

The image shows two polychrome wooden sculptures of saints. In the foreground, Saint Paul is depicted with a long, dark, curly beard and hair, wearing a golden robe with a blue sash. He holds a golden crosier (pastoral staff) with both hands. Behind him, Saint Peter is visible, with a shorter, grey beard and hair, also wearing a golden robe. The sculptures are set against a plain, dark grey background.

Two Sculptures of Saint Peter and Saint Paul by Alonso Berruguete

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Fig 1 **Alonso Berruguete**, *A pair of sculptures , Saint Peter and Saint Paul* , 1529-1532, 54 cm, polychrome walnut wood, IOMR collection.

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"Whoever says art, must forcibly say emotion"
(Ricardo de Orueta: "Berruguete and his work", p.54)

The two sculptures here presented confront us with an important and habitual problem at the moment of initiating a basic analysis of a plausible attribution of work of art to a determined master. In the first place, there exists in the expert or "connoisseur" a first impression, in which mingle visual memories of other works by the master, with the consequential emotional effect and the observation of the particular formal features inherent in a determined artistic tendency; the basic elimination of the possibility that the works of art could belong to a follower of the master's style implies a profound analysis of each of the motives causing artistic forms and the personal ways of making them, as well as details of the execution itself.

This process has been followed when these sculptures of Saint Peter and Saint Paul, belonging to the IOMR collection, have been studied and I believe they have passed the analysis with the absolute conviction that they can be fully attributed to Alonso Berruguete^(Fig 1).

Fig 2 Alonso Berruguete, *Saint Peter*, polychrome walnut wood
1529- 1532, IOMR collection.



The two sculptures give a first impression of expressive emotion full of sentimental subtlety which is so identified with his way of working. The system of composing the two sculptures in which movement is particularly stressed by means of the sharp foreshortening in Saint Peter, or the unstable helical movement in Saint Paul, together with the latter's typically crossed legs, so characteristic of his personal style, in which his mannerist stamp is pervaded by an intellectual¹ and fully artistic subjectivism, due to his transcendence beyond stereotyped formulas. This is what the spectator notices on viewing these pair of sculptures; a special kind of aesthetic attraction which can only be compared with observing works of art of a great category. Here is present Berruguete's stamp, with his characteristic way of interpreting the rules governing proportions, the movement of the human body, his supremely personal manner of presenting to us his disposition and rendering of the human body, its limbs and head.
(Fig 2) (Fig 3)

Fig 3 Alonso Berruguete, Saint Paul, polychrome walnut wood 1529- 1532, IOMR collection.



If now we wish to compare the pair of sculptures with the style of other artists followers of the Master, we shall notice the sharp differences involved. Apart from the artists of the Toledan group, or related to this group, as in the case of Manuel Álvarez, one can say that the first generation followers, whose style is well known, are Francisco Giralte^(Fig 4) and Isidro de Villoldo^(Fig 5). The former adopts a very personal deviation from the artistic interpretation of his Master. The latter is closer to the Master's expressivity. Villodo, however, does not attain the epic grandeur of the Master in his sculpture, and, in many instances, his interest in great volume distances him from the aesthetic considerations confronting us with the two statues we are now studying. Villoldo is more deliberate in his compositions, and less direct in his emotional stamp.

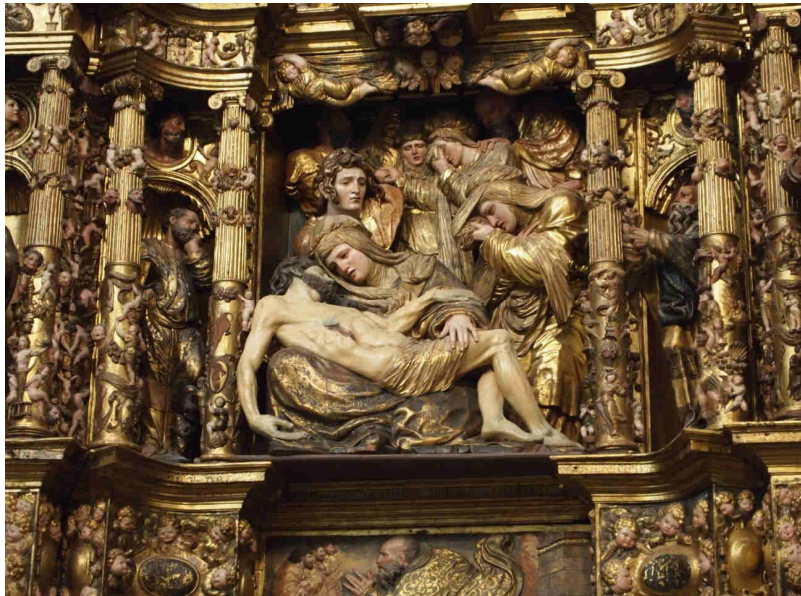


Fig 4 Francisco Giralte. *Death Christ*, polychrome wood, Capilla de Obispo, Madrid.



Fig 5 Isidro de Villoldo. *Saint Paul*, circa 1550, IOMR Collection.



Fig 6 **Alonso Berruguete**, *Saint Paul*, polychrome walnut wood 1529- 1532, IOMR collection.



Fig 7 **Alonso Berruguete**. *Christ tied to the column*, pen and brown ink on paper, circa 1537, 10286 Uffizzi Museum.



Fig 8 **Alonso Berruguete**. *Ecce Homo*, 1525, polychrome wood, Monastery of Nuestra Señora de la Mejorada, currently at Museo Nacional de Escultura, Valladolid.

