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Review of Baroque Art

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PEREZ SANCHEZ, Alfonso E. (Univ. Complutense. Fac. de Geografía e Historia. Dpto. de Hª del Arte (II) Ciudad Universitaria 28040 - Madrid): El concepto de barroco hoy (The present-day concept of baroque) (Orig. es)

In: *Ondare*. 19, 15-23

Abstract: In this study the author analyses and examines the various currents of interpretation that historical and artistic critics use to refer to the Baroque. From the etymological uncertainty of the term, the author presents its uses in mural painting. The author exposes the conception of Baroque as a historical constant as opposed to classicism and the connections of Baroque currents with church and power in what were traditionally considered the greater arts: architecture, sculpture and painting.

Key Words: Concept. Baroque. Thematic interpretations. Historical Baroque.

ASTIAZARAIN ACHABAL, Mª Isabel (Univ. Complutense. Fac. de Geografía e Historia. Dpto. de Hª del Arte (II) Ciudad Universitaria 28040 - Madrid): Puntos de encuentro y comportamientos tipológicos en la arquitectura barroca vasca (Points of encounter and behaviour in Basque baroque architecture) (Orig. es)

In: *Ondare*. 19, 25-45

Abstract: The author examined the state of research on baroque architecture in the Basque Country, and found behaviours of different types in the religious and civil conceptions. She assessed anachronisms and surviving aspects; chronologically established the arrival of new languages, structures and spatial areas, and the installation of decorative repertoires that are related to the new current. The artist's capacity to assimilate foreign proposals, the importation of models and personal creations are all discussed. Also, artistic experiences are qualitatively and quantitatively emphasised within the different provinces, conceding importance to dependencies, parallelism and correspondence between them.

Key Words: Baroque architecture. Gipuzkoa. Bizkaia. Alava. Typology. Basque stone-cutters.

VELEZ CHAURRI, Javier (Univ. del País Vasco. Fac. de Filología y Geografía e Historia. Dpto. de Historia del Arte. Pº de las Universidades, 5 – 01006 - Gasteiz): La escultura barroca en el País Vasco. La imagen religiosa y su evolución (Baroque sculpture in the Basque Country. Religious images and their evolution) (Orig. es)

In: *Ondare*. 19, 47-115

Abstract: The author studies the exceptional development of 17th and 18th century sculpture in the Basque Country. He studies the structural and decorative evolution of altarpieces in their classicist, Churrigera and rococo phases, in the different local workshops. And additionally, and in parallel, the author also studies baroque imagery in its stylistic, iconographic and model evolution. The constant presence of trends and masters from the Court boosted local sculpture. It also updated local sculpture in these lands especially in the classicist and rococo phases, in the use of most new models.

Key Words: Baroque sculpture. Altarpiece. Imagery. Evolution. Artists.

TABAR ANITUA, Fernando (Univ. Complutense. Fac. de Geografía e Historia. Dpto. de Hª del Arte. Ciudad Universitaria 28040 - Madrid): La pintura del Barroco en Euska Herria. Arte local e importado (Baroque Painting in the Basque Country. Local and imported art) (Orig. es)

In: *Ondare*. 19, 117-149

Abstract: The panorama of baroque painting in Navarre and the Basque Country is complex and has multiple forms. Most of the local painters devoted much of their time to gilding and polychromy on altarpieces and images, but they occasionally painted pictures, on the altarpieces or elsewhere, and even murals. Some of them, born in the land or from abroad, worked above all in painting pictures, having sometimes had the chance to perfect their art in other schools. There were also Basque and Navarran painters that migrated and left their work abroad. Another important aspect was that of pictures brought from other artistic centres in Spain, America, Flanders and Italy, generally donated by Basque and Navarran emigrants, which influenced the local masters to a lesser or greater degree.

Key Words: Baroque painting. Basque Country. Local art. Imported art.

RODRIGUEZ PELAZ, Celia (Maestro Damián, 4 – 4º E 48007 - Bilbao): El grabado barroco en los impresos vasco-navarros (Baroque engravings in Basque and Navarran prints) (Orig. es)

In: *Ondare*. 19, 151-182

Abstract: The main purpose of this motion is to provide an overview on the art of engraving in the 17th century in the Basque Country through illustrations in books printed in our land. In this sense, I have concentrated on their typology, iconography and functionality in order to study their general characteristics and their differences with respect to their cultural field. It is at this point where I stop to examine the production of the scarce engravers that signed certain illustrations in Basque and Navarran books.

Key Words: Baroque engraving. Basque and Navarran books. Iconography. Functionality.

MUNOA ROIZ, Rafael (Aldamar, 28 20003 - Donostia): Artes decorativas en el Barroco (Decorative arts in the Baroque period) (Orig. es)

In: *Ondare*. 19, 183-196

Abstract: This article contains a short personalised vision on Decorative Arts in the Baroque, analysing them mainly from the point of view of antiquarians and their practical experience mainly in the specialities of furniture, ceramics, jewellery and silverware. The author also studies the personality of the crown of the Habsburgs and their incidence in the world of the art.

Key Words: Decorative arts. Baroque. Impressions. Antiquarian.

