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Revision of Renaissance Art

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Marías, Fernando (Universidad Autónoma de Madrid. Ciudad Universitaria de Canto Blanco. 28049 Madrid): El Renacimiento en el País Vasco: concesiones y resistencias (Renaissance in the Basque Country: local concessions and resistances to "the old style") (Orig. es)

In: *Ondare*. 17, 17-31

Abstract: This article is a review of the main religious buildings of the Basque Country during the XVI century, which seems to show signs of a wilful dependency on Castilian architecture, both in courtesan architecture (Madrid and Valladolid) as the architectural examples at Burgos and Salamanca while the influence of the stone-cutters' experience on stone-cutting techniques in Andalicía was making itself felt. Since a formal "Basque" style was lacking, the renovation of Basque architecture following a "Roman style" provoked the appropriation of the Castilian style.

Key Words: Renaissance. Basque Country. Roman style architecture. Concessions. Resistances.

Barrio Loza, José Angel (Universidad de Deusto. Avda. Universidades, 24. 48007 Bilbao): Paisaje aproximado de la arquitectura renacentista en el País Vasco (Approximate distribution of Renaissance architecture in the Basque Country) (Orig. es)

In: *Ondare*. 17, 33-56

Abstract: This presentation aims at providing an overview of renaissance architecture in the Basque Country. This rich field is far from homogeneous, and, on the contrary, presents different nuances which sometimes stem from the complex geography of the country. But there are also unifying factors, such as the presence of specialized workers, the so-called "canteros vizcaínos" (byzantine stonemasons). These spread throughout the Iberian peninsula some proposals deeply rooted in their usual practice and which initially originate in Castille.

Key Words: Architecture. Renaissance. Basque Country. Plateresque phase. Mannerism. Types.

García Gainza, Concepción (Universidad de Navarra. Facultad de Filosofía y Letras. Dpto. de Historia del Arte. Campus Universitario 31080 - Iruñea): La escultura renacentista en Navarra y su ámbito de influencia (Renaissance sculpture in Navarre and its area of influence) (Orig. es)

In: *Ondare*. 17, 57-72

Abstract: The development of the sculpture in Navarre along the XVIth century is analysed in two phases. The first renaissance phase (1517-1563) is characterized by the disparity of languages and the activity of foreign masters, mainly French and Flemish. The sculpture in Navarre is submitted to a double influence from Aragon and La Rioja. In the second phase, the sculpture of the Counter-Reformation period, a change in the concept of the religious image and its function deriving from the Council of Trento can be appreciated. A peak of this sculpture school takes place at this time and Navarre is going to become the diffusion center of the Romanism throughout La Rioja, Aragon and the Basque Country.

Key Words: Sculpture. Renaissance. Navarre. Influences. Foreign Masters. Juan de Anchieta.

Echeverría Goñi, Pedro (Universidad del País Vasco. Instituto de Ciencias de la Educación. Comandante Izarduy, 2. 01006 Vitoria-Gasteiz): Contribución del País Vasco a las artes pictóricas del Renacimiento: la pinceladura norteña (Contribution of the Basque Country to the pictorial arts of the Renaissance: Northern colour painting) (Orig. es)

In: *Ondare*. 17, 73-106

Abstract: In contrast with the exceptional development of stonecutting and altarpiece work over the XVI century in the Basque Country, local painting takes a discreet second place, as the paintings and triptichs imported from Flanders were better accomplished. This article deals with three different activities carried out in local workshops: a limited amount of trestle painting, the customary gilding and quilting of religious woodcarvings and, especially, mural colourpainting in the Basque Country and Navarre which, without doubt, was the Basque Country's most original contribution to the Renaissance, with special mention for the painters from Alava.

Key Words: Pictorial arts. Renaissance. Basque Country. Golden. Northern colour painting. Wall colour painting.