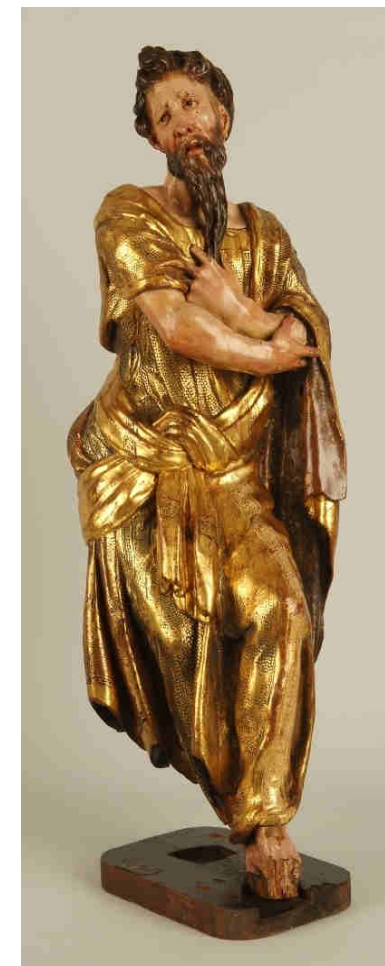


Fig 9 **Alonso Berruguete**. *Apostle*, 1526-1532, polychrome wood, Monastery of San Benito, currently at Museo Nacional de Escultura, Valladolid.

Therefore we find ourselves facing two Berruguetesque sculptures which are only related to the personal style of the Master. Both measure 54 cms. high. The backs are not carved, but simply hollowed out by an adze, as was the custom with sculptures for XVIth century altarpieces since, placed in niches, the reverse side would not be visible and so effort and material could be economized in their execution. Thus are the sculptures of the altarpiece of San Benito and those in the Colegio de Fonseca.

The general composition of both sculptures follows the flexible and dynamic rhythm of Berruguete, avoiding frontalism and creating rich movements in opposing directions, using the technique of exaggerated “contrapostos”, or, in the case of Saint Paul, in his crossed legs whilst in an unstable position, of which he has left us many examples in the sculptures for the altarpiece at Mejorada de Olmedo, in the patriarchs of the altarpiece of San Benito, or in Saint² Jerome, at the Diocesan Museum of Salamanca.^(Fig 47) which, according to Arias Martinez, proceeds from the altarpiece of the Colegio de Santiago de Fonseca.^(Fig 6-13)



Fig 10 Alonso Berruguete, Saint Paul, polychrome walnut wood 1529-1532, IOMR collection.

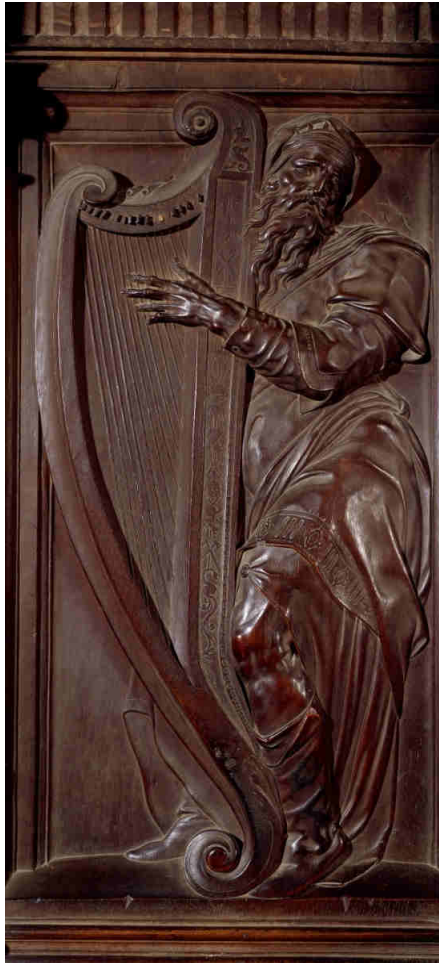


Fig 13 Alonso Berruguete, David, relief, walnut wood , high choir stalls ,1539-1542 Cathedral of Toledo.

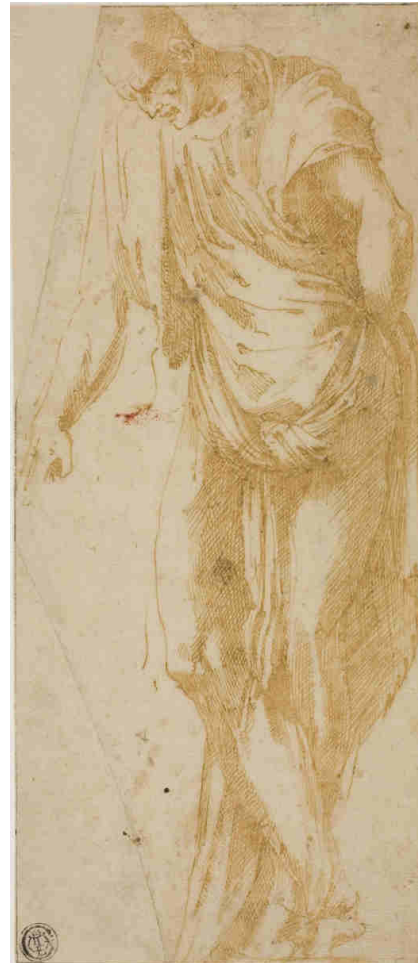


Fig 12 Alonso Berruguete, drawing, circa 1526-32, The art institute of Chicago.



Fig 11 Alonso Berruguete. Levi , polychrome wood , 1526- 32, Museo Nacional de Escultura Valladolid.