QUINTANILLA MARTINEZ, Emilio (Univ. de Navarra. Dpto. de Historia del Arte. Campus Universitario 31080 - Iruñea): La apreciación del Barroco por parte de la Comisión de Monumentos Históricos y Artísticos de Navarra (1844-1940) (The appraisal of Baroque art by the Historical and Artistic Monuments Commission of Navarre (1844 - 1940)) (Orig. es)

In: *Ondare*. 19, 201-209

Abstract: The objective of this work is to approach the appraisal that was made of the artistic activity in Navarre during the Baroque (17th and 18th) centuries, by the Provincial Commission of Historical and Artistic Monuments of the Ancient Kingdom of Navarre. This institution had been founded in 1844 and reorganised in 1865 and continued its activities in a *de iure* fashion up to 1940, when it was substituted by the Príncipe de Viana institution, even though its activities had been rather limited since 1927.

Key Words: Baroque. Monuments commission. Navarre. Julio Altadill. José M^a de Huarte.

ASTRAIN CALVO, Luis (Diputación Foral de Gipuzkoa. Servicio de Arquitectura. Pl. de Gipuzkoa, 1. 20004 Donostia): Anteproyecto de Restauración Interior de la cúpula de la Basílica de Loyola: Metodología utilizada (Draft project of the Interior Restoration of the dome of the Basílica of Loyola: methodology used) (Orig. es)

In: *Ondare*. 19, 213-222

Abstract: The purpose of this work is to present the preliminary design of the interior restoration of the Dome of the Basílica of Loyola and to comment the methodology used in the elaboration thereof. It also pretends to serve as an introduction and as a reference to the works that other members of the preliminary design team are going to present on those aspects they have been working on, from their own professional experience.

Key Words: Baroque. Basílica of Loyola. Draft project. Dome. Diputación Foral de Gipuzkoa. Methodology.

CABRERA, José M^a (Diputación Foral de Gipuzkoa. Servicio de Arquitectura. Pl. de Gipuzkoa, 1. 20004 Donostia): Anteproyecto de restauración interior de la Cúpula de la Basílica de Loyola: reflexiones en torno a la imagen. El color. La luz (Draft project of the Interior Restoration of the dome of the Basílica of Loyola: reflections related to image. Colour. Light) (Orig. es)

In: *Ondare*. 19, 223-226

Abstract: Information is provided on the luminescence observed in the whitish colour, painted toward 1730, when the cleanliness tests carried out by the restorers in the repainting made in 1862 was examined with an ultraviolet ray lamp. The results of the analysis of the paint are revealed, and the possible function of the different materials and techniques is discussed, proposing a form of interpretation for the light effect that was observed. The work also collects some general data on luminescent materials.

Key Words: Restoration. Dome. Basílica of Loyola. Colour. Light.

CASAS LOPEZ-AMOR, Luis (Diputación Foral de Gipuzkoa. Servicio de Arquitectura. Pl. de Gipuzkoa, 1. 20004 Donostia): Anteproyecto de Restauración Interior de la cúpula de la Basílica de Loyola: aspectos estructurales (Draft project of the Interior Restoration of the dome of Basílica of Loyola: structural aspects) (Orig. es)

In: *Ondare*. 19, 227-234

Abstract: This work describes the structural problems suffered by the dome of the Basílica of Loyola, as from its construction. An analysis is made on the origin of the same, in relation with the criteria of empirical design used in that era, and with modern theory on structures.

Key Words: Baroque. Basílica of Loyola. Draft project. Dome. Diputación Foral de Gipuzkoa. Aspectos estructurales.

LOPEZ DE ABERASTURI, Antón (Univ. del País Vasco. Esc. Técnica Superior de Arquitectura. Pl. de Oñati, 2 - 20018 - Donostia): Escena y medida. Una mirada sobre las relaciones proyectuales del Colegio de Loyola (Scene and measurement. A look at project relations of the School of Loyola) (Orig. es)

In: *Ondare*. 19, 235-243

Abstract: Carlo Fontana projected in Loyola an architecture that relevantly summarised what was then state-of-the-art knowledge on the concepts of spatial organisation: an orderly place, with the medieval Tower House as the generating element, which shows a scenic representation of the glorification of the birthplace of San Ignacio. A work in which *mathesis*, the science of order and measure merges with *taxonomy*, the discipline that regulates complex representation systems.

Key Words: Arquitectura barroca. School of Loyola. Project relations. Scene. Measurement.

TEJADA, Alvaro (Diputación Foral de Gipuzkoa. Servicio de Arquitectura. Pl. de Gipuzkoa, 1. 20004 Donostia): Anteproyecto de Restauración Interior de la cúpula de la Basílica de Loyola: cronología gráfica de su construcción y de las intervenciones posteriores (Draft project of the Interior Restoration of the dome of the Basílica of Loyola: graphic chronology of the construction and later building works) (Orig. es)

In: *Ondare*. 19, 245-256

Abstract: The representation in drawings of documental and chronological data of a monument is an important tool which is necessary to view and understand the process of construction, and to complete the "Clinical Record" of the building. It also allows for an analysis from the point of view of the principles of constructive logic. A profound knowledge of such aspects is indispensable before any architectural intervention and/or restoration. These concepts have all been applied in the preliminary design of the interior restoration of the dome of the Basílica of Loyola.

Key Words: Baroque. Basílica of Loyola. Draft project of restoration. Dome. Diputación Foral de Gipuzkoa. Graphic chronology.

