



TREASURES OF SPANISH  
RENAISSANCE SCULPTURE  
THE ORIGIN OF THE SPANISH MANNER



INSTITUTE OF OLD MASTERS RESEARCH

# New IOMR Publication. September 2019

# Treasures of Spanish Renaissance Sculpture. The origin of the Spanish manner.

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**Ed.: Carlos Herrero Starkie. Prologue: Patrick Lenaghan. Texts: Carmen Morte García, Margarita Estella Marcos, Jesús María Parrado del Olmo, René Jesús Payo Hernanz, Carlos Herrero Starkie.**

The Institute of Old Masters Research, IOMR, is pleased to present the first book devoted exclusively to the Sculpture of the Spanish Renaissance, translated into English, since Professor Manuel Gómez Moreno published his legendary book “Renaissance Sculpture in Spain”. (Hacker Art Books, 1971), coinciding precisely with the Exhibition on Alonso Berruguete in the National Gallery of Art of Washington (October 2019-February 2020) and in the Meadows Museum of Dallas (March-July 2020). The purpose of this publication is to recover from oblivion this period of Spanish Art in which were established the roots of Spanish artistic genius.

The book is wonderfully introduced by Patrick Lenaghan of the Hispanic Society of America and consists of two clearly distinctive parts: In the first part, the authors narrate, in five general essays, how polychromed sculpture flourished in the Iberian Peninsula, developing into one of the great contributions made by Spain to European Art. They analyse Spanish or Hispanised artists integrate Spanish and Flemish influence, interpreting their models in an absolutely original way. Through their respective texts, Carlos Herrero Starkie, director of IOMR and editor of this book, projects Alonso Berruguete as the first modern genius, precisely Spanish, whose models are forerunners of El Greco, Bernini, Goya, Münch and Picasso; Jesús María Parrado del Olmo, of the University of Valladolid, studies that Alonso Berruguete was the result of a period of artistic ferment in which other men of genius appeared, many of them influenced by his exceptional stamp, like Juan de Valmaseda, Francisco Giralte, Isidro Villoldo, Arnao de Bruselas, Gabriel Joly, names somewhat forgotten nowadays and which this book is bent on recovering as stars of the Spanish renaissance; Margarita Estella of the CSIC, explains how far Spanish Art had to be open to the Italian canon gathered up by our “Eagles of the Renaissance” in their travels through Italy or brought by the artists who came to Spain seeking projects like Domenico Fancelli, Giovanni da Nola, Pietro Torrigiano or Jacopo Florentino. René Payo Hernanz, of the University of Burgos, shows in his magnificent study how Berruguete’s genius was able to blend together the design, carving and painting in his polychromed sculptures, manifesting a mind tremendously in advance of his time. Lastly, Carmen Morte, of Zaragoza University, describes how Aragón was a teeming centre of men of genius like Damián Forment, Gabriel Joly or Arnao de Bruselas.

The second part of the book is reserved for the catalogue of the works integrating the IOMR collection, classified according to schools: the Castilian, Aragonese and Andalusian schools. The author of the text analyses in detail the discoveries made by IOMR through comparative studies of the photographs carefully selected by the editor, indicating in each case why the work is attributed to a specific sculptor. Outstanding are, the expressivity, refinement and magnificent state of condition of the pair of sculptures, Saint Peter and Saint Paul, by Alonso Berruguete, the strength of Saint Jerome by Juan de Valmaseda, an authentic masterpiece of the Spanish Renaissance, the controlled movement of the prophet by Gabriel Joly, the majestic stance of Our Lady and the Child Jesus by Juan Bautista Vázquez the Elder, and the rich colouring and carefully measured shapes of the striking relief by Arnao de Bruselas, amongst other sculptures by Isidro de Villoldo, Manuel Alvarez and Roque Balduque.

Without doubt the reader will enjoy and understand more easily the detailed study of each work of this collection after having read the general texts of the first part of the book inasmuch as each one of the works is a magnificent example of Spanish Renaissance art, of the specific school to which it belongs and of the particular characteristics of each artist. The visual view of its 340 images will sharpen the eye of experts, connoisseurs and lovers of sculpture, carrying them away to a very special world full of modernity such as that of Spanish Art.

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Inglés

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SCHOOL OF CASTILLE

### 2. ALONSO BERRUGUETE.

The Saint Peter and Saint Paul sculptures

Jesús María Parrado del Olmo

"Whoever says art, must forcibly say emotion"  
(Rousseau de Chêne, *Bouygues and his Work*, p. 15)

The two sculptures presented here confront us with an important and recurring problem when initiating a basic analysis to determine the plastic attributes of an artwork as a recognized master. In short, how can we first identify the personal stamp of the artist, which is always present by memory of other works by the master, with their emotional impact and the specific formal features determining a typical or a particular style? Eliminating the possibility that these works of art could belong to a follower of the master or a style imitating a previous analysis of all of them, defining artistic form by the personal ways of making them, as well as details of the execution itself.

This process was followed when these sculptures of Saint Peter and Saint Paul, part of the IOMR collection, were studied, and we believe they have passed the analysis with the absolute conviction that they are a work of art, and not a copy.

