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## Review of Neo-classical and Romantic Art

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**Barrio Loza, José Angel** (Universidad de Deusto. Avda. de la Universidad, 24. 48007 Bilbao): Arquitectura Neoclásica y urbanismo en el País Vasco (Neo-classical architecture and urban planning in the Basque Country) (Orig. es)

In: *Ondare*. 21, 15-45

Abstract: The contribution from the era of Neoclassicism is one of the most important that the Basque Country offers to national architecture. In spite of the adverse historical circumstances, the quality and the quantity of buildings is quite noteworthy, one of the most outstanding in Spain. There are also some urban planning experiments, some of which are quite utopian. This motion intends to contribute to what already is known in this regard, providing some reflections and new data.

Key Words: Utopian experiments. Urban planning. Funeral architecture. Assistance. Water.

**Zorrozua Santisteban, Julen** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11 - 1. 48013 - Bilbao): Las artes figurativas vascas en el Neoclásico. Estado de la cuestión (Basque figurative arts in the Neo-classical period. State of the issue) (Orig. es)

In: *Ondare*. 21, 47-72

Abstract: The main objective in this motion is to offer a general view of the development of figurative arts in the Basque Country during the Neo-classical period. On the one hand, the origin and evolution of Neo-classical altarpieces are studied in their different phases and, additionally, attention is paid to sculpture in the same period, which, as a rule, is the type of sculpture that is accepted in the afore-mentioned lineal structures. Finally, an attention is also paid to those responsible for the polichromy of altarpieces and images, among which, we occasionally find several painters who also devote their efforts to canvas painting. The work by some of these painters, together with the coming of first-class works and masters increase, to a certain extent, the tremendously low level attained in this artistic facet in our territory.

Key Words: Figurative art. Altarpieces. Sculpture. Painting. Artists.

**Jiménez Ruiz de Ael, Mariano** (Univ. del País Vasco. Esc. Técnica Sup. De Arquitectura. Pl. Oñati, 2. 20018 - Donostia): La Ilustración artística en el País Vasco. La Real Sociedad Bascongada de Amigos del País y de las Artes (Artistic Illustration in the Basque Country. The Real Sociedad Bascongada de Amigos del País y de las Artes (Royal Basque Society of Friends of the Country and the Arts) (Orig. es)

In: *Ondare*. 21, 73-93

Abstract: The second half of the 18<sup>th</sup> century constitutes a particularly attractive period in the history of art. This conference concentrates on the academic activity carried out in the field of arts by the Real Sociedad Bascongada de Amigos del País (Royal Basque Society of Friends of the Country). Frequent mention has been made of Neo-classical art in the Basque Country as a normative art, which is subjected to strict rules and that comes from the capital of the country. The setting up of drawing schools is the starting point in this speech, and then an analysis is made of the different commissions, harangues, sentences, praises, reflections, trials, translations and other writings that we have found on world of art within the Society. We shall then speak about the participation in the Bascongada of men like Justo Antonio de Olaguibel, Eugenio Llaguno, Martín Saracibar and Pedro Manuel de Ugartemendia, whose relation with the world of art is especially meaningful at this time.

Key Words: Royal Basque Society of Friends of the Country. Drawing schools. Olaguibel. Llaguno. Saracibar. Ugartemendia.

**Plaza Santiago, Francisco Javier de la** (Univ. de Valladolid. Fac. de Filosofía y Letras. Dpto. de Historia del Arte. Pº Prado de la Madalena, s/n. 47011 - Valladolid): El movimiento Romántico (The Romantic movement) (Orig. es)

In: *Ondare*. 21, 95-112

Abstract: Often considered as a tendency that appeared after Neo-classicism, Romanticism originated almost simultaneously and then developed, to a certain extent, as its counterpoint, as a reaction against the ideals of the Illustration. It emerged with a greater force in Northern countries, especially in Germany, which was not yet unified, and it quickly extended throughout Europe and America. Romanticism was to impulse a love for the Middle Ages, especially the Gothic era, the recovery of popular traditions and local peculiarities, an absolute freedom in creative matters, individual genius, the exasperated primacy of feelings, dreams and passion, together with the contemplation of nature as a unfettered and immense force, the nostalgia of the infinite, the distant, the sublime, the sickly, and sometimes the macabre, ruins and fragments. More than a strictly aesthetic or artistic proposal, it is a style of living that encompasses all human manifestations and it impregnates in such depth that many of its postulates are still present between us.