ARAMBURU EXPOSITO, María José (Univ. del País Vasco. Escuela Universitaria de Magisterio. Pl. de Oñati, 3 - 20018 Donostia): El antiguo colegio de la Compañía de Jesús en Bergara. Historia de su construcción (The old school of the Company of Jesus in Bergara. History of its construction) (Orig. es)

In: *Ondare*. 19, 257-267

Abstract: The construction of the Association of the Company of Jesus was one of the large architectural enterprises undertaken in Bergara during the baroque era. The process was very extended over time and many builders, architects and other people participated in various building campaigns, which brought about the construction of an important baroque town, which, unfortunately, has reached the present day in a very mutilated form. The Jesuits' ledgers have allowed us to review that process step by step.

Key Words: Arquitectura barroca. Company of Jesus. Bergara. History.

ARRETXEAA, Larraitz; LERTXUNDI, Mikel (Carmelo Labaca, 6 - 3º izda. 20120 - Hernani): El patronazgo del General Francisco de Echeveste (The General Francisco de Echeveste Foundation) (Orig. es)

In: *Ondare*. 19, 269-276

Abstract: A large part of the Basque artistic heritage was set up thanks to the money sent from America by the Basques who had gone to that continent. Generosity and Christian spirit made Francisco de Echeveste, a soldier and merchant who had settled in Mexico, to pay for different building works. Among such works are the construction of the Colegio de las Vizcaínas de Mexico (College of Bizkaian women in Mexico), the tower of the church of San Salvador de Usurbil and the hermitage of San Francisco de Asís in Aginaga.

Key Words: Religious architecture. Francisco de Echeveste. Usurbil. Foundation.

AZANZA LOPEZ, José Javier (Univ. de Navarra. Dpto. de Historia del Arte. Campus universitario. 31080 Iruñea): La actividad del veedor de obras de cantería en los arciprestazgos vascongados de la diócesis de Pamplona (siglos XVII y XVIII) (The activity of the quarry works supervisor in the Basque archpriesthoods of the diocese of Pamplona (17th and 18th centuries)) (Orig. es)

In: *Ondare*. 19, 277-291

Abstract: The intervention of the ecclesiastic inspector in the Basque archpriesthoods dependent of the Diocese of Pamplona is constant throughout the 17th and 18th centuries. The inspector oversaw at all times the good functioning of factories by means of his announcements or appraisements. The vicars considered him a safeguard of the interests of their parishioners. This topic has allowed us to look at architectural culture, at the dilemma of architecture as an intellectual or manual activity, and at the concept of master stone-cutter in that era, while that discovering new data on Gipuzkoan baroque architecture in the process.

Key Words: Cantería. Veedor. Basque archpriesthoods. Diocese of Pamplona.

CAMACHO, Rosario (Univ. de Málaga. Fac. de Filosofía y Letras. Dpto. de Historia del Arte. Campus universitario Tratinos. 29071 Málaga): El arquitecto vasco Felipe de Unzurrunzaga (1654-1740) y sus intervenciones en la arquitectura religiosa en Andalucía (The Basque architect Felipe de Unzurrunzaga (1654-1740) and his works of religious architecture in Andalusia) (Orig. es)

In: *Ondare*. 19, 293-303

Abstract: The purpose of this work is to uncover some aspects of the biography of Felipe de Unzurrunzaga, who was born in Villarreal (Gipuzkoa) and who, like so many stonecutters from the north, was working in Madrid toward 1680. It was in Madrid where the Count of Buenavista contracted him for his construction work in Malaga, where he was to be designated municipal architect. His activity in the Convento de la Victoria is fully documented. Here he built the tower hall and the pantheon of the Buenavista family. He also participated in the transformation of the parishes of Santiago and of Sagrario, and in various buildings in Ronda. He has also been related to the 1st phase of the Church of San Felipe, that of the Church of the Holy Conception and various other chapels. He was also the master consultant in the Cathedrals of Granada and Malaga. He is quoted as having been *professor of architecture, stone cutting, masonry and carpentry*. Some important altarpiece works have also been attributed to him.

Key Words: Religious architecture. Felipe de Unzurrunzaga. Andalusia.

MONTERO ESTEBAS, Pedro María; CENDOYA ECHANIZ, Ignacio (Univ. del País Vasco. Fac. de Filología y Geografía e Historia. Pº de las Universidades, 5 – 01006 - Vitoria-Gasteiz): Nuevas noticias sobre Lázaro de la Incera Vega (New data on Lázaro de la Incera Vega) (Orig. es)

In: *Ondare*. 19, 305-313

Abstract: Lázaro de la Incera Vega is a master architect who was born in Cantabria and who was active in Gipuzkoa and Bizkaia between the end of the 17th century and the beginning of the 18th century. He died in 1728. In this work, the author, based on the inventory of his properties, presents the books that he had on his trade. In this way we will be able to know the theoretical support of his works and, above all, his professional training. Furthermore, the author has documented the contracting of the towers of San Severino and San Juan del Moral de Balmaseda, reducing his role to builder of the former tower. The design of that important building corresponded in reality to Pedro de la Viesca, Andrés Martínez, Alberto Alonso de Viadero and Alonso Martínez Ochoa.

Key Words: Religious architecture. Lázaro de Incera Vega. Towers. San Severino. San Juan del Moral. Balmaseda.