The movement of arms contributes to the use of space, which, in Saint Peter's case, is perpendicular, as often employed by the Master, or advancing towards the spectator, as with Saint Paul. In this we see a subtle play, full of elegance, thought provoking expressivity – in the position of the fingers^(Fig 14-17) of the right hand, with the index and ring – finger outstretched, lightly touching the other hand. Such a degree of subtlety can only be found in Berruguete, who treats hands, as no one else can, in harmony with gesture: at San Benito altarpiece he has, in fact, left us many varied examples of his personal way of bending slender fingers. The Saint Peter specially reminds one of his composition in the panels of the choir–stalls of Toledo Cathedral, although there exist the habitual differences in Berruguete who never repeats his compositions. Worthy of mention is the Michelangelesque features of loaded shoulders, with reference to Saint Peter.



Fig 16 Alonso Berruguete, *Apóstle?*, Monastery of San Benito, currently at Museo Nacional de Escultura.



Fig 15 Alonso Berruguete, *Ecce Homo*, detail BRAZOS, currently at Museo Nacional de Escultura.



Fig 15 Alonso Berruguete, *Saint Paul and Saint Peter*, detail hands, IOMR Collection.

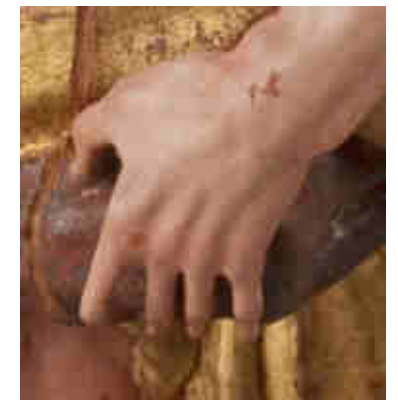
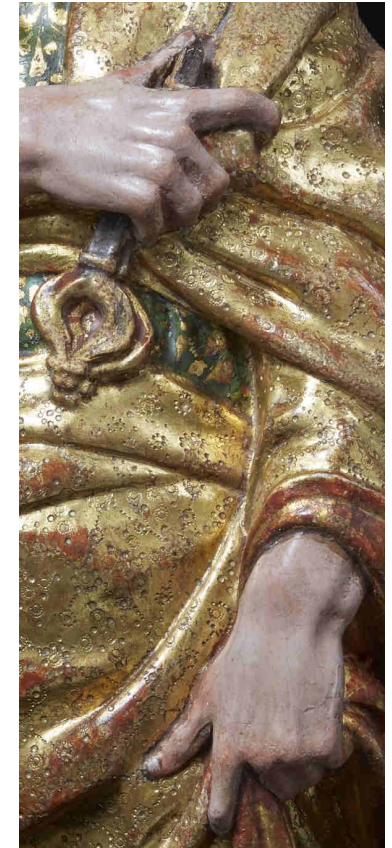


Fig 17 Alonso Berruguete, *Saint Roque*, detail hand, Museo del Marés,



Fig14. Alonso Berruguete, *Saint Paul*, detail, arms, IOMR Collection.

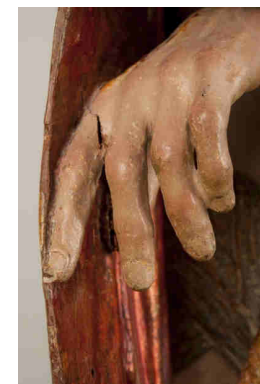


Fig 16 Alonso Berruguete, *Ecce Homo*, detail hand, currently at Museo Nacional de Escultura.

The habitual iconography of the Princes of the Church prevents him from revealing important naked parts of their anatomy; Saints Peter ^(Fig 18) and Saint Paul are always wrapped in a tunic and cloak in the various representations made of them. Therefore, their vestments play an important role. They are dynamic robes which wrap around their bodies in a complicated way, leaving parts clinging to them, suggesting legs in both sculptures, and, in the case of Saint Paul, his navel.

In Saint Paul, his tunic, which moves more freely than his cloak, clings to his body at the front permitting the view, though veiled, of his anatomy, that is, both his belly and his advancing left leg are suggested. Nevertheless, the Master is even more subtle in the arrangement of the folds of the cloak, in which appear its style, as for example, the manner of crossing the upper edge of the cloak obliquely from his left shoulder down to his opposite hip, forming a diagonal arrangement, which is a most peculiar feature of his style. The cloak twists upwards wrapping around itself so that the artist avoids creating a vertically falling line and consequently a static one. We also observe his peculiar way of disposing the girdle which winds obliquely round from the left hip to the pelvis where it is knotted, as can be seen in so many of the sculptures³ at San Benito, or in San Bartholomew of Santiago de Fonseca altarpiece. ^(Fig 19 - 22)



Fig 19 Alonso Berruguete, Patriarch, Museo Nacional de Escultura de Valladolid.

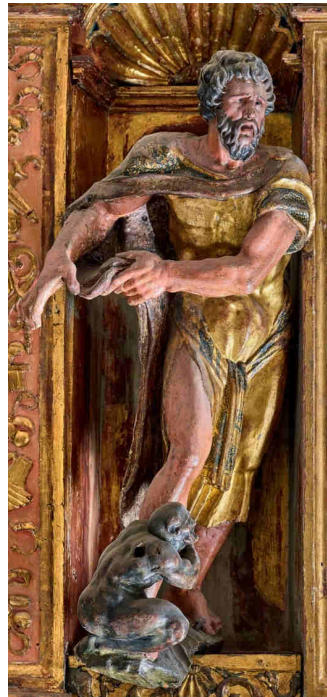


Fig 21 Alonso Berruguete. San Bartolomé, circa 1530, polychrome wood, altarpiece of Colegio de Santiago de Fonseca, Salamanca.



Fig 22. Alonso Berruguete, Apostle, 1526- 1532, polychrome wood, Monastery of San Benito currently at Museo Nacional de Escultura, Valladolid.