Key Words: Romanticism. Genius. Freedom. Feelings. Passion

**Begoña Azcarraga, Ana de** (Univ. del País Vasco. Fac. Filología y Geografía e Historia. Pº de la Universidad, 5. 01006 - Vitoria-Gasteiz): Particularismos y reservas. Los artistas vascos en el movimiento romántico (Particularisms and reserves. Basque artists in the Romantic movement) (Orig. es)

In: *Ondare*. 21, 113-143

Abstract: The author seeks the configuring elements of Romanticism throughout architecture and the plastic arts, taking into account the fact that, due to certain specific conditions in the Basque Country, there is no clear sign of the existence of a continuous romantic current.

Key Words: Romanticism. Myths. Travel. Literature. Architecture. Gardens. Historicisms. Picturesque characteristics. Eclecticisms. Sculpture. Classicism. Approximations. Painting. Spain. History. Mores. Landscape

**Azanza López, José Javier** (Univ. de Navarra. Dpto. de Historia del Arte. Edificio Bibliotecas. 31080 Pamplona-Iruñea): El papel regulador de la Real Academia de San Fernando en la implantación del Neoclasicismo en Navarra (The regulatory role of the Royal Academy of San Fernando in the implanting of Neo-classicism in Navarra) (Orig. es)

In: *Ondare*. 21, 149-165

Abstract: In spite of the state of isolation maintained by Navarre in the last third of the 18<sup>th</sup> century with respect to artistic tendencies originating in Madrid, it seems increasingly evident that the Royal Academy of San Fernando had an important regulatory role in the development of the arts in the Kingdom of Navarre. The polemic maintained by Santos Angel de Ochandátegui with various Navarran architects is meaningful in that it outlines the confrontation between two totally opposite conceptions of understanding art: Neo-classicism, with its structural clarity and its ornamental purity; and Rococo, which had strongly been implanted in our land and became so difficult to uproot.

Key Words: Academy of San Fernando. Neo-classicism. Rococo. Santos Angel de Ochandátegui.

**Muniain Ederra, Sara** (Univ. de Navarra. Dpto. de Historia del Arte. Campus Universitario 31080 Pamplona-Iruñea): Santos Ángel de Ochandátegui y su dictamen sobre un Canal navegable entre la presa del Bocal y el Cantábrico (Santos Ángel de Ochandátegui and his report on a navigable Channel between the Bocal dam and the Bay of Biscay) (Orig. es)

In: *Ondare*. 21, 167-177

Abstract: The intention of this communication is to disclose the close relationship that existed between the Illustration and public works. The basis of this theory is the report by S.A. de Ochandátegui on the possibility of tracing a navigable channel between the Bocal dam in Tudela and the coast of the Bay of Biscay. For this purpose we have centred our attention on the criteria of political economy as stated by the reformist politicians and above all by the most outstanding of them all, F.J. Argáiz, from Navarre. We have studied his case with the purpose of analysing his dual identity as a politician and architect. Such a dual understanding of politics and architecture conditioned the nature of that report.

Key Words: Ochandátegui. Navigable channel. Illustration. The Bocal in Tudela. Cantabric coast.

**Astrain, Luis; Tejada, Alvaro** (Diputación Foral de Gipuzkoa. Servicio de Arquitectura. Pl. de Gipuzkoa, s/n. 20004 Donostia-San Sebastián): La Basílica de San Martín de Loinaz de Beasain (The Basilica of San Martín de Loinaz in Beasain) (Orig. es)

In: *Ondare*. 21, 181-189

Abstract: At least three quarters of the Basilica of San Martín de Loinaz in Beasain belongs to the patrimony of the Statutory Diputation, (the other quarter is property of the town council of Beasain). It was built in 1847, following architect Mariano José de Lascurain's design and under his supervision. He was then the "Director of Roads" of the Province of Guipuzcoa. The Basilica is a small monument that fits in perfectly within the Neo-classical period because of its author, its design and the dates in which it was built. It is a small Greek cross-based within a 14 m. square area.

