent – and depending on whether my maker has it, I can be disguised in ruby, emerald, topaz or opal or with the most expensive jewel with which man can adorn himself.

But trinkets do not fulfil my desires. I am used for a hundred thousand purposes in one hundred thousand different places, in one hundred thousand ways and shapes. Because my uses are countless – infinite; take note of my uses:

- I allow heavenly light to enter the cathedral, the palace or shack and I obstruct the howling and freezing wind that winter sends us;

- Loyal, I project the light that warns great ships in the distance, removing them from the deep of the sea where danger lies in waiting, and I radiate the rays which guide the fast car through the storm and the darkness of the nights to the shelter of his longed-for home;

- Man's "sustenance" – drink – shines in me and I provide him the thousand of other delights than can defend him in his travels around the world, home or market;

- I form the hyaline cover for light bulbs and illuminating features for artificial diffuser and I extend advertisements everywhere;

- I am the wall of man's home, his office or his factory and by being useful or serving as decoration, I am also someone in your home;

- I reflect man's image – and I show that person the marks of time – sometimes I flatter him, but more often, I am critical;

- I correct damaged eyesight and I allow him to enjoy written print – and all the beauties of the world around him.

- I magnify man's smallest and most invisible enemies, providing him with health and happiness;

– I form the fine threads with which he sews his most precious clothes and I protects him from the heat and cold;

– I reveal the Universe’s greatest mysteries to him – with me his vision can reach the furthest stars;

– With me he can draw the maps of heaven – unravel the mass of orbits and predict the course of comets and eclipses.

Yet, this knowledge only guarantees further knowledge and step by step, I will lead him to immense unexplored space:

Because I am older than the Pyramids and even younger than the tomorrow still to come – the passing of time hardly changes me – I do not change with the weather and my shining beauty is everlasting.

These are just some of my notable feats – but all this is nothing more than a beginning, because the men who made me and used me as a servant, were men of noble vision – and man and I, will, with the passing of time, reach even higher summits.

But, listen to me – I can tell you in all modesty that I am man’s invaluable and versatile servant.

Listen: I AM GLASS



NOTES

1) MISCELLANEOUS – Pabordo Jaume I, page 342 – Balearic Library – LA REAL. *On Saturday 5th December 1327, the Royal Governors, Miguel Rotlan and Pere Roig sold the following items to brothers Bernat Roig and Guillem Roig who were glassmakers in the Parish of Calvia: 16 quarters of wheat at the rate of 11 "lliures" 6 "diners" ... which they promised to pay before the next Easter holidays.*

2) E.K. AGUILO – *Majorcan industries: Glass and Cinnabar works*. Journal from the Luliana Archaeological Society, 1890, volume III, page 319.

3) MISCELLANEOUS – Pabordo Jaume I, page 342 – Balearic Library LA REAL. *On Wednesday 5th February 1328, Guillem Mayasen despatched 3 "arrobas" (measures of weight equivalent to 25 lbs) and 16 pounds of lead from the King's supplies, 3 "arrobas" of which were used in the work of art "Santa Maria" (the Cathedral). On Saturday 10th March, they delivered 1 piece, 4 quintals, 3 "arrobas" and 5 pounds of lead to Master Mateu.*

Talks about the Glass Furnace (in 1356) – Tome 19 – Page 10 of the ROYAL LETTERS by PERE D'ARAGO (Historic Archive).

J.M. QUADRADO – *the Balearic Islands*. Barcelona 1880, page 2.

4) J. GUIDOL and RICARD, *Catalan glassware*. Barcelona, 1936, page 32.

5) GUIDOL, *quoted works*, page 37.

6) GUIDOL, *quoted works*, page 35

7) GUIDOL, *quoted works*, page 32.

8) E.K. AGUILO – *Document of glassmaking in Majorca*. Journal from the Luliana Archaeological Society, 1889, Volume III, page 88; and also A. Pons, *Book by the "Mostassaf"* of Majorca. 1949, page 289.

9) J. GUIDOL RICART, *Résumé on the History of Glass*. Barcelona, 1935, page 60.

10) QUADRADO, *quoted works*, page 751.

11) QUADRADO, *quoted works*, page 924.

12) QUADRADO, *quoted works*, page 764.

13) J. MIR – *a tariff placed on crystal glass salesmen*. Journal of the Luliana Archaeological Society, 1889, Volume III, page 141. To understand this tariff, remember that Majorcan money represented the twelfth of a salary, and this represented a twentieth of a pound, which is equal to 3.75 pesetas, and so a "diner" was worth approximately a centime and a half. "Ciricorn" is an incorrect spelling of "Salicorn" or "Salicor" a quenopodiacea plant of the Sodium Carbonate species. Sodium Carbonate was taken from the root's ashes and this was mixed with sand to make the vitreous paste.