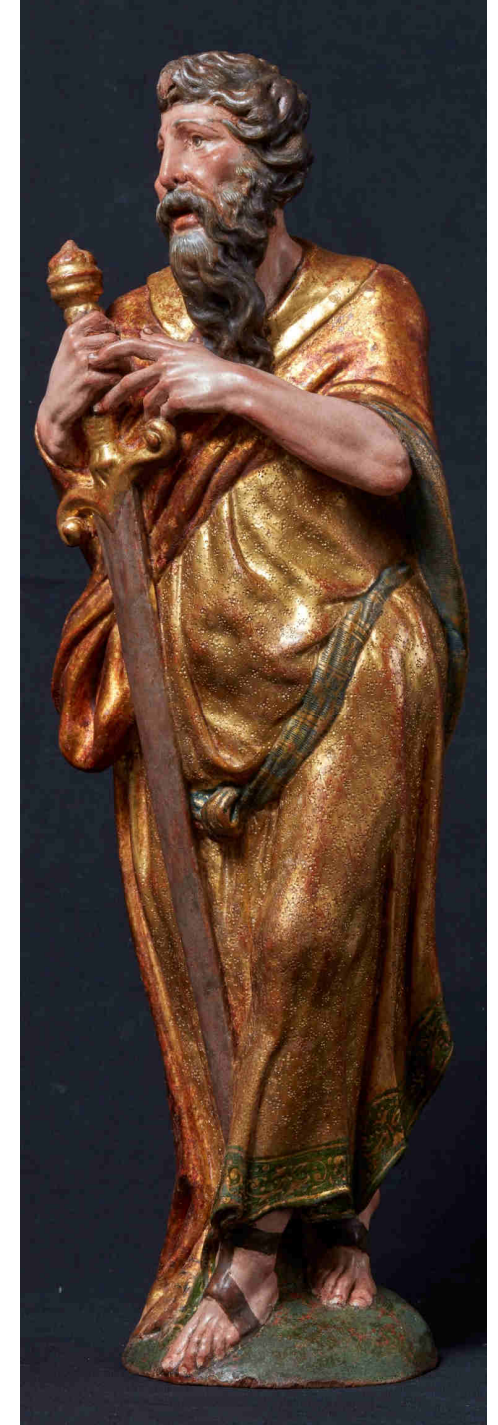


Fig 20 Alonso Berruguete, Saint Paul, polychrome walnut wood 1529- 1532, IOMR collection.

In Saint Peter, the ample sleeve of his tunic or the gathered folds on his chest already suggest hidden vitality which is increased by the ruffled state of the cloak slipping down from his left shoulder in such a way as to twist around his arm in a disposition habitual in Berruguete in his figures for the altarpiece of Saint Benito, or in the Saint John the Baptist of the altarpiece of Don Diego de la Haya, in the church of Santiago of Valladolid. These examples serve to reveal his naked leg, and, in this case, the leg itself is suggested through the robe. In similar fashion, the cloak flows impetuously at the level of his waist and falls diagonally towards his right hip, with the intention of stressing movement. The robes do not fall down directly to their feet, but both the cloak and the tunic reveal separate edges advancing forward, which strengthen the vital dynamism of the scene.^{(Fig 18 (Fig 23))}

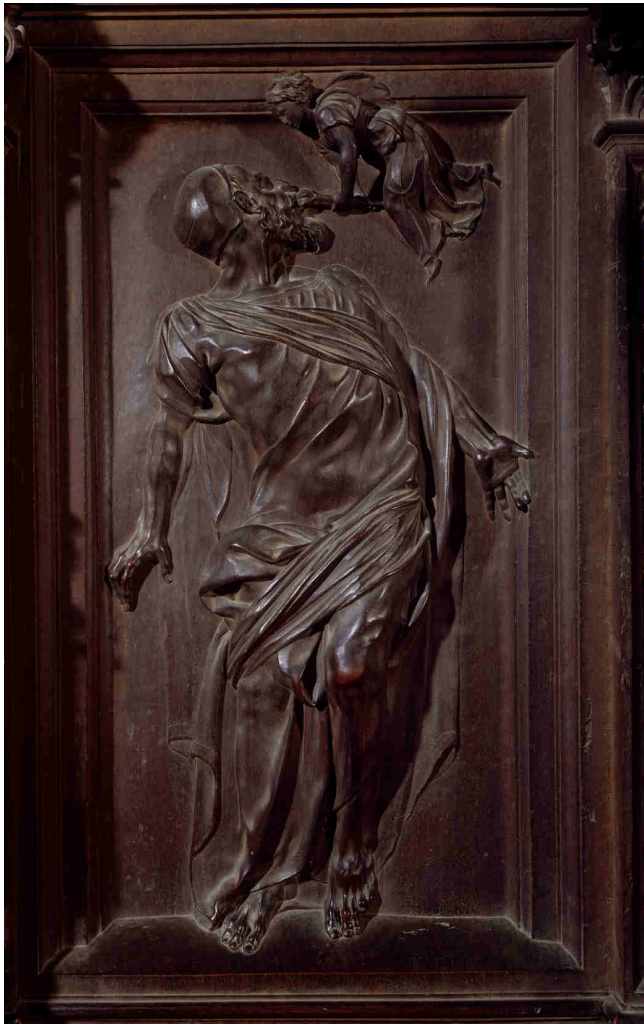


Fig 18 Alonso Berruguete, Relief representing Isaías, 1539- 1542, walnut wood, High Choir detail, Toledo

Fig 23 Alonso Berruguete, Saint Peter, polychrome walnut wood 1529-1532, IOMR Collection.





Fig 24 Alonso Berruguete. Apostle, detail hands, Monasterio de San Benito, currently at Museo Nacional de Escultura, Valladolid.