Key Words: Neo-classicism. San Martín de Loinaz. Lascurain. Greek cross. Bidding terms. Hypothetical reconstruction.

**Bartolomé García, Fernando R.** (Pl. Municipal, 13 - 3º izda. 01440 Izarra): Las artes pictóricas del Neoclasicismo en Álava (Neo-classical pictorial arts in Alava) (Orig. es)

In: *Ondare*. 21, 193-208

Abstract: With the title of Neo-classical pictorial arts in Alava the author intends to approach the production of local guilder-painters during the second half of the 18<sup>th</sup> century and the first decades of the 19<sup>th</sup> century. This is a difficult period to summarise, especially when one has to include masters accustomed to polychroming altarpieces and images. Their trestle paintings, however, are ankylosed in the conventional lines of Baroque painting and, as a rule, they are outside the prevailing currents in the most important artistic centres.

Key Words: Painter-guilder. Trestle painting. Traditional lines.

**Bartolomé García, Fernando R.** (Pl. Municipal, 13 - 3º izda. 01440 Izarra): Aproximación a la figura del pintor Vitoriano José López de Torre (1755-1829) (Approximation to the figure of painter José López de Torre, from Vitoria (1755-1829)) (Orig. es)

In: *Ondare*. 21, 209-224

Abstract: José López de Torre, painter from Alava, is a key figure in the pictorial art of the Basque Country. He skilfully alternated his work with the trestle with gilding and quilting. He maintained a constant production from 1775 until 1828, centred in the painting of linen, altarpieces or monuments intended for churches, institutions and private individuals. He practised religious painting, and in all the specialities he exercised he kept halfway between baroque tradition and modernity. His evident limitations did not prevent him from occasionally surprising us with some very agreeable compositions.

Key Words: Painter. Guilder. Trestle painting. Mural painting.

**Cendoya Echániz, Ignacio** (Univ. del País Vasco. Fac. de Filología y Geografía e Historia. Pº de la Universidad, 5. 01006 Vitoria-Gasteiz): La obra de Felipe de Arizmendi en la Basílica de Santa María de San Sebastián y los inicios de la escultura neoclásica en Gipuzkoa (The work of Felipe de Arizmendi in the Basilica of Santa María in San Sebastian and the beginnings of neo-classical sculpture in Gipuzkoa) (Orig. es)

In: *Ondare*. 21, 225-232

Abstract: The work of Felipe de Arizmendi in the basilica of Santa María de San Sebastian is clear exponent of the variations that the coming of the period we know as the Neo-classical period was to have on polychrome sculpture. Just in the same manner as with the rest of the masters active in the province, the adopted expression formulas still maintain certain connections with the Rococo imagery, although a series of variations are clearly visible. Such variations will become more and more widespread. It will therefore be that first generation of sculptors that was to set the bases for subsequent development of the provincial neo-classical sculpture, which was necessarily linked to tradition.

Key Words: Felipe de Arizmendi. San Sebastian. Polychrome Sculpture. Neo-classical. Tradition.

**Labeaga Mendiola, Juan Cruz** (Mayor, 63. 31400 Sangüesa): Obras neoclásicas en las iglesias parroquiales de Viana (Navarra) (Neo-classical works in the parish churches in Viana (Navarre)) (Orig. es)

In: *Ondare*. 21, 233-242

Abstract: The parish churches of Santa María and San Pedro de Viana (Navarre) were ornamented with important and assorted neo-classical works. Local sculpture workshops that flourished as from the 16<sup>th</sup> century disappeared around the end of the 18<sup>th</sup> century, as they were unable to assimilate the new style. Those responsible for the parishes then recurred to Madrid, Logroño, and especially, to artistic circles in Vitoria for the construction of the new works (images, altarpieces, tabernacles, altar tables, paintings and goldwork). Some outstanding artists have been documented, one of the most noteworthy being Luis Paret y Alcazar, from Madrid.

