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**Fernández de la Cigoña Cantero, Isabel** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): Silvestre Pérez, arquitecto del Puerto de la Paz (Silvestre Pérez, architect of Puerto de la Paz (Port of Peace) (Orig. es)

In: *Ondare*. 18, 5-20

Abstract: In 1807 final approval was given to the project for Puerto de la Paz, by Silvestre Pérez, a key figure in our architecture during the 18th century. One year later the War of Independence broke out, and so the possibility of building a new port for Biskaia became definitely inactive. This port, this bold and innovative architecture that never went beyond the drawing table stage, reflects all the existing rivalry for commercial domination between the Town of Bilbao and the Seigniorship of Biscay. History is reflected in a drawing.

Key Words: Political rivalry. Trade. Illustration. Modernity. Architecture. History.

**Hernando Rubio, M<sup>a</sup> José; Sáenz de Urturi Rodríguez, Paquita; Aretxaga Alegría, Susana** (Eusko Ikaskuntza. San Antonio, 41. 01005 Vitoria-Gasteiz): Estudio comparativo del patrimonio urbanístico y monumental en las villas de: Salinillas de Buradón, Labastida, San Vicente de la Sonsierra, Laguardia, Labraza y Viana (2<sup>a</sup> parte) (Comparative study of the urban and monumental heritage in the towns of: Salinillas de Buradón, Labastida, San Vicente de la Sonsierra, Laguardia, Labraza and Viana (2nd part) (Orig. es)

In: *Ondare*. 18, 21-51

Abstract: The present study analyses the historical and monumental urban heritage of the medieval modern and contemporary eras, of six frontier towns, which in origin belonged to the geographical demarcation of the Navarran Sonsierra. They are now part of the territory of Alava: Salinillas de Buradón, Labastida, Laguardia and Labraza; while Viana belongs to Navarra and San Vicente de la Sonsierra to the Rioja.

Key Words: Urban and monumental heritage. Towns founded by Navarra. Middle Ages. Modern Age. Renaissance. Baroque. Conservation. Protection. Diffusion. Classification.

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**Labeaga Mendiola, Juan Cruz** (Casa Parroquial. Santiago, 18. 31400 Sangüesa (Navarra)): Los talleres de platería de Sangüesa (Navarra). Los plateros (The silversmiths workshops of Sangüesa (Navarre). The silversmiths) (Orig. es)

In: *Ondare*. 18, 53-76

Abstract: Sangüesa's silversmith's, though having medieval background, reached its highest splendour during the XVIth century. Forty four silversmiths, working and learning in this town, have been recorded. They belonged to Saint Eloy's brotherhood and made a great number of works for churches in Navarra and Aragón, some of them marked with the stamp or punch of Sangüesa and his author. A plentiful documentation guarantees the historical accuracy of this investigation work.

Key Words: Silversmiths. Workshop. Sangüesa. Navarre.

**Lahoz, M. Lucía** (Univ. de Salamanca. Fac. de Geografía e Historia. Dpto. de Historia del Arte-Bellas Artes. Cervantes, s/n. 37071 Salamanca): Contribución al estudio de la Portada de Santa María La Real de Olite (Contribution to the study of the Frontispiece of Santa María La Real at Olite) (Orig. es)

In: *Ondare*. 18, 77-112

Abstract: The Western frontispiece of Santa María La Real de Olite initiates the Gothic tone of the monumental plastic in the old kingdom of Navarre. It has a layout which was to be repeated in the lands of Navarre. Its iconographic program synthesises a cycle of the Infancy, an Apostolate, matters of the Ancient Testament and apocalyptic topics. Specially noteworthy is the presentation, in which the contribution of liturgical theatre was decisive. The theophanic value is one of its most outstanding aspects. Reference to style the workshops that came from Paris -Sainte Chapelle and the North Door of Notre Dame- set the pace in the execution of the project in the times before the last years of the reign of Teobald II (1253-1270).

Key Words: Monumental sculpture. Iconography. Theophanic value. Liturgical theatre. Toledo. Paris. Sainte Chapelle. Cathedral of Notre-Dame.

**Leis Alava, Ana Isabel** (Pza. Músico Guridi, 5-2ºB. 48007 Bilbao): Estudio histórico-artístico de las casas consistoriales desaparecidas de Bilbao (Villa y anteiglesias) (Historical and artistic study of the council halls which have since disappeared in Bilbao) (Orig. es)

In: *Ondare*. 18, 113-142

History of Art in Bilbao would be very incomplete if it did not take into account monuments which have disappeared. This study aspires to renew the memory of a meaningful part of the collective heritage of the people of Bilbao. In the following pages an analysis is made of the causes that motivated the construction of these town halls, their formal characteristics, their constructive history and new data are added to the professional biography of their originators.

Key Words: Town hall architecture. Disappeared council houses. Bilbao. Biskaia.

**Lertxundi Galiana, Mikel** (Carmelo Labaca, 6A - 3º izda. 20120 Hernani ): Nicolás de Soraluce, Eugenio Azcue y los retratos de Miguel López de Legazpi (Nicolás de Soraluce, Eugenio Azcue and the portraits of Miguel López de Legazpi) (Orig. es)

In: *Ondare*. 18, 143-147

Abstract: During 50th and 60th of XIX century there was a large production of portraits about illustrious men from de province inspired by the historian Nicolás de Soraluce. We will try to explain the history about one portrait and connect it with other ones.