The two sculptures give a first impression of expressive emotion full of sentimental subtlety, something highly identified with his way of working. He compiles the two sculptures with movement that is particularly strong and intense, looking to the side and the outside, the movement of the movement, the movement of the soul, the movement of the heart, the movement of the body. This is the characteristic of his style, in which his master's stamp is perceived as an intellectual and fully artistic subjectivism. And this is the reason why we can consider him as a true artist, a true sculptor, a true craftsman, a true engineer of this type of sculptures, a special kind of aesthetic intuition that can only be composed with observing works of truly great art. Berruguete's stamp is present here, in his characteristic way of interpreting the movement of the body, the movement of the soul, the movement of the heart, the movement of the body, the movement of the head, the movement of the limbs, the movement of the torso.<sup>10</sup>

Fig. 1 Alonso Berruguete, *Perdón de Nava* [Palencia, 1485-1500; Toledo 1501]. A pair of sculptures. *Saint Peter and Saint Paul*. Polychrome wood. From the collection of the cathedral of Santiago de Compostela. Courtesy Collection Madero. © Museo del Prado, Madrid. Reproduced with permission of the Fundación Caja de Pensiones para la Vejez y de Fondos de Pensiones. In: *Master of Spanish Renaissance Sculpture. The origin of the Spanish Manner. Madrid 1480-1520*. Ed. Fundación Caja de Pensiones para la Vejez y de Fondos de Pensiones. Madrid 2011. P. 102. "Presentation of the sculpture". Manuel Ariza Martínez. 2011.

**Ed.: Carlos Herrero Starkie. Prólogo: Patrick Lenaghan. Textos: Carmen Morte García, Margarita Estella Marcos, Jesús María Parrado del Olmo, René Jesús Payo Hernanz, Carlos Herrero Starkie.**

Coincidiendo con la exposición sobre Alonso Berruguete en la National Gallery of Art de Washington (Octubre 2019, Febrero 2020) y en el Museo Meadows de Dallas (Marzo/Julio 2020), el IOMR tiene el placer de presentar la publicación del primer libro monográfico sobre la Escultura del Renacimiento Español traducido al inglés, desde que el Prof. Manuel Gómez Moreno publicase su emblemático libro, “Renaissance sculpture in Spain” (Hacker Art Books, 1971) El objetivo del libro es sacar del olvido a este periodo del Arte español en el que se asentaron las bases del genio artístico español.

El libro esta magníficamente introducido por Patrick Lenaghan de la Hispanic Society of América y cuenta con dos partes claramente diferenciadas.

En la primera parte, integrada por cinco ensayos generales, sus autores repasan como floreció la escultura policromada en la península ibérica, configurándose como una de las grandes aportaciones de España al Arte europeo y como los artistas españoles o españolizadores supieron integrar la influencia italiana y flamenca, interpretando sus modelos de una forma totalmente original.

En sus respectivos textos, Carlos Herrero Starkie, director del IOMR y editor del libro, proyecta a Alonso Berruguete como el primer genio artístico moderno propiamente Español, cuyos modelos se anticipan a El Greco, Bernini, Goya, Münch o Picasso; Jesús María Parrado del Olmo de la Universidad de Valladolid analiza como Alonso Berruguete fue fruto de un periodo de ebullición artística en el que afloraron otros genios, muchos de ellos influenciados por su excepcional impronta, como Juan de Valmaseda, Francisco Giralte, Isidro de Villoldo, Arnao de Bruselas, Gabriel Joly, todos ellos nombres hoy en día un tanto olvidados y que el libro pretende darles una dimensión internacional; Margarita Estella del CSIC explica en que medida el Arte Español para florecer necesitaba refinarse y para ello se dejó influenciar por el canon italiano recogido por nuestras “Águilas del Renacimiento” en su viaje a Italia o traído por artistas extranjeros como Domenico Fancelli, Giovanni da Nola, Pietro Torrigiano o Jacopo Florentino; René Payo Hernanz de la Universidad de Burgos en su magnífico estudio demuestra como el genio de Alonso Berruguete supo unir de forma indisoluble el diseño, la talla y la pintura en sus esculturas policromadas, demostrando una mente de lo mas avanzada para su tiempo. Por último Carmen Morte, de la Universidad de Zaragoza, se centra en desarrollar como Aragón fue un hervidero de genios tan importantes como Damián Forment o Gabriel Joly.

La segunda parte del libro está reservada para la catalogación de las obras que componen la colección del IOMR, clasificadas por escuelas: castellana, aragonesa y andaluza. En ella los autores analizan con detalle los descubrimientos realizados por el IOMR, mediante estudios comparativos de un material fotográfico cuidadosamente seleccionado por el editor, deteniéndose en las características de cada obra y demostrando el por qué de su atribución a un determinado escultor. Sobresalen, la expresividad, finura y magnífico estado de conservación de la pareja de esculturas, San Pedro y San Pablo, de Alonso Berruguete, la fuerza del San Jerónimo de Juan Valmaseda, auténtica obra Maestra del Renacimiento Español, el movimiento contenido del profeta de Gabriel Joly, el carácter mayestático de la Virgen y el niño Jesús de Juan Bautista Vázquez el Viejo y el rico colorido con mesuradas formas del impactante relieve de Arnao de Bruselas, entre otras esculturas de Isidro de Villoldo, Manuel Álvarez y Roque Balduque.

Sin duda el lector disfrutará y comprenderá mejor el análisis pormenorizado de cada pieza de esta colección después de haber leído los textos generales, en la medida que cada una de las obras es un magnífico ejemplo del Arte del Renacimiento Español, de la escuela específica a la que pertenecen y de las características peculiares de cada artista. El recorrido visual de sus 340 imágenes agudizará el ojo de los expertos, “connoisseurs” y amantes de la escultura, transportándoles a un mundo pletórico de modernidad totalmente particular, como es la escultura del Renacimiento español.



9 788495 438430



INSTITUTE OF OLD MASTERS RESEARCH

Cell: 00 34 616496920

[info@iomr.art](mailto:info@iomr.art)

[www.iomr.art](http://www.iomr.art)