Carrete Parrondo, Juan (Calcografía Nacional. Alcalá 13. 28014 Madrid): El grabado vasconavarro en el Renacimiento (Basque and Navarran engraving in the Renaissance) (Orig. es)

In: *Ondare*. 17, 107-114

Abstract: In spite of the fact that the only Renaissance-period prints which have been conserved are those which illustrate books, the present study shows that in the Basque Country as well as in Navarre there had to be numerous engravings, especially of a religious character, which originated from large European production centres like Paris, Lyon and Geneva, and the Iberian peninsula. The article also confirms that some of the printing presses established in the area were also devoted to engravings and stamping

Key Words: Engraving. Stamping. Renaissance. Basque Country. Navarre. Research.

González Cembellín, Juan Manuel; Santana Ezquerro, Alberto (Rafaela Ibarra, 2 - 4. C. 48014 - Bilbao): Clasificación tipológica de los primeros palacios del País Vasco (Classification of the first palaces of the Basque Country by types) (Orig. es)

In: *Ondare*. 17, 177-188

Abstract: During the first third of the 16th century, the refined residential architecture in the Basque Country undergoes a confusing transitional period in which very heterogeneous models and formal references coexist. Due to this confusion, some of the most traditional palaces built up in this period, such as Loyola, Susunaga, Jauregizar, Isturitzaga, Ubilla, Aranguren, etc. have been wrongly considered to be medieval fortified towers becoming separated from other contemporary palaces that had already started to assimilate foreign architectural trends, such as Basozabal, Bendaña, Igartza, Floreaga, Salinas, etc.

Following a constructive historical analysis we propose a complete picture of all of them, revising some classical attributions, suggesting new chronologies and classifying them in various types.

Key Words: Renaissance. Basque Country. Palaces. News chronologys. Typologys groups.

González Cembellín, Juan Manuel; Santana Ezquerro, Alberto (Rafaela Ibarra, 2 - 4. C. 48014 - Bilbao): Los primeros palacios del País Vasco. Inercia e innovación (The first palaces of the Basque Country. Inertia and innovation) (Orig. es)

In: *Ondare*. 17, 189-196

Abstract: Escoriaza-Esquiabel palace, in Vitoria, is the first wholly Renaissance palace in the Basque Country. It was completed towards 1540. However, before it was built up, during the first third of the 16th century, many fine residences were built as innovative architecture model trials by court officials and members of the old local families. There is no homogeneity regarding conceptual criteria and, for this reason, among the new Basque aristocratic dwelling houses there are many vertical or compact buildings linked to the prestigious image of the Gothic Tower Houses along with other palaces in which courtyards and galleries of Mediterranean origin are being incorporated.

Key Words: Renaissance. First palaces. Basque Country. Inertia and innovation.

Alvarez Clavijo, M^a Teresa (Instituto de Estudios Riojanos. Muro de la Mata, 8 pral. 26071 Logroño): Las Casas de Pedro de Enciso en Viana y otras aportaciones a la historia del arte de Navarra (The Houses of Pedro de Enciso in Viana and other contributions to the history of the art Navarre) (Orig. es)

In: *Ondare*. 17, 199-210

Abstract: This paper try to release some handwritten pieces of information, filed in the Historical Provincial Record of La Rioja, about several building that were carried out in Navarra during de XVI century. their contracts were signed in Logroño, where masters lived and worked at that time. That was the case of Juan de Villarreal, a plasterer who undertook to built a chapel in the parish church of Mélida (1563); Sebastián Pérez, Andrés de Regil and Juan de Girón, that built an irrigation channel at Mendavia (1577); and Pedro de Troas, a master sculptor that took part in making the altarpieces of Lazagurria (1587).

Key Words: Pedro de Enciso. Viana. Navarre. Renaissance. Architecture. Houses.

Fernández Antuña César M.; Echevarría, Ana (Sociedad de Ciencias Aranzadi. Sección de Arqueología Histórica. Alto de Zorroaga, s/n 20014 - Donostia): Arquitectura pública en San Sebastián: las antiguas carnicería y pescadería (Public architecture in San Sebastian: the old butcher's market and fishmarket) (Orig. es)

In: *Ondare*. 17, 255-262

Abstract: We give a series of information about butcher's shops during the Middle Ages, the construction around the mid-16th century of a new building destined for the sale of meat and fish (of which we provide a ground plan and to which we assign the architectural remains that appeared during a recent archaeological intervention) and the news uses of the site after the fire of 1813.

