



**barcino
sacra**

**Project for the cultural
management of the ecclesiastical
heritage of the Archbishopric
of Barcelona**

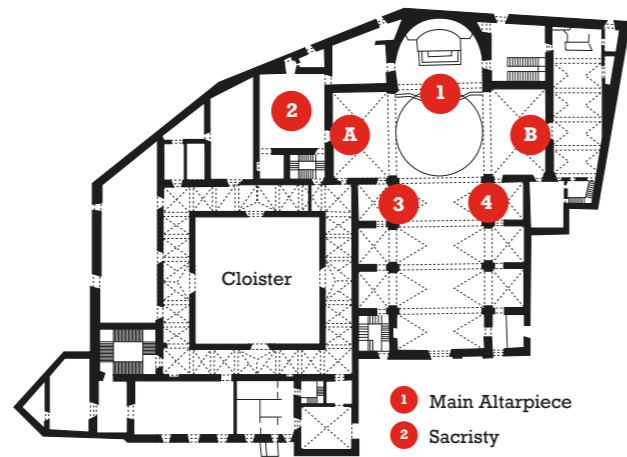
Barcino Sacra is a cultural project of the Archbishopric of Barcelona that aims to facilitate access to the Church's heritage, explaining it in all its dimensions, in a reasoned and comprehensive way.

Barcino Sacra highlights the values and purpose of the heritage, pedagogically, in order to favour personal, intellectual and spiritual growth of those who wish to approach it.

Barcino Sacra is committed to the preservation and conservation of the diocesan cultural heritage, in a supportive way and, at the same time, increasing the cultural offer of the city.

Barcino Sacra is a joint project of the Diocesan Secretariat of Cultural Heritage and the Diocesan Secretariat of Tourism, Pilgrimages and Sanctuaries, within the Delegation of Faith and Culture of the Archbishopric of Barcelona, in coordination with the various churches included in it.

PLANT ORATORI DE SANT FELIP NERI



A B Painting by Joan Llimona

- 1** Main Altarpiece
- 2** Sacristy
- 3** Nativity Altarpiece
- 4** Epiphany Altarpiece



Visitor's Guide ORATORI DE SANT FELIP NERI



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The Oratory of Barcelona

The foundation of a church dedicated to the Holy Cross came from a community made up of lay people, lay priests and friars who belonged to the so-called School of Christ, founded in Madrid. In the case of Barcelona, this project had been promoted by the Marquis of Aitona, Guillem Ramon de Montcada, in 1660, although the construction of the current building began in 1721 and was not blessed until 1752.

The Congregation of the Oratory of Saint Philip Neri in Barcelona was the sixteenth of the foundations of this order.



Altarpieces of the Epiphany and the Nativity

The Epiphany altarpiece is linked to the family of Francesc Aparici Amat, who commissioned it. On each side of the central panel there were sculptures of Saint Francis of Paola and Saint Ignatius of Loyola, and in the attic, a half-length relief of Saint Paul.

The altarpiece that is a pair with this one is that of the Nativity, located in the old altar of Saint Joseph; in the documentation that has been preserved, it is mentioned in this way until 1777, when its dedication was changed.

It is an altarpiece that can be inscribed in the tradition of pesebrism, given its composition, reminiscent of Neapolitan nativity scenes, such as those that are usually set up at Christmas.

At one time it had the images of Saint Joachim and Saint Anne, which now accompany the image of the Immaculate Conception.



The main altarpiece. The Christ of Joan Grau

In 1807 the process of building the main altarpiece began. The artist chosen was Nicolau Traver, but he was not the only one to work on it; Traver made the sculpture of Jesus, but the angels are the work of Salvador Gurri. The altarpiece shows three dogmatic episodes: the Incarnation, the Crucifixion and the Eucharist.

Joan Grau's Christ presided over the old church of the Oratory, a very wounded figure, with many sores, a wish expressed by Oleguer de Montserrat himself to Cristòfol Argüello, the painter who did the flesh tones. In 1815 it was replaced by the current image and the old one was moved to the sacristy, but it was lost in 1837, after the Oratory was converted into the centre of the Ateneu Català de la Classe Obrera (Catalan Working Class Athenaeum).

The current image preserves shrapnel from the bomb that fell on 30 January 1938.



The Sacristy

The sacristy is the room adjoining the presbytery, where the liturgical vestments are kept and the priests vest.

The furniture in this room, made specifically for these purposes, has been preserved for its original function.

One of the pieces that can be admired in the sacristy is the figure of the Ecce-Homo, from the altarpiece of the old church (1693) which now contains the Sacred Heart.

Above the doorway can be seen a painting by Joan Llimona *The Mass of Saint Philip Neri* (1901), parallel to *Saint Philip Neri with the boys* (1902), above the doorway of the other transept door. Tradition holds that Joan Llimona was inspired by Antoni Gaudí's image to paint the saint.