SAGASTI LACALLE, María José (San Julián, 1 – 31263 - Dicastillo): Arquitectura del seiscientos en el Monasterio de Irache (Architecture of the sixteen hundreds in the Monastery of Irache) (Orig. es)

In: *Ondare*. 19, 315-323

Abstract: The works of amplification and reform effected in the monastery of Irache in the 17th century are studied in the hitherto unpublished documentation that is conserved in the General Archives of Navarra. The Herrera-style constructions of the beginning of the century are succeeded in the middle of the century by baroque building and decoration works. The master stonemasons who work in the convent, come especially from the Rioja region, an area that exercises considerable influence in the building of the Benedictine monastery. Some of the builders also come from the area of Trasmiera, in Cantabria.

Key Words: Religious architecture. Monastery. Irache. General Archives. Navarra.

TARIFACASTILLA, María Josefa; AZANZA LÓPEZ, José Javier (Univ. de Navarra. Dpto. de Historia del Arte. Campus Universitario. 31080 - Iruñea): Contribución a los maestros de obras guipuzcoanos del siglo XVIII (Contribution to the 18th century Gipuzkoan master builders) (Orig. es)

In: *Ondare*. 19, 325-337

Abstract: The 18th century is one of the most fructiferous periods of Gipuzkoan architecture, a result of the work of outstanding builders. The intention of the authors is to provide certain data on their professional path that would contribute to complete the panorama of baroque architecture in Gipuzkoa. In this study an evolution is appreciated from the pre-eminence of baroque formulations, to reaching a more academic concept of architecture in which the values of propriety, comfort, symmetry and firmness prevail.

Key Words: Baroque architecture. Master builders. Gipuzkoa. Martín de Zaldúa. Sebastián de Lecuona. The Ibero's.

VELILLA IRIONDO, Jaione (Univ. del País Vasco. Fac. de Bellas Artes. Dpto. de Historia del Arte. Campus de Leioa. 48940 - Leioa): El Colegio y la Iglesia de los Jesuitas en Lekeitio: de Lucas de Longa al influjo de Loyola (The School and Church of the Jesuits in Lekeitio: from Lucas de Longa to the influx of Loyola) (Orig. es)

In: *Ondare*. 19, 339-348

Abstract: The work documents the foundation of the Jesuit School in Lekeitio and its building with drawings and direct participation by Lucas de Longa. The participation in the construction of the Church of certain active architects in Loyola is also considered and the intervention of Longa is also proposed as a hypothesis in its planning, or at least that he was in one way or another related to the project.

Key Words: Baroque architecture. Jesuit School. Lekeitio. Lucas de Longa. Influx of Loyola.

AYERZA ELIZARAIN, Ramón (Univ. del País Vasco. Esc. Técnica Superior de Arquitectura. Pl. Oñati, 2 – 20018 - Donostia): Un (ligero) ensayo de barroco intenso: la capilla del Santo Cristo en San Esteban de Lartaun (Oíartzun) (A (light) trial of intense baroque style: the chapel of Holy Christ in San Esteban de Lartaun (Oíartzun)) (Orig. es)

In: *Ondare*. 19, 349-358

Abstract: This work introduces the Chapel of Holy Christ in the parochial shrine of San Esteban de Lartaun in Oíartzun. It was built by Sebastián de Lecuona, as a sort of plastic rehearsal for the chapel in the Sanctuary of Loyola, which was a much more important pledge (and commitment). The final result was a reduced space with an intense baroque spirit in a modest use of a parochial shrine.

Key Words: Religious architecture. San Esteban de Lartaun. Oíartzun. Sebastián de Lecuona.

GIL MASSA, Jesús Angel (Univ. del País Vasco. Escuela Universitaria de Magisterio. Pl. de Oñati, 3 – 20018 Donostia): Vivienda y prestigio social: los indianos y sus moradas en la Bergara barroca (Housing and social prestige: the "indianos" and their homes mansions in baroque Bergara) (Orig. es)

In: *Ondare*. 19, 359-370

Abstract: Housing itself has been, throughout history, an exponent of the social level of the owners thereof. This was also the way various enriched "indianos" understood matters once they returned to Bergara in the 17th century. They all obtained new housing in accordance with their economic level. However, their position reference to architectural considerations was different: apparently, the fact that the house stood out in the urban setting was more important for them than the stylistic language used in its construction.

Key Words: Arquitectura civil. Housing. Prestige. *Indianos*. Bergara.

GIL MASSA, Jesús Angel (Univ. del País Vasco. Escuela Universitaria de Magisterio. Pl. de Oñati, 3 – 20018 Donostia): Casas Burguesas del siglo XVII en Bergara (Bourgeoisie houses of 17th century in Bergara) (Orig. es)

In: *Ondare*. 19, 371-380

Abstract: This work introduces a series of mid 17th century houses in Bergara that have been documented. This is a set of houses in which the victory of baroque language is manifest without adornments in domestic architecture. With its severity and its tendency to regularity, this architecture expresses the middle class ideals of order and discretion.

Key Words: Arquitectura civil. Bourgeoisie houses. Bergara. Mahasterreka. Bidakruzeta. San Pedro. Artekale.

LEIS ALAVA, Ana Isabel (Músico Guridi, 5 – 2º D – 48007 - Bilbao): Las Casas Consistoriales en Bizkaia durante el barroco (Town Halls in Bizkaia during the baroque period) (Orig. es)

In: *Ondare*. 19, 381-395

Abstract: This work collects the main characteristics of the Town Halls built in Bizkaia during the Baroque period. The author catalogues the buildings in three different types and makes a short analysis of each one of the halls that are preserved.

Key words: Town Halls. Bizkaia. Baroque. Characteristic. Types.