Key Words: Painting-XIX century-Portrait-Nicolás de Soraluce-Miguel López de Legazpi-Eugenio de Azcue.

**Martín Vaquero, Rosa** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): En torno a Rafael de Ballerna, un desconocido platero vitoriano: su testamento (About Rafael de Ballerna, an unknown silversmith from Vitoria: his testament) (Orig. es)

In: *Ondare*. 18, 149-170

This study is centred on Rafael de Ballerna, a silversmith from Vitoria who was active in the 18th century. The finding of three important unpublished documents by this silversmith - the powers to make testament, the testament, and his inventory of properties - constitute an invaluable source to understand his life and other important silversmiths in 18th century Vitoria. The beliefs and religiousness in which he led his life, are outlined after the analysis of the texts. This study includes numerous documents related to his trade.

Key Words: Ballerna. Silversmith. Vitoria. 18th century. Testament. Inventory. Religiousness.

**Martínez de Aguirre Aldaz, Javier** (Univ. Rovira i Virgili. Pza. Imperial Tarraco, s/n. 43005 Tarragona): Hallazgos de pinturas murales góticas en la iglesia de San Juan Bautista de Larrínzar (Alava) (Finding of Gothic mural paintings in the church of San Juan Bautista de Larrínzar (Alava) (Orig. es)

In: *Ondare*. 18, 171-182

Abstract: A recent architectural restauration discovered the gothic mural paintings that originally decorated the choir of San Juan Bautista de Larrínzar (Alava). These paintings share usual ornamental themes (eight monster heads beside the keystone, masonry designs, borders), accompanied by fourteen peculiar oculi, wich reproduce an architectural design typical of Burgos. This decoration was probably made for Juan Pérez de Lazárraga and María Vélez de Larrínzar at the end of XV century.

Key Words: Painting. Gothic. Alava.

**Ordoñez Vicente, María** (Eusko Ikaskuntza. Miramar Jauregia-Miraconcha, 48. 20007 Donostia): Una aproximación al estudio de la arquitectura regionalista en Guipúzcoa (An approximation to the study of regionalist architecture in Gipuzkoa) (Orig. es)

In: *Ondare*. 18, 183-242

Abstract: Regionalism reached the Basque Country as one of the various architectural styles of the beginning of the 20th century in Europe. At first, it just copied the styles of other countries, but from 1910 a self-regionalism emerged and reached its highest peak later in the '20s. Its two traditional models were the casa torre and, most important, the caserío. However, the new constructions had to be adapted to the requirements of modern society.

Key Words: Architecture. Regionalism. Gipuzkoa. First third of the 20th century.

**Paliza Monduate, Maite** (Univ. de Salamanca. Fac. Geografía e Historia. Dpto. Historia del Arte. Cervantes, s/n. 37007 Salamanca): El arquitecto Eladio Iturria y el Cementerio de Trucios (Architect Eladio Iturria and the Cemetery of Trucios) (Orig. es)

In: *Ondare*. 18, 243-259

Abstract: The architect Eladio Iturria Bizcarrondo (graduated 1888) formed part of a group of professionals who were responsible for the so-called Golden Age of Architecture in Bilbao (Spain). He made a series of apartment buildings in different towns, where he followed the customary plan of the time (enclosed balconies, window decorations, etc.). He also designed the Cemetery of Trucíos (1889), where he opted for a terraced layout. This cemetery, moreover, has an interesting group of tombs, many of which were sponsored by emigrants from that town.

Key Words: Alfredo Acebal Gordón. Balmaseda. Bilbao. C. Capdevila. Eladio Iturria Bizcarrondo. Fidel Iturria Bizcarrondo. José Marañón. Portugalete. Tolosa. Trucíos.

**Pérez de la Peña Oleaga, Gorka** (Eusko Ikaskuntza. María Díaz de Haro, 11 - 1. 48013 Bilbo): Ismael Gorostiza, una figura clave del modernismo Bizkaino, 1908-1915 (Ismael Gorostiza, a key figure in Biskaia modernism, 1908-1915) (Orig. es)

In: *Ondare*. 18, 261-274

Abstract: In this article is analyzed the Ismael Gorostiza's viennese architecture. This investigation is divided into three sections, which are, biography and cultural, the theoretical formation and the first projects, the secession viennese's architecture in Bizkaia and the Gorostiza's private architecture. This investigation facilitated a more exhaustive knowledge of the bizkaina's viennese architecture.

Key Words: Modernist architecture in the Basque Country. Architect Ismael Gorostiza.

# Analytic Summary

**Rodríguez Pelaz, Celia** (Eusko Ikaskuntza. María Díaz de Haro, 11 - 1. 48013 Bilbo): La danza de la muerte en los impresos navarros de los siglos XVI y XVII (The dance of death in the Navarran books of the 16th and 17th centuries) (Orig. es)

In: *Ondare*. 18, 275-317

Abstract: In this work I have analyzed the origin and engagement between an alphabet and the subject of the Dance of Death. Initial these were utilized by imprimateurs in Navarra at the centuries XVI and XVII.

Key Words: Navarra. Woodcut. The Dance of Death. Holbein.