14) Glass objects are quoted together with other medieval Majorcan inventories in the following:

G. LLABRES – *Inventory of the estate of Ramón de Sant Martí (1434)* – Journal from the Luliana Archaeological Society, 1890 – Volume III, page 285.

J. MIR – *Confiscation of goods and precious objects from the Church of Lluch, together with their inventories (1478)*. Journal from the Luliana Archaeological Society, Volume III, page 214.

E.K. AGUILO – *Inventory of goods and estate of Miquel Abayar, notary-public, outstanding Majorcan bibliophile from the XV century (1478)*. Journal from the Luliana Archaeological Society, 1898, volume VII, page 417.

MATEU OBRADOR – *Inventory of the estate of Berenguer Vida (1388)*. Journal from the Luliana Archaeological Society. 1905 Volume XI, page 87.

15) QUADRADO – quoted works, page 766.

16) E. FAJARNES – *On ancient industrial inventions in Majorca*, Journal from the Luliana Archaeological Society, 1895, Volume VI, page 191.

17) J. RAMIS DE AYREFLOR, *Deceased Majorcan families. IV Berard family*. Luliana Archaeological Society – 1919, Volume XVII, page 316.

18) D. ALDEGUER GORDIOLA – *The art of glassmaking in Majorca*, Palma – Antigua Imprenta, Soller, 1949.

19) A. CAMPANER, *Majorcan Chronicle*, Palma 1881, page 438.

20) GUIDOL – quoted works, page 66.

21) A. WILSON FROTHINGHAM – *Hispanic Glass* – New York 1941, page 57.

22) L. PEREZ BUENO – *Glassware and Stained glass windows* – Barcelona 1942.

23) J. SUBIAS GLATER – *Popular Art in Spain*. Barcelona, 1948.

24) LUDWIG SALVATOR – *The Balearic Islands*, Wurtzburg und Leipzig, 1897 – 1446.

25) OTTO QUELLE – *Glassworks in Southern Germany – traders in Spain and Portugal*. Ibero-american Archive, 1939 – volume XI, page 387.

26) E. FAJARNES – *Rigal – the Aragonese glassmakers in Majorca*. Journal from the Luliana Archaeological Society – 1933, volume XXIV, page 418.

27) SUBIAS – quoted works, page 80.

28) SANCHIZ GUARNER – *The Art of Majorcan glass*, 1952.

29) SANTANER, MARI, JUAN – *Gordiola family glassworks – History of the Santa Catalina quarter*.

30) GORDIOLA BALAGUER G. – *Papers on Sa Cristalera*, 1905.

31) M^a CRISTINA GIMENEZ RAURELL. *Glass blown in Majorca*. Palma de Majorca, December, 1996.





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JOAN AMADES – COSTUMARICATALA – Volume IV – page 770.

Glassmakers who had Saint Bernardino and Saint Miguel as their patron saints also implored Saint Clara to help them make pure and transparent glass and said the following to her:

*Saint Clara
please make our collection good
and make the glass as transparent
as water and wind.*

HISTORIC ARHCIVE – MAJORCA ROYAL LETTERS – Littera super
copulcionem vidrieri – Sheet – F. 110 v (1305).

HISTORIC ARCHIVE – PEDRO DE ARAGON – ROYAL LETTERS –
Glass furnace (1356).

MUNICIPAL ARCHIVE – PROVISIONS BOOK – Sheet 43 dated Saturday
13th August 1541. In the Saint María del Camí trial, Francesch Malondre
signs on with Mateu Gallard to manufacture glassware for a period of two years
as of the first of September to come, at the price of eight ducats for the two
years.

ARCHIVE OF THE CHAPTER OF MAJORCA- LLUCH PONS (Nº
14.554). LIBER NOTURALARUM ET TESTAMENTORUM 1325 –
1237 – MATTEO DI GIOVANNI, a glassware painter from Siena promised
to make a stained glass window for the main opening of the Saint Dominican
presbytery on 15th April 1325.

ROYAL HERITAGE ARCHIVE – BOOK OF "FADIGAS" 1327 – page 31,
sheet 108. BERNAT OLIVER, 31st March 1330. Decorates the stained-glass
windows of the Cathedral. Trinity Chapel between 1329

PALMA TOWN HALL – Dossier 7933 – File 970, number 10 in 1842. Damages caused by the chimney of Miguel Salva's glassworks which was acquired by Gabriel Gordiola in 1848 in calle San Martín are claimed.