Fig 25 Alonso Berruguete, Saint Peter, polychrome walnut wood 1529- 1532, IOMR Collection.

The few parts which are nude, as are the arms and the feet are analyzed correctly regarding anatomy, in keeping with his tendency to stylize muscles, making them, elongated and slender, the opposite of Michelangelo's canon, but similar to the first Florentine mannerism, as appears in the paintings of Rosso Fiorentino^{(Fig 24) (Fig 26)}. The hands display tendons and long fingers, bent in different positions, avoiding rigidity and as has been above indicated, revealing the Master's capacity for subtle and elegant suggestions, as in the case of Saint Paul's. Similarly, his feet are curved on treading the ground as is the habitual way in Berruguete's work, in fact, the left one only touches the ground with the tips of his toes. Some of the Master's toes bend giving greater expressivity in a moment when life seems to stop its ever-flowing movement.^(Fig 26-31)



Fig 26 Alonso Berruguete, Saint Peter, polychrome walnut wood 1529- 1532, IOMR.



Fig 27 Alonso Berruguete, Saint Paul, polychrome walnut wood 1529- 1532, IOMR collection.



Fig 28 Alonso Berruguete, Saint Paul, polychrome walnut wood 1529- 1532, IOMR collection.



Fig 29 Alonso Berruguete, Saint Jerome, 1526- 1532 , detail feet, Monastery of San Benito currently at Museo Nacional de Escultura, Valladolid.



Fig 30 Alonso Berruguete, San Sebastian, Detail feet, Museo Nacional de Escultura, Valladolid.



Fig 31 Alonso Berruguete, Saint Roque detail feet, Museo del Marés, Barcelona.

We must mention apart the heads of these two sculptures. The hair reveals vitality in its locks, with the expressivity which only Berruguete appears to give to heads of hair^(Fig 32). He avoids straight and lank hair, the locks twist about in nervous strands, sometimes touched up with polychrome paint which adds richness to the carving. The Master uses the same technique in some of the figures of the altarpiece of San Benito, specially in his Saint Christopher. Saint Peter is rendered bald, as in the customary iconography of the Saint, but with a thick lock of hair over his bald pate. On either side, the head of hair creates nervous locks, with dynamic “contracurva” strands of hair which cover the top of the ears. Canon law is also observed by Berruguete in the interpretation of the first Pope with a short disordered beard whose tousled hair mingles both with his moustache and his beard, creating volume by means of “chiaroscuro”.



Fig 32 **Alonso Berruguete**, *Saint Peter*, polychrome walnut wood 1529- 1532, IOMR Collection.



Fig 34. Alonso Berruguete, Apostle, polychrome wood, Monastery of San Benito currently at Museo Nacional de Escultura, Valladolid.

Similarly, Saint Paul is represented with an abundant head of hair and a long beard as he is usually portrayed in Christian iconography. We must point out that Berruguete does not show him as an old person, but with the appearance of a mature man. His hair is a tangled mess of disordered locks which twist around from back to front. His ears are covered and a few curling locks of hair lie over his temples. The sculpture has a flaw in the front part of the hair. The long beard, also commonly portrayed in the representations of Saint Paul, is even more disordered than that of Saint Peter and presents its usual characteristic with twisting and tousled locks which finish in a pointed ending in the upper part of the bust as is seen in many of the sculptures at San Benito, Santiago de Fonseca altarpiece and the pulpits of Toledo Cathedral⁴ whose design Arias attributes fundamentally to Berruguete. Again appear the disordered surfaces where he arranges the lively “chiaroscuro”.

Fig 33 Alonso Berruguete, Saint Paul, polychrome walnut wood 1529- 1532, IOMR Collection.



The faces present the characteristic physiognomical features found in Berruguete, in which one can see his stylistic stamp, so different from his closest followers, such as Isidro de Villoldo, who is more calm in his expressionism. Their wizened faces, with strongly marked features, so typically Berrugetesque, combine a look of anguish with a melancholic expression in a deeply mannerist style. Thus the eyes and brows of both sculptures clash obliquely, making a deep mark at the eye-brows where the dark shadows meet in a dramatic frown. The eye-lids stand out in relief through sharp incisions in the lower eye lids, as occurs to Saint Peter.^(Fig 35) Their cheek-bones are so prominent we can see the bones underneath. Also characteristic are their straight noses and half-open mouths. All these details appear in Berruguete's sculptures throughout his production, in the figures on the bench of the altarpiece at Mejordada, repeatedly in all the sculptures of the altarpiece of San Benito, and are evident in the figures of the altarpiece of the Colegio Fonseca, and later in the panels of the choir-stalls of Toledo.^(Fig 35- 41)

In all this analysis of the shaping of the two sculptures we have found irrefutable likenesses to other well known works by Alonso Berruguete. But, as well as this, referring to what has been indicated at the outset, it is beyond all discussion the emotional and aesthetic impact these sculptures cause, both at first sight as when contemplated slowly, since this type of impression is precisely that which is caused by artistic works of great class. This special emotion, as quoted by Orueta in the opening sentence of this study, can only be expressed by means of Art, I would say, by great Art.^{(Fig 35) (Fig 37) (Fig 40)}



Fig 36. Alonso Berruguete, Patriarch, detail face, Museo Nacional de Escultura de Valladolid.