MONTE FERNÁNDEZ, M^a Dolores del (Tendería, 22 – 6º izda. 48005 - Bilbao): Arquitectura civil en la Villa de Durango en el S. XVII: reedificación de la Torre del Cantón de la calle del Medio e intervenciones en los portales de Olmedal y de la Cruz (Civil architecture in the Town of Durango in the 17th century: re-building of the Tower of the Cantón of Medio Street and building works in the porches of the Olmedal and of the Cruz quarters) (Orig. es)

In: *Ondare*. 19, 397-405

Abstract: This work reveals three hither to unpublished interventions in the civil architecture of the Town of Durango in second half of the 17th century, a time of considerable building activity in that town. One of them originated as a private initiative and the other two were public initiatives. These three elements have now disappeared. However, interesting data on their reconstruction are published in this work. The author concretely refers to the rebuilding of the practically unknown Tower in the Canton de la Calle de en Medio (Canton of the Middle Street) in 1670. It also refers to a reparation in the Portal (gate) of the Olmedal in 1666, and to the construction of stairs to the Portal de la Cruz in 1671. Cruz in 1671.

Key Words: Civil architecture. Durango. Tower of the Cantón. Porche of the Olmedal. Porche of the Cruz.

MONTE FERNÁNDEZ, M^a Dolores del (Tendería, 22 – 6^o izda. 48005 - Bilbao): Torre Palacio de Muntzaratz en Abadiño (Bizkaia): historia y noticias constructivas (Tower Palace of Muntzaratz in Abadiño (Bizkaia): history and building data in the 17th) (Orig. es)

In: *Ondare*. 19, 407-416

Abstract: The Tower-Palace of Muntzaratz at Abadiño (Bizkaia), which has been declared a National Monument, has been the object of numerous bibliographical references and some descriptive studies. The purpose of this work, however, is, on one hand, to cover a lack of information, by revealing the vicissitudes experimented by this property in the 17th century and also, provide data on the architectural intervention that took place in the palace during the first century of the baroque period. Consequently, this work has a double historical and architectural content.

Key Words: Civil architecture. Tower-Palace. Muntzaratz. Abadiño. Bizkaia.

PÉREZ DE LA PEÑA OLEAGA, Gorka (Iturribide, 61 – 2^o A 48006 - Bilbao): El mayorazgo de Valparda (1751-1773) (The primogeniture of Valparda (1751-1773)) (Orig. es)

In: *Ondare*. 19, 417-424

Abstract: In this article the author analyses the history of the primogeniture of Valparda.

Key Words: Primogeniture. Valparda. Santurce. Ibaizabal.

ZAPARAÍN YÁÑEZ, M^a José (Instituto Universitario de Restauración. Pl. M^a Cruz Ebro, 7 – 5^o A 09006 - Burgos): La aportación de los maestros vascos a la arquitectura barroca castellana. Nuevos datos sobre la obra de Domingo de Ondátegui (The contribution of the Basque master buildings to Castillian baroque architecture. New data on the work by Domingo Ondátegui) (Orig. es)

In: *Ondare*. 19, 425-433

Abstract: Over the last few years, the role of the Basque makers in the peninsular artistic context of the Modern Age is becoming increasingly known. Their influence is clear in the border regions with which close relations were being maintained. Burgos constituted privileged scenario for their work that reaches a considerable level in the field of architecture. Within this set, there are several of these masters whose success in Burgos allowed them to get contracts for other important works in Castille. This is exactly what happened with the Guipuzcoan master of the 17th century, Domingo de Ondátegui.

Key Words: Baroque architecture. Basque masters. Burgos. Domingo de Ondátegui.

ARRETXEA, Larraitz; LERTXUNDI, Mikel (Carmelo Labaca, 6A – 3º izda. 20120 - Hernani): Los retratos de los fundadores del Colegio de las Vizcainas en México (The portraits of the founders of the School of Bizkaian Women's in Mexico) (Orig. es)

In: *Ondare*. 19, 437-442

Abstract: In spite of the fact that the foundation of the School of Bizkaian women in Mexico was the work of a considerable amount of people, Francisco de Echeveste, Manuel Aldaco and Ambrosio de Meave are the people who invested the most effort. Their portraits, which were painted as a way of commemorating their figures, are to be found in the art collection of this educational institution. Copies were made of two of them, which were to be sent to the Basque Country. Together with these paintings, there is the presence in Gipuzkoa of other objects sent by them as a gesture of prodigality towards their people: pieces of silversmithery, fabrics or paintings that will decorate the parishes of the towns and villages in which they were born.

Key Words: Portraits. Biskaian women's school. Mexico. Echeveste. Aldaco. Meave.

BARRIO, Maite; BERASAIN, Ion (Albayalde, S.L. Río Deba, 7 bajo. 20012 - Donostia): Agustín de Conde, policromador del retablo de San Juan Bautista de Hernani (Agustín de Conde, the polichromy artist of the altarpiece of San Juan Bautista at Hernani) (Orig. es)

In: *Ondare*. 19, 443-453

Abstract: This is an approach to the work by Agustín de Conde, a master in gilding and polychromy, through the analysis of the polychromatic effect used in the altarpiece at the church of San Juan Bautista at Hernani. This analysis has been carried out by comparing the gilding contract signed in 1742 with the chemical analyses and studies carried out during the restoration of this altarpiece between 1993 and 1994.

Key Words: Polychromy. Agustín de Conde. Altarpiece. Baroque. Techniques.