Key Words: Neo-classicism. Parishes in Viana. Sculpture. Painting. Goldwork. Madrid. Logroño. Vitoria.

**Tabar Anitua, Fernando** (Univ. Complutense de Madrid. Dpto. de Didáctica de las CC. Sociales, Geografía, Historia e Historia del Arte. Rector Royo Villanova, s/n. 28040 Madrid): Modelos cortesanos para esculturas y pinturas neoclásicas en Álava (Court models for Neo-classical sculptures and paintings in Álava) (Orig. es)

In: *Ondare*. 21, 243-250

Abstract: For the classification of Neo-classicism in Alava, it is interesting to verify that the copying and imitation of sculptures and contemporary paintings from the Madrid school brought to the territory, was one of the means the style had to attain its breakthrough into popularity. The quality of those models also meant a certain improvement of the local artistic level. One of those copies allows us to know about a lost work by Vicente López. Around the end of the 18<sup>th</sup> century, baroque paintings imported in their times were also copied in the new Neo-classical style.

Key Words: Neo-classical painting and sculpture. Álava. Pascual de Mena. Giraldo Vergaz. Vicente López.

**Tabar Anitua, Fernando** (Univ. Complutense de Madrid. Dpto. de Didáctica de las CC. Sociales, Geografía, Historia e Historia del Arte. Rector Royo Villanova, s/n. 28040 Madrid): Obras de José Gutiérrez de la Vega en Álava (Works by José Gutiérrez de la Vega in Álava) (Orig. es)

In: *Ondare*. 21, 251-255

Abstract: The author divulges two paintings signed by the artist, a feminine portrait, perhaps of his wife, and a nude, that can be related to one of his known works, la Maja Desnuda. A third work is a family portrait, without signature, that can be attributed to him for stylistic reasons.

Key Words: José Gutiérrez de la Vega. Álava. Portraits. Nude.

**Zorrozua Santisteban, Julen** (Eusko Ikaskuntza. M<sup>o</sup> Díaz de Haro, 11-1<sup>o</sup>. 48013 Bilbao): El Monumento de Semana Santa de Santa María de Bermeo (Bizkaia) (The Easter Monument of Santa María in Bermeo (Bizkaia)) (Orig. es)

In: *Ondare*. 21, 257-272

Abstract: The Easter monument that, originating from the church of Santa María in Bermeo, custodied in the Diocesan Museum of Holy Art/ Eleiz Museoa in Bilbao is the only example of this type of ephemeral architectures that have resisted up to the present day in a more or less complete state in Bizkaia. Its analysis has allowed us to gain a more rigorous knowledge of this type of accomplishments and their authors. It also contributes to a greater knowledge of the Neo-classical painting carried out within our territory. Attempts have been made to attribute the authorship of this work. The authorship by painter Luis Paret y Alacázar, who some scholars had pointed to due to the quality of its mock Bermean architecture, has now been discarded.

Key Words: Easter monument. Neo-classical painting. Bermeo.

**Martín Vaquero, Rosa** (Univ. del País Vasco. Fac. de Filología y Geografía e Historia. P<sup>o</sup> de la Universidad, 5. 01006 Vitoria-Gasteiz): La Real Escuela de Platería “Martínez” de Madrid y su relación con la Escuela de Dibujo en Álava (The Real Escuela de Platería “Martínez” (Royal “Martínez” Silversmith School) in Madrid and its relationship with the Drawing School in Álava) (Orig. es)

In: *Ondare*. 21, 275-291

Abstract: With this communication we intend to show the influence that the Martinez Silversmith School in Madrid had in the Basque Country, with the early introduction of Neo-classicism, through the Drawing Schools of the Real Sociedad Bascongada de Amigos del País (Royal Basque Society of Friends of the Country). The training of the three Basque pensioners sent by the Society to the Martinez School had a great repercussion in local silversmithery. The works preserved in Álava allow us to follow the evolution of the Martínez Silversmithery, from its foundation by silversmith Antonio Martínez. Martinez founded this school upon his return from Paris and London and after settling down near the Silversmith School in Madrid, including the different stages followed by the Real Fábrica de Platería (Royal Silversmithery Factory), after his death.