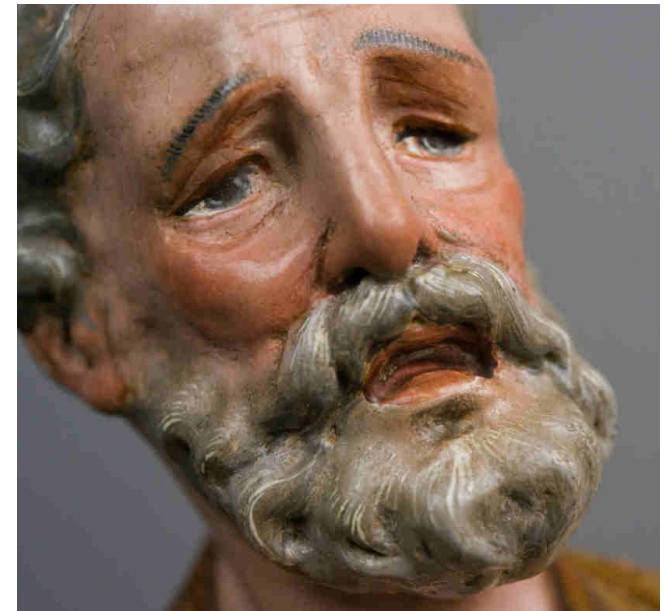


Fig 35 Alonso Berruguete, Saint Peter, detail face, polychrome walnut wood 1529- 1532, IOMR Collection.



Fig 37. Alonso Berruguete, Saint Sebastian, detail face, 1526-1532, Monastery of of San Benito, currently at Museo Nacional de Escultura de Valladolid.

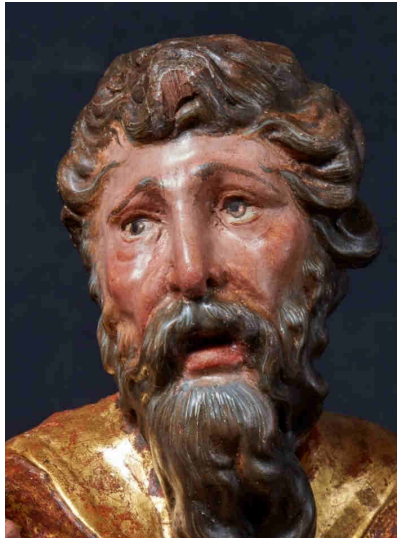


Fig 39 Alonso Berruguete, Saint Paul, detail face, polychrome walnut wood 1529- 1532, IOMR Collection.



Fig 40 Alonso Berruguete, Saint Paul, detail face, polychrome walnut wood 1529- 1532, IOMR Collection.



Fig 38 Alonso Berruguete. Saint Bartolome, detail face circa 1530, polychrome wood, altarpiece of Colegio Santiago de Fonseca, Salamanca.



Fig 41 Alonso Berruguete. Apóstle, detail face, altarpiece Monastery of San Benito. Museo de Escultura. Valladolid.

A REASONABLE HYPOTHESIS

An open question is that of connecting these two sculptures, which form a pair, with a catalogued work by Berruguete. The altarpiece of the Colegio Santiago de Fonseca is an enigmatic work in which there are many aspects difficult to understand due to the scarce documentation preserved. The altarpiece was commissioned in Madrid on November 3 1529^(Fig 42). In this contract signed with Don Alonso de Fonseca, Archbishop of Toledo and “patrón” of the building at Salamanca, Berruguete’s obligation to terminate the work in a year and a half’s time was secured at the price of six hundred “ducados”, as quoted by Ponz, who adds a few data on the iconography and other details of the contract⁵. We therefore assume that the altarpiece was made at the same time as the altarpiece of the monastery of San Benito at Valladolid, which was commissioned under contract in 4 November 1529 and finished in 1532. The problem becomes more complicated due to the different modifications made on the altarpiece, one occurred in about 1549, when the top of the building was enlarged, which, as Arias indicates, must have caused the⁶ creation of the upper part of the altarpiece, round the Calvary. Sendin Calabuig carries out a detailed study contributing some very important data on the incidents affecting the work and⁷ which are of interest regarding what we intend to propose in this paper.

It appears that the fire which attacked the top of the dome and “capilla mayor” in 1638 could have caused damage which included, according to Sendin, the bench, which was replaced in 1815 by another one, which in the state in which it is now preserved, includes some of the ancient pieces, such as the columns forming banisters, which today give us an idea of the original height of the bench. The “Colegio” suffered various incidents after the suppression of the “en Colegios Mayores” in 1798; in 1801 it became a military hospital. In 1827 and in 1830 it was occupied by an Irish contingent who resided there permanently after 1838; they substituted the central statue of Santiago⁸ in the altarpiece for one of their own saints.

During this period, the sculptures of the two niches in the first group disappeared and the sculptures of Saint John and San José de Arimatea, which must have been in adjacent niches, were united to the Piedad of the third “cuerpo” of the altarpiece and also the Saint Christopher and another saint, which must have been originally in the second “cuerpo” were placed together in another niche. For this reason the two “angelotti” acting as Atlas, who must have formed part of the original bench, were placed in the second “cuerpo”. It has been suggested that the sculptures in the niches of the first “cuerpo” could have been the San Roque, today in the Marès Museum of Barcelona, and the Saint Jerome⁹ in the Diocesan Museum of Salamanca. It is certain that they were already missing in 1832, when the painter Pedro Micó undertakes to restore the altarpiece and make two sculptures of Saints¹⁰ Peter and Paul for these first niches. Don Manuel Gomez Moreno collected the material for his “Catálogo Monumental de la Provincia de Salamanca”, (1901–1903) and drafted the text in 1903. But the photographs which were made of the altarpiece of the Colegio de Santiago were the work of Ricardo de Orueta who published them in his book on Berruguete whose first edition 1917 includes¹¹ a general image of altarpiece.

Fig 42 Alonso Berruguete, altarpiece of the Chapel of the Colegio de Santiago de Fonseca, 1529, Salamanca.



Years later, when the “Catálogo Monumental” was published in 1967, apart from the general image of the altarpiece two more were published in which we may clearly observe the two sculptures of Saints Peter and Paul, done by Pedro Micó, then placed in the¹²first part of the altarpiece whose is completely different Berruguete’s style .