BARTOLOME GARCÍA, Fernando R. (Pl. Municipal, 13 – 3º izda. 01440 - Izarra): Evolución de la policromía barroca en el País Vasco (Evolution of baroque polychromy in the Basque Country) (Orig. es)

In: *Ondare*. 19, 455-470

Abstract: In this work the author intends to study in summarised form the evolution of baroque polychromy in the Basque Country, hitherto a topic on which nothing has been previously published, and on which very few art historians have worked. The author has analysed the three phases of baroque polychromy defining the peculiarities that characterise each of them, (materials used, motifs in fashion, techniques etc.). Thereinafter the author has included the works and the most important artists in each period.

Key Words: Baroque polichromy. Material. Motives. Techniques. Artists.

GUTIÉRREZ PASTOR, Ismael; ARRANZ OTERO, José Luis (Univ. Autónoma de Madrid. Fac. de Filosofía y Letras. Dpto. de Historia y Teoría del Arte. Ciudad Universitaria de Cantoblanco. 28049 - Madrid): Nicolás de la Cuadra, autor de los retratos reales de San Antonio de los Portugueses de Madrid (1702) (Nicolás de la Cuadra, author of the royal portraits of San Antonio de los Portugueses in Madrid (1702)) (Orig. es)

In: *Ondare*. 19, 471-480

Abstract: The documents preserved in the Archives of the Santa Real Pontificia Hermandad del Refugio y Piedad de Madrid allow us to attribute the authorship of eight royal portraits to the Bizkaian painter Nicolás Antonio de la Cuadra. Until the present day, these paintings had given cause for all types of conjectures, in terms of authorship, as well as on the date they were painted. The assignment made by the Brotherhood to de la Cuadra in 1702 was one of the first artistic activities of the institution in its new premises at San Antonio de los Portugueses. That year is also, up to now, the last year in which de la Cuadra's activity has been documented in Madrid, before he returned to Bilbao.

Key Words: Nicolás Antonio de la Cuadra. San Antonio de los Portugueses. Madrid.

MORENTE LUQUE, Fernando (Zuberoa, 16 - 2º dcha. 48960 - Galdakao): Un nuevo ejemplo de pintura barroca importada en Bizkaia. Un ciclo de la vida de San José en la Basílica de Begoña (A new example of baroque painting imported in Bizkaia. A cycle of the life of San José in the Basilica of Begoña) (Orig. es)

In: *Ondare*. 19, 481-492

Abstract: The study of the nine splendid linens that are to be found in the Basilica of Our Lady of Begoña allows us to provide a new example of what we understand as imported baroque painting in Bizkaia. The author goes from a spectacular pictorial set, of which we knew nothing, to the reconstruction of a process in which the figure of the employer that commissioned these works is revealed, together the original destination for which they were created and, of course, the painter who was commissioned. These are three keys of a process that will help us, among other things, to contextualise, from a historic and artistic point of view, this cycle on the life of Saint Joseph.

Key Words: Baroque painting. Basilica of Begoña. Bilbao. San José.

NUÑEZ, Ana (Gorriti bidea, 4 - 2º D - 20009 - Donostia): Aproximación a la obra del pintor guipuzcoano Ignacio Iriarte (Approximation to the work of the Gipuzkoan painter Ignacio Iriarte) (Orig. es)

In: *Ondare*. 19, 493-505

Abstract: Ignacio de Iriarte (1621-70?), Gipuzkoan by birth but of Andalusian training, is practically the only figure in Basque painting in the 17th century. He studied in Seville, where he was entrusted with the responsibility of being the Secretary of the Academy, and was related to Murillo as refers to his practice of landscape paintings. Both painters followed such a similar style that it has been said that Iriarte it is the author of some of the backgrounds in Murillo's paintings. Their work, which had been centred in landscapes, received Flemish influences and above all from landscapist paintings from the Italian School, mainly from Claudio de Lorena and Salvador Rosa, with who he has occasionally been compared. In spite of not being very well known, he is especially interesting because he was the only notable Basque painter until the beginning of the 19th century.

Key Words: Baroque painting. Ignacio de Iriarte. Landscape. Academy of Seville. Murillo.

PALIZA MONDUATE, Maite (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, s/n 37007 - Salamanca): La colección de pintura del Palacio Colina de Lanestosa (The collection of painting in the Colina de Lanestosa Palace) (Orig. es)

In: *Ondare*. 19, 507-517

Abstract: The so called Colina Palace is one of the most famous constructions of registered civil architecture in the baroque period. The author studies here a small part of the pictorial collection preserved in this building until the beginning of the 20th century, in which portraits and religious topics prevailed. Among the works of the baroque era, special mention is to be made of a Jacob by the Well, that is very close in style to Pedro de Orrente. Another magnificent portrait, signed by Bernardo López Piquer in 1831, is part of the linens that increased the collection over the following centuries. The importance of these two pictures, which, together with the rest of the works were still unpublished up to the present day, ratifies in itself the relevance this nestosan collection must have had in its heyday.

Key Words: Bernardo López Piquer. Colectionism. Encartaciones. Lanestosa. Mariano Salvador Maella. Colina Palace. Pedro Orrente. Sopuerta. Vicente López Portaña.