Key Words: Public architecture. San Sebastian. Butcher's Fish shop.

Leis Alava, Ana Isabel (Pl. Músico Guridi, 5-2º D- 48007 Bilbao): Noticias sobre las casas consistoriales de Bizkaia durante el Renacimiento (Developments on Town hall houses in Bizkaia during the Renaissance)

(Orig. es)

In: *Ondare*. 17, 263-275

Abstract: In this lecture are some news about the town halls built in Biscay during the Renaissance period. The emphasis is specially put on the town halls that still remain partly: Markina, Durango and Orduña's Tower. In the same way, it is given information about the destroyed buildings.

Key Words: Town Halls. Bizkaia. Renaissance. Markina. Durango. Orduña's tower.

López de Aberasturi, Antón (Universidad del País Vasco. Escuela Técnica Superior de Arquitectura. Plaza. de Oñati, 2. 20009 Donostia): El templo de San Martín de Tours de Urretxu (The shrine of San Martín of Tours at Urretxu) (Orig. es)

In: *Ondare*. 17, 277-291

Abstract: The church of San Martin of the Guipuzcoa's town of Urretxu was built in second half of the century XIV. Correspond to the typology bask church of three ships: a central of double height and lateral two with floor intermediate. The low part is built with regular stone and the rest is a solid carpentry of arming with large oak pieces. The aspect was identical to which presents currently the hermitage of Our Mrs. of the Antigua in Zumárraga.

Key Words: San Martín of Tours. Urretxu. Gipuzkoa. Transformation. Renaissance spirit. Particularity. Roman-style.

Pérez Centeno, Jesús Manuel (Pl. Oztarán, 1 - 4. A 20160 - Lasarte-Oria): La Piedad de San Pedro de Lasarte (The Pietá at San Pedro of Lasarte) (Orig. es)

In: *Ondare*. 17, 335-343

Abstract: San Pedro's "Pietá" of Lasarte could be considered a transition piece. With gothics elements it's inside of Plateresc or Proto-renacentist stile. Those characteristics become this piece in a very interesting reference in the guipuzcoan statuary.

Key Words: San Pedro of Lasarte. Gipuzkoa. Carving. Wood. Proto-renaissance.

Ugalde Gorostiza, Ana Isabel (San Andrés auzoa, 14. 20500 - Arrasate): El Coro de la Parroquia de Sta María de Salvatierra: una loa al emperador (The Choir of the Parish of Sta María at Salvatierra: a praise to the emperor) (Orig. es)

In: *Ondare*. 17, 345-363

Abstract: The choir of the parish church of Saint Mary of Salvatierra (Alava) is an architectural and sculptural work which was built in the 1530's in order to commemorate the defeat of the sides and in the vault that supports the choir constitutes one of the inicial evidence of the first new humanistic language in the Basque Country.

Key Words: Sta. M^a at Salvatierra. Alava. Renaissance. Humanism. Iconographic Program.

Zorrozuza Santiesteban, Julen (Gordoniz, 93 - 3. D. 48002 - Bilbao): Reflexiones acerca de la escultura romanista en Vizcaya. Martín Ruiz de Zubiate en Ceberio (Reflections on Romanist Renaissance sculpture in Bizkaia. Martín Ruiz de Zubiate at Ceberio) (Orig. es)

In: *Ondare*. 17, 365-373

Abstract: Although Bizcaya belongs to one of the most important schools of the Romanistic period, it had been rather shadowed by the magnificence reached by this artistic movement in other parts of de Basque Country. In order to get its reassessment it is necessary to offer to people interested in the reredos and sculpture in this age, the current informations about this phenomenon in our province, looking forward to new researches that enrich the panorama. Whitout too many documental details we'll try an approach to the period and a through analysis of one of the most important examples, the mayor reredos of Saint Thomas de Olabarrieta (Ceberio), by Martin Ruiz de Zubiate.

Key Words: Martín Ruiz de Zubiate. Altarpiece. Santo Tomás of Olabarrieta. Ceberio. Bizkaia. Renaissance. Sculpture.