The above quoted general photograph of the altarpiece shows us the bench of the altarpiece in the state in which it remained after the reconstruction carried out in about 1815 and also after the restoration by Micó in 1832, in which we observe how he respects the division in “entrecalles” by means of empty niches, on either side of the central “calle”. The idea suggested by this division is that the altarpiece originally might have had two paintings in the side “calles”, the “sagrario” in the central “calle”, and on either side of the tabernacle, two niches for sculptures. All this was replaced by panels of “estofado” in the detailed restoration done between¹³ 1969–1971.

Therefore we find ourselves facing the reconstruction of the altarpiece bench undertaken in about 1815 when pieces of the old bench were specially used for the lower and upper mouldings, pilasters, and columns. This would indicate the approximate height the bench might have had, or perhaps slightly higher, if we imagine the upper frieze is missing. A space was also disposed for two sculptures on both sides of the “calle central” of the altarpiece as a reminder of those that would have gone in the original bench and which necessarily would have been situated there. The 83 cm height of this bench allows us to fit into it the sculptures of Saint Peter and Saint Paul which we are now studying, since the measurements of their height, 54 cm, are only slightly smaller than those of the bench; but if the sculptures were placed in niches with scallop-shell clasps these would coincide exactly with the 54 centimeters that our two sculptures measure.

It is, however, surprising that the two sculptures commissioned to Pedro Micó in 1832 should be of Saint Peter and Saint Paul, as if at that moment he was reminded of the existence of two sculptures representing that specific iconography in the original situation of the altarpiece. It is, in fact, habitual that in many XVIth century Spanish altarpieces the two sculptures of the Princes of the Church should be placed in niches on both side of the “sagrario”, in niches on the bench. Traditionally, one of the original sculptures, preserved in an upper niche, has been identified as Saint Peter due to his wearing a short beard and his head being slightly bald. It was considered that his attribute, namely, the keys might have disappeared or that he could have carried them in one hand. But Saint Peter usually is more noticeably bald than is revealed in this statue and on observing the disposition of his arms, we see them more in an attitude suggesting prayer than to be carrying an attribute. Besides, if we view the work from above we would notice that no space is left for the keys, as well as the fact that these keys would have to be carved, as Berruguete never uses false objects and the polychromy of the cloak does not show any traces of the keys. Therefore, the sculpture must represent another holy figure, perhaps an apostle.



Fig 43 **Alonso Berruguete, Saint Roque**, altarpiece of the Chapel of the Colegio de Santiago de Fonseca, circa 1530, Avila. Museo del Mares.

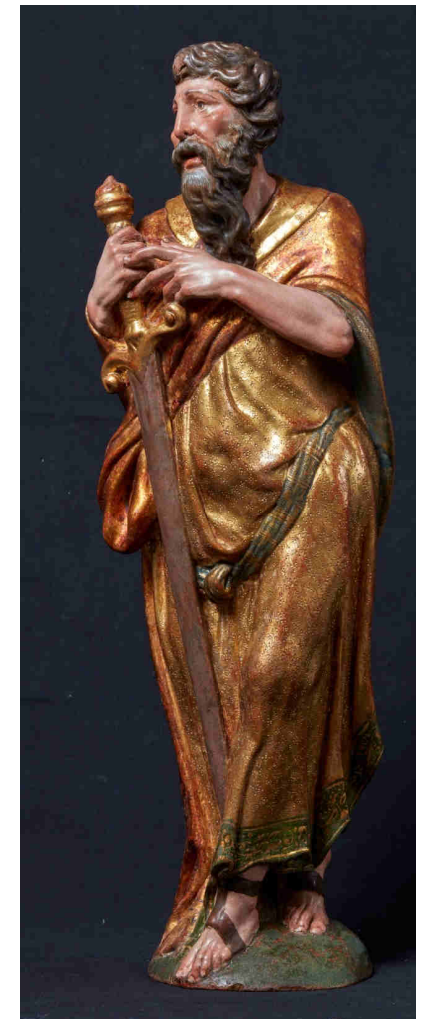


Fig 44 **Alonso Berruguete, Saint Paul**, polychrome walnut wood 1529- 1532, IOMR collection.



Fig 45 **Alonso Berruguete**, *Saint Bartholomew*, altarpiece Santiago de Fonseca.



Fig 46 bis **Alonso Berruguete**. *Saint Andrew*, altarpiece Santiago de Fonseca.



Fig 46 **Alonso Berruguete**, *Saint Bartholomew*, altarpiece Santiago de Fonseca.



Fig 47 **Alonso Berruguete**. *Saint Jerome*, Museo Nacional de Escultura.

In addition, similarities in form and style must be established between our two sculptures and those existing in the altarpiece. In this case, we are not going to mention physiognomical features, as I do not think it is necessary to insist that those revealed in our two sculptures are fully Berruguetesque, but I would like to indicate the special similarities in the way of rendering beards and hair, for the manner of carving the size of the locks of hair is very like the treatment given to the sculptures of Saint Bartholomew and Saint Christopher, and the San Roque at the Museo del Marés, specially the fluctuating motion of the locks of the beards^(Fig 38-39).



Fig 48 **Alonso Berruguete**, *Saint Paul*, polychrome walnut wood 1529- 1532, IOMR Collection.



Fig 49 **Alonso Berruguete**, the incorrectly identified as Saint Peter , detail face, altarpiece of Santiago de Fonseca.