Key Words: Silversmithery. Martínez. Basque Country. Álava. Peñacerrada. Vitoria. Madrid. 18<sup>th</sup> century. 19<sup>th</sup> century. Elorza. Count. Macazaga.

**Miguéliz Valcarlos, Ignacio** (Monasterio de la Oliva, 5 - 1º A 31011 Pamplona-Iruñea): Pérdida de los ajueres de plata por parte de las iglesias guipuzcoanas durante las francesadas (The loss of silver apparels by Gipuzkoan churches during the French invasions) (Orig. es)

In: *Ondare*. 21, 293-302

Abstract: Around the end of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> century, during the War of the Convention and the rebellion against Napoleon, Gipuzkoan churches lost most of the silver apparel accumulated in their treasures due to the seizure by the Provincial Diputation of ecclesiastic silver to pay for war expenses; to the pillage of the parishes in villages occupied by French troops; and to the plunder of the churches by bandits from France.

Key Words: Silverware. Gipuzkoa. Wars of the Convention and against Napoleon. Church. Plunder.

**Muñiz Petralanda, Jesús** (Eleiz Museoa – Museo Diocesano de Arte Sacro. Plaza de la Encarnación, 9-B. 48006 Bilbao): La orfebrería neoclásica en Bizkaia: una aproximación a través de los fondos del Museo Diocesano de Bilbao (Neo-classical goldwork in Bizkaia: an approximation through the funds of the Bilbao Diocesan Museum) (Orig. es)

In: *Ondare*. 21, 303-315

Abstract: The aim of this communication is to offer an approximation to Biskaian goldwork during the Neo-classical period, covering the last quarter of the 18<sup>th</sup> century and the first two thirds of the 19<sup>th</sup> century. After briefly explaining the reasons why this has been scarcely studied, the author draws up the circumstances of the historical and professional context of the moment. He then describes some of the pieces integrated in the collection of the Diocesan Museum of Bilbao, grouping them in the three stages of assimilation, maturity and dissolution of the style. Finally he provides a list of documented silversmiths and the dates of their active lives.

Key Words: Goldwork Neo-classicism. Bizkaia. Diocesan Museum. Bilbao.

**Sanz Tirapu, Mikel; Azanza López, José Javier** (Univ. de Navarra. Dpto. de Historia del Arte. Edificio Bibliotecas. 31080 Pamplona-Iruñea): La anatomía como disciplina artística en la Escuela Pública de Dibujo de Pamplona (Anatomy as artistic discipline in the Public School of Draughtsmanship in Pamplona) (Orig. es)

In: *Ondare*. 21, 317-332

Abstract: As from the setting up of the Public School of Draughtsmanship in Pamplona there is a clear trend towards the study of anatomy and the human figure. This is reflected in the manuscript of a charter drafted by the first director of the institution, Mr. Miguel Sanz y Benito. After an initial part devoted to the origin, importance, explanation and classification of drawing, Sanz approaches the human figure, organising its study in several sections: osteology or knowledge of the bones, myology or knowledge of the muscles, proportions and symmetry of the human figure and, finally, the explanation of foreshortenings. Various sources have been consulted by the author for the elaboration of the text, like the *Varia Commensuración* by Juan de Arfe or the *Arte de la Pintura* (the Art of Painting) by Pacheco; but above all, the *Museo Pictórico y Escala Óptima* (Pictorial Museum and Optimal Scale) by Palomino, some chapters of which were copied almost literally by Miguel Sanz.

Key Words: School of Draughtsmanship. Anatomy. Miguel Sanz y Benito. Antonio Palomino. Osteology. Myology. Proportions. Foreshortenings.