Berasain Salvarredi, Ion; Barriola Olano, Maite (Albayaalde. Restauración de obras de arte. Río Deba, 7. 20012 - Donostia): Aproximación a la policromía del Retablo de San Antón. Parroquia de San Pedro de Zumaia (Gipuzkoa) (Approximation to the polichromed Altarpiece of San Antón. Parish of San Pedro at Zumaia (Gipuzkoa)) (Orig. es)

In: *Ondare*. 17, 377-387

Abstract: Traditionally, the studies of Sculpture of the History of Art were limited basically to the study of the shape, forgetting completely the importance of the polychromy as a facing covering and expressive finish of an artwork. The Saint Anton Altarpiece (Zumaia, Gipuzkoa), of the first middle of the XVI century, presents a wide polychromy collection of samples: polished gold, matte fold, silver leaves, added brocade, sizing stars, etc... exactly of its age, joining gothic and renaissance models.

Key Words: Altarpiece. San Antón. Zumaia. Gipuzkoa. Polichromics Techniques. Application brocade.

Saenz Pascual, Raquel (Honduras, 5 - 12. C. 01009 - Vitoria-Gasteiz): La influencia del grabado en la pintura manierista: el ejemplo de las tablas de Añes (Alava) (The influence of the engraving in the manierist painting: the example of tables of Añes (Alava)) (Orig. es)

In: *Ondare*. 17, 423-433

Abstract: In this paper about the Ribera de Valderejo altarpiece (Fine Arts Museum, Vitoria-Gasteiz), consecrated to St. Stephen, we want to show the extent of the repainting suffered. A short iconographic study is included too. This is a first approach to a work dated in 1548, according to the inscription of the altarpiece.

Key Words: Añes. Alava. Tables. Visual sources. Engravings. Jan Sadeler.

Rodríguez Pelaz, Celia (Maestro Damián, 4-4^º D. 48007 Bilbao): La ilustración en los impresos de Guillén de Brocar (Illustration in books printed by Guillén de Brocar) (Orig. es)

In: *Ondare*. 17, 437-445

Abstract: The history of engraving in Navarre began in the incunabular era and in the wake of the spread of the art of printing. The first printer that installed his workshop in Pamplona was Arnao Guillén de Brocar, considered by his contemporaries and by researchers as one of the best of his time in the Peninsula, as much because of the quality of his engravings as because of the illustrations that he used.

Key Words: Renaissance. Printed. Engraving. Arnao Guillén de Brocar. Pamplona.

Labeaga Mendiola, Juan Cruz (Mayor, 63. 31400 - Sangüesa): Pedro Eslava, platero del taller de Sangüesa (Navarra) (Pedro Eslava, a silversmith in the Sangüesa workshop (Navarra)) (Orig. es)

In: *Ondare*. 17, 453-464

Abstract: This paper shows the visual sources used by the author of the Añes mannerist altarpiece to painting the Christ's Birthhood and the Epiphany (Fine Arts Museum, Vitoria-Gasteiz). They are two Jan Sadeler's engravings based on the Martin de Vos compositions from a collection dedicated to the Christ's Childhood that got a large diffusion at that time.

Key Words: Pedro Eslava. Workshop. Sangüesa. Navarre. Crosses. Chrismatories. Reliquaries. Chalice. "Ostensorios".

Orbe y Sivatte, Asunción de (Estella, 7 - 3. 31002 - Iruñea): Contactos entre la Platería navarra y el País Vasco en el s. XVI (Relationship between the Navarran silverwork and the Basque Country in the 16th century) (Orig. es)

In: *Ondare*. 17, 465-472

Abstract: The scarcity of documents and the lack of pieces make impossible to know the soundness of the relationships established between the silversmith's workshops from certain Basque Country areas and other areas in Navarre along the sixteenth century. We can however affirm that these relationships were true in both directions: Basque silversmiths setting or working in Navarre, and Navarrese silversmiths working for Basque towns.

Key Words: Silverwork. Navarre. Renaissance. Basque silversmiths.