CENDOYAECHÁNIZ, Ignacio (Univ. del País Vasco. Fac. de Filología y Geografía e Historia. Pº de las Universidades, 5. 01006 - Gasteiz): La aportación del taller de los Sierra a la escultura barroca en Gipuzkoa (The contribution of the workshop of the Sierras to baroque sculpture in Gipuzkoa) (Orig. es)

In: *Ondare*. 19, 521-531

Abstract: Thanks to the work of Fr. Juan Ruiz de Larrinaga and María Comas Ros, we have long known about the work of the Sierra family workshop in Gipuzkoa, concretely in Segura and Oñati. The quality of both sets of works is unquestionable. However, until the present day there had not been any attempts to attribute the authorship of these works, as far as the sculptural facet is concerned. That is one of the aspects that are covered in this article, while studying at the same time various images from Medina de Rioseco and analysing the possible relevance that such works had in the regional panorama.

Key Words: Baroque sculpture. The Sierra family. Segura. Oñati. Gipuzkoa.

CONTAMIN, Odile (42, lot Lesguardes. F-40440 Ondres): Le décor baroque des églises du Labourd (Baroque decoration in the churches in the Labourd region) (Orig. fr)

In: *Ondare*. 19, 533-544

Abstract: As a continuation of the work on the decoration of Basque churches in Iparralde, the study of three sacraia of Lapurdi makes us wonder about the origin of the models. The sacarium of Halsou, the one at Esnazu (commissioned for the former church of Larressore) and that of Itxassou, have similarities that suggest the existence of a common spirit, and even of execution by the same craftsman. The presence of four bas-relief story panels, on one side and the other of the Eucharistic reserve, applies, in an original way, the Episcopal axioms of the Counter Reform. On the other hand, a clouds-and-winged-angels motif, sculpted on the central panel of the altarpiece, emphasises the tabernacle and tends to stress its importance and strategic role within the whole of the decoration. The comparisons with the sacarium of Ossès and with that of San Juan de Luz clearly show the singularity of the formula.

Key Words: Lapurdi. Churches. Halsou. Esnazu. Itxassou. Ships.

LABEAGA MENDIOLA, Juan Cruz (Mayor, 63. 31400 - Sangüesa): Retablistas barrocos foráneos en Sangüesa (Foreign baroque altarpiece sculptors in Sangüesa) (Orig. es)

In: *Ondare*. 19, 545-552

Abstract: In the last decades of the 17th century and in the first third of the 18th century, seven baroque altarpieces, built in Sangüesa (Navarra) for the parochial and conventual churches, were the work of foreign artists. In those times, local workshops, which had been very important in previous eras, were passing through a moment of decadence. The present study provides data on the notary contracts for the accomplishment of these works and some data on their authors: Juan de Eguilaz, from Tafalla (Navarra), Juan Antonio Navarro, from Uncastillo (Zaragoza) and Pedro Onofre Coll, who had been born in Majorca, but who lived in Calatayud (Zaragoza).

Key Words: Baroque altarpiece sculptors. Juan de Eguilaz. Juan Antonio Navarro. Pedro Onofre Coll. Navarra.

MONTE FERNÁNDEZ, M^a Dolores del (Tendería, 22 – 6º izda. 48005 - Bilbao): Actividad de Francisco Martínez de Arce en Durango (Activity of Francisco Martínez de Arce in Durango) (Orig. es)

In: *Ondare*. 19, 553-560

Abstract: This communication is centred on two interventions of the Cantabrian altarpiece sculptor Francisco Martínez de Arce in the town of Durango: the execution of the major altarpieces in the convent of San Agustín, and that of the convent of Santa Susana, both of which have now disappeared. The authorship of the first was known, although not that of the analysis of its conditions; the second is hitherto unpublished. In particular, the characteristics of the altarpiece of San Agustín, with its "onduladas" columns, constitute the single work by this sculptor with such a support that has been documented until the present day in Biskaia. This was an advance on his other similar works in Cantabria.

Key Words: Altarpiece sculptor. Francisco Martínez de Arce. Durango. Convent of San Agustín. Convent of Santa Susana.

ZORROZUA SANTISTEBAN, Julen (Gordoniz, 93 – 3º D 48002 - Bilbao): El retablo-relicario en el barroco vizcaíno (The altarpiece-reliquary in Bizkaian baroque) (Orig. es)

In: *Ondare*. 19, 561-567

Abstract: After the Council of Trento the worshipping of images was promoted in reaction to the assaults that the Catholic Church was suffering from the Protestants. The protestants denied any intermediary value to such images, while, at the same time, refusing to worship the bodies of saints. As a consequence of this spiritual renovation, altars with sacred figures proliferated and this also brought about an increasing desire to obtain the greatest possible amount of relics of the saints. Thus emerged the altarpiece reliquary, to keep such bodies and to expose them to public view. Their niches or glass chests, busts or urns kept the remains that benefactors keenly pursue. Our interest here is centred in outlining the Biskaian representatives of this typology.

Key Words: Altarpiece. Reliquary. Typology. Biskaia.

ARANDA HUETE, Amalia (Rodríguez San Pedro, 63 – 2º B. 28015 - Madrid): Cristóbal de Alfaro, platero navarro en la corte madrileña (Cristóbal de Alfaro, Navarran silversmith in the Madrid court) (Orig. es)

In: *Ondare*. 19, 571-579

Abstract: Cristobal de Alfaro, Navarran silversmith from Valtierra, was one of the most outstanding figures in Spanish jewellery during the 17th century and the beginning of the 18th century. He was approved in Madrid in 1678 and held several posts of responsibility in the silversmiths' Congregation of San Eloy. He was the "Platero de Oro" (gold silversmith) in the Royal Household and Aide to the Royal Steward during the reigns of Charles II and Phillip V. He made a great amount of jewels for the King and the main noblemen and personnel in the Court. When he died, he bequeathed an important amount of jewels, silver objects, paintings, furniture and other objects for his children, in addition to several houses. He always maintained contact with his homeland by sending pieces of silverware and liturgical objects and in his testament he also bequeathed a certain amount of money for his Navarran relatives.