**Bilbao Salsidua, Mikel** (Avda. de Zumalakarregi, 11 - 3º C. 48007 Bilbao): Teatro Arriaga de Bilbao. La arquitectura como símbolo de un modelo sociocultural (The Arriaga Theatre in Bilbao. An architecture as symbol of a social and cultural model) (Orig. es)

In: *Ondare*. 21, 335-343

Abstract: The construction of theatres increased spectacularly throughout the 19<sup>th</sup> century and in the first third of the 20<sup>th</sup> century in the whole of Europe. The Arriaga Theatre in Bilbao is one of the maximum exponents of this architectural typology in the Basque Country and the content of this communication analyses some aspects that characterised its projecting and subsequent construction in late 19<sup>th</sup> century Bilbao.

Key Words: Architecture. Arriaga theatre. Joaquín Rucoba. Bilbao.

**Martín Ramos, Angel** (E.T.S.A.B. Dpto. de Urbanismo. Diagonal, 649, 4ª planta. 08028 Barcelona): Labor de arquitectos y maestros de obras en los inicios del ensanche donostiarra (The work of architects and supervisors in the beginnings of the expansion of the town of San Sebastian) (Orig. es)

In: *Ondare*. 21, 345-360

Abstract: The long-expected expansion of the town of San Sebastian, once the earthen ramparts were demolished, gave rise to, as from 1865, a considerable amount of private building. These constructions inaugurated a new framework but also offered an unprecedented chance for a great leap forward in the conception of middle-class urban architecture that had its own hallmark in this expansion. The first years of this new urban development were especially meaningful for such an evolution. Certain architects, like Escoriaza and Cortázar, had a leading role in the expansion, as did certain supervisors, like Urcola and Eceiza, that impelled a rapid redefinition of the parameters of the new buildings: houses for family intimacy in a town that was trying to characterise itself by its regular street design and image.

Key Words: San Sebastian. Broaden Cortázar. 19<sup>th</sup> century domestic architecture. Architects and supervisors.

**Paliza Monduate, Maite** (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, 3. 37007 Salamanca): El papel de las publicaciones periódicas especializadas en la renovación de la arquitectura. En torno a algunas obras manejadas por los arquitectos vascos del siglo XIX (The role of periodical publications specialised in the renovation of architecture. On some works carried out by 19<sup>th</sup> century Basque architects) (Orig. es)

In: *Ondare*. 21, 361-376

Abstract: Throughout the 19<sup>th</sup> century a considerable number of magazines specialised in various architectural problems were published. These publications were easily and quickly disseminated all over the western world and they enjoyed considerable acceptance among the architects of those times. They therefore constituted an important source of information on this discipline and of possible inspiration when designing future projects. Unfortunately most of the libraries by these professionals have not been handed down to us, and it is thus very difficult to study the incidence such magazines had in their production. Because of this, the analysis we carry out of *The Builder* and *Atlas zur Zeitschrift für Bauwesen* magazines is especially interesting, because we know they were read by architects from Biskaia like Severino de Achúcarro and Edesio de Garamendi.

Key Words: *Atlas zur Zeitschrift für Bauwesen*. A.W. Pugin. Edesio de Garamendi. R. Brown. Rafael de Garamendi. Severino de Achúcarro. *The Builder*. Thomas Cutler. T. Roffes Davison. E. Viollet le Duc. W. Young.



**Sagasti Lacalle, Blanca** (Sagarte, Servicios Artísticos y Restauración, S.L. Mayor, 95, 4°. 31200 Estella): La arquitectura policromada en el Romanticismo y su incidencia en Estella, Navarra (Polychrome architecture in the Romanticism and its incidence in Estella, Navarre) (Orig. es)

In: *Ondare*. 21, 377-385

Abstract: The cultural resolution initiated in the mid 18<sup>th</sup> century took us to the discovery of the polychrome conception of classic architecture. The innovative spirit of the Architecture College of Madrid, in contradiction to the classic precepts of the Academy, will spread the practice of colour in architecture. On the other hand, the new progressist middle class will materialise their pretensions of urban classification through the regulation of construction activities, which are to abide by the procedures of good taste and decorum. Estella it is a meaningful example of the magnitude that this decorative current attained in its times.

Key Words: Freedom. Internationalisation of the arts. Critical spirit. Middle class. Morality. Rules of the decorum and good taste. Chromatism.

**Lertxundi Galiana, Mikel** (Carmelo Labaca, 6 - 3. Ezk. 20120 - Hernani): Purismo y nazarenismo en los pintores vascos (Purism and Nazarenism in Basque painters) (Orig. es)

In: *Ondare*. 21, 389-397

Abstract: Between the eighteen forties and eighteen fifties, several Basque painters were trained in the schools of Madrid and Rome. In these schools they acquired a strong purist and nazarene influence, which in some cases determined their early production and in others it was developed through the whole of their working lives. Such an academic burden has caused many of them to be forgotten, and therefore, in the following lines, in certain manner, the intention is to recover the figures of some of these artists.

Key Words: Basque painters. Purism. Nazarenism. Rome. Oil painting. Mural painting.

**Ordoñez Vicente, María** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): El romanticismo funerario en Polloe (San Sebastián) (Funeral romanticism in Polloe (San Sebastian)) (Orig. es)

In: *Ondare*. 21, 399-413

Abstract: The construction of the cemetery of Polloe, a work by José de Goikoa (1876-1878), is the product of reflections on public hygiene. Their project follows the stylistic current, defended by the romantic movement of Neo-medievalism. Its occupation begins with the typology of the projected chapel-tombs, all of which follow Neo-classical formulations. In the last years of the 19<sup>th</sup> century this typology disappears, even though the monuments that are built continue reproducing elements originating from the classical world. In 1902-1910 the chapel - tomb type monument is taken up again, using ogival art as a model. It is the moment of the recognition of the work of funeral architects as well as that of the material object of their work.

Key Words: Cemetery. Neo-medievalism. Romanticism. Altuna, marbleworker. Eceiza, supervisor.

**Paliza Monduate, Maite** (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, 3. 37007 Salamanca): Marcos Ordozgoiti, una figura polémica de la escultura vasca del siglo XIX (Marcos Ordozgoiti, a polemic figure in 19<sup>th</sup> century Basque sculpture) (Orig. es)

In: *Ondare*. 21, 415-426

Abstract: Up until now there are few publications that have dealt with 19<sup>th</sup> century Basque sculpture and therefore our knowledge of this artistic facet is not yet very profound in that phase, although there is reason to think that it was not an especially buoyant time. One of the most active sculptors in that period was Marcos Ordozgoiti Murua (1824-1875), from Vitoria, who in occasions worked as a mere contractor, which seems to be a practice that was seemingly quite extended among Basque sculptors in the 19<sup>th</sup> century. This could perhaps constitute evidence of the precariousness of the sculpture market in that conjuncture. Marcos Ordozgoiti's artistic level was not very brilliant, as is ratified by some of the works that came from his workshop, of which we have knowledge, and the information we have about the rejection of his projects and sketches by the jurors of some of the contests he took part in. However, his work is worth studying in order to get a better grasp of the sculpture panorama from those years.

Key Words: Abando. Adolfo Areizaga. Arcentales. Bernabé de Garamendi. Bilbao. Cathedral of Santiago in Bilbao. Encartaciones. 19<sup>th</sup> century sculpture. Funeral sculpture. Monumental sculpture. Religious sculpture. Marcos Ordozgoiti. Monument to the victims of the First Carlist War. The Santa Casa de la Misericordia in Bilbao. Vitoria.

**Peñalba Otaduy, Mauro** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 - Donostia): Monumentos y esculturas en vía pública. Donostia-San Sebastián (Monuments and sculptures in streets and squares. Donostia - San Sebastian) (Orig. es)

In: *Ondare*. 21, 427-434

Abstract: The present communication is about the monuments and municipal sculptures located in the streets and squares that we can contemplate today, in the town of San Sebastian. To approach such works, we have established the following classification: a) Sculptures or monuments erected to people in recognition of their work or their personal characteristics. With such works, there is a lasting memory in the city of such people and/or their work by means of a monument that also contributes to embellish the town's streets and promemades. b) The sculptures placed in the town with the single finality of embellishing their gardens, streets and squares.

Key Words: Sculptures. Romantic. Public thoroughfare. Donostia - San Sebastián.