Key Words: Decorative arts. Cristóbal de Alfaro. Navarran silversmith. Court in Madrid.

BUSTILLO MERINO, Victoria Eugenia (Iparraguirre, 28 – 48980 - Santurtzi): Ajuar doméstico y patrimonio mueble: estructura, función y evolución del hogar, en las villas vizcainas de los siglos XVII y XVIII. Un modelo para Elorrio (Domestic apparel and movable heritage: household structure, function and evolution, in the Biskaian towns in the 17th and 18th centuries. A model for Elorrio) (Orig. es)

In: *Ondare*. 19, 581-587

Abstract: The content of this communication gathers the evolution process of the experience of everyday life and the approach to cultural behaviours in the level of the private sphere in Biskaian towns in the 17th and 18th centuries.

Key Words: Decorative arts. Household dowry. Biskaian towns. Elorrio.

MARTÍN VAQUERO, Rosa (Reyes de Navarra, 29 – 1º C. 01013 - Gasteiz): La colección de platería barroca del Museo de Arte Sacro de Vitoria (The baroque silver collection in the Museum of Holy Art of Vitoria) (Orig. es)

In: *Ondare*. 19, 589-600

Abstract: The author analyses some aspects of the deep changes that took place in the art of baroque silveware, by concentrating on a group of pieces from the Museum of Holy Art in Vitoria, the existence of most of which has been hitherto unpublished. The author then establishes, after making some considerations of religious, political, social and economic conditions, a three-stage evolution of the art of baroque silversmithery. For this reason, he explains the typological, technical, ornamental and iconographic evolution of the pieces, throughout this long artistic period from the History of Art, its repercussions in silversmithery within the Basque Country and more concretely in Alava.

Key Words: Baroque silver ware. Museum of Holy Art. Vitoria.

MIGUÉLIZ VALCARLOS, Ignacio (Monasterio de la Oliva, 5 - 1º A. 31011 - Iruñea): Aproximaciones al estudio de la orfebrería barroca en Gipuzkoa: una custodia siciliana en Lazkao (Approaches to the study of baroque goldwork in Gipuzkoa: a Sicilian custody in Lazkao) (Orig. es)

In: *Ondare*. 19, 601-609

Abstract: A lavish custody of silver filigrane originating from the parochial church of San Miguel Arcangel of Lazkao is kept in the Diocesan Museum of San Sebastián. This magnificent piece was donated, together with a reliquary, which has now been lost, to the parochial church of his native town by Ambrosio de Albisu, Prior of the Monastery of Our Lady of Belate and Canon of the Cathedral of Pamplona. It is considered to be a piece dated in the second quarter of the 18th century, the authorship of which is unknown, since it does not have any present author or workshop branding. However, due to its typological characteristics, as well as to existing documentation, it can be assigned to Sicilian workshops.

Key Words: Baroque goldwork. Sicilian Custody. Lazkao. San Miguel Archangel.

MORENTE LUQUE, Fernando (Zuberoa, 16 - 2º 48960 - Galdakao): Influencias rubenianas en la pintura de Nicolás Antonio de la Cuadra a través de los grabados. La serie de la vida de la Virgen de la Casa de la Misericordia de Bilbao (Influences from Rubens in the painting of Nicolás Antonio de la Cuadra through engravings. The series on the life of the Virgin of the *Casa de la Misericordia* in Bilbao) (Orig. es)

In: *Ondare*. 19, 613-620

Abstract: This short exhibition intends to divulge the various uses that the painter Nicolás Antonio de la Cuadra (Musquiz 1663 - Bilbao 1728), made of prints when carrying out his compositions, taking the series of ten linens that is in the Casa de la Misericordia in Bilbao as an example. These prints, for the most part, proceed from the Netherlands, and more concretely from the workshop established by P.P. Rubens, and that probably our artist acquired during his stay in the Court in Madrid, during which he apparently tired to complement his artistic career.

Key Words: Nicolás Antonio de la Cuadra. Influences. Rubens. Engravings. *Casa de la Misericordia*. Bilbao.

SAENZ PASCUAL, Raquel (Honduras, 5 - 12º 01009 - Vitoria-Gasteiz): La Inmaculada Concepción de Eguino y su relación con el grabado (The Immaculate Conception at Eguino and its relation with engravings) (Orig. es)

In: *Ondare*. 19, 621-628

Abstract: This communication refers to the painting of the Immaculate Conception preserved in Eguino. This painting shows the iconographic evolution of the topic of the Immaculate Conception until the 17th century and the fundamental importance of engravings from the end of the 16th century during the 17th century. The author also wanted to demonstrate the dependency of Eguino's painting with respect to an engraving by Raphael Sadeler. This dependency even annuls the stylistic personality of the painter, and the huge diffusion that the model had, citing the examples from Torremuña, the Immaculate of the Cathedral of Cordoba and a coloured engraving from the 18th century

Key Words: Engraving. Immaculate Conception. San Esteban de Eguino. Alava.