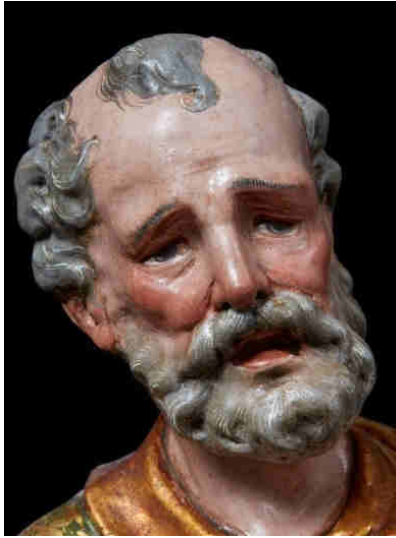


Fig 50 **Alonso Berruguete**, Saint Paul, polychrome walnut wood 1529- 1532, IOMR Collection.



Fig 51 **Alonso Berruguete**. Saint, altarpiece of Santiago de Fonseca.



Fig 52 **Alonso Berruguete**, Saint Joseph, Group of the Holly family, Altarpiece of the Epiphany, circa 1537, Church of Santiago, Valladolid

Our Saint Peter's beard is very similar to that of the apostle in the altarpiece, habitually identified also as Saint Peter.^(Fig 49-52) Regarding hands and feet^(Fig 53-54), one could point out that, in many cases, the extremities of our two sculptures are superior in quality to those of some of the sculptures of the altarpiece of Fonseca, as observed in the Saint John or in the Saint Joseph of Arimathea, whose hands are roughly rendered. As regards composition, the instability of the Saint Peter stands out in the disposition of the apostle, his swirling robes, or the way his sleeves are gathered up as revealed in sculptures of this altarpiece, like the cloth which wraps around Saint Andrew's right arm. The suggestion of anatomical form through the robes, particularly in our Saint Paul, is also evident in the sculpture of Saint Bartholomew^(Fig 46) and of that apostle mistakenly identified as Saint Peter. Furthermore, there is a strongly similarity in the polychromy, as has been deeply studied by René Payo mainly in the quality and designs of the "estofado" of the Pietà and of the vestments of Saint Peter.

The movement of the robes of the pair of sculptures is more elegant than in some sculptures of the altarpiece, such as the already mentioned Saint John or Saint Joseph of Arimathea which are carved rather as a block due to being made for the upper structure of the altarpiece. As the remaining figures have their legs bare it is impossible to compare the system of folding draperies. But the pleating system and Saint Paul's knotted girdle are specially related to the Saint John of the Calvary, and to Saint Bartholomew of the Santiago de Fonseca altarpiece.



Comparison , Fig 53 **Alonso Berruguete** , Saint Peter, detail feet, IOMR Collection and Fig 54 **Alonso Berruguete**. Saint John, detail feet, circa 1530 altarpiece of the chapel of the College of Santiago de Fonseca, Salamanca.

CONCLUSIONS

These two sculptures of Saint Peter and Saint Paul are considered to fully admit being the autograph work of Alonso Berruguete, because, besides all the features regarding form coinciding with the style of the master and not attributable to any of his known disciples, these sculptures emit that stamp of creativity and emotion which only Berruguete was able to integrate in his sculptural designs, always original in his creation and never making concessions to repetition in his compositions or human types.

Furthermore, it is possible to propose the reassumed hypothesis that both sculptures proceed from the altarpiece at Fonseca, as stated above. On a vaguely determined date the sculptures of the bench and of the “primer cuerpo” were taken down and were no longer there in 1832 when the altarpiece was restored by Pedro Micó and two new sculptures of Saint Peter and Saint Paul were carved. It is probable that if the bench was remodeled in 1815, as indicated by Sendín Calabuig, and these two original sculptures were not mounted in it, they might have already disappeared. In this respect, it is of interest to note the information contributed by Sendín that in 1801, when the building was going to be turned into a military hospital, the sale of the altarpiece was proposed so as to pay for the cost of fitting out the building for this purpose. The complete group was not sold, but the nearest sculptures, those of the bench and the “primer cuerpo” could then have been disposed of. In any case, all this is susceptible of raising doubts.

NOTES

¹ From two different, but not opposed, points of view this intellectual mannerism has been denoted by Jose María AZCÁRATE y RISTORI “Alonso Berruguete: Cuatro ensayos. Valladolid, 1963, pp. 55–68; Fernando MARÍAS: “El siglo XVI. Gótico y Renacimiento”, pp. 137–139. The aspects of form in Juan José MARTÍN GONZÁLEZ: “El manierismo en la escultura española”, Revista de Ideas Estéticas”, 1960, pp. 301–312; IDEM, “Consideraciones sobre la vida y la obra de Alonso Berruguete”. Boletín del Seminario de Arte y Arqueología, 1961, pp. 11–30.

² ARIAS MARTÍNEZ, Manuel: “Alonso Berruguete: the Prometheus of sculpture.” Diputación de Palencia. Basauri (Vizcaya), 2011, p. 126.

³ Attributed by me in PARRADO DEL OLMO, Jesús María: Ficha pag. 131 del catálogo del museo. *Fons del Museu Frederic Marès. Catàleg d'escultura i pintura dels segles XVI, XVII i XVIII. Època del renaxement i el barroc.* Barcelona, 1966. ARIAS MARTÍNEZ, M.: op. cit., pp. 126–127. Considera el autor que pudo formar parte del conjunto del retablo del Colegio de Santiago de Salamanca.

⁴ ARIAS MARTÍNEZ, M., op. cit., pp. 167–170.

⁵ PONZ, Antonio, *Viaje de España*. Edición de Editorial Aguilar, Madrid, 1947, pp. 1099–1100.

⁶ MARTÍNEZ, M., op. cit., pp. 121–130.

⁷ SENDÍN CALABUIG, Manuel: *El Colegio Mayor del Arzobispo Fonseca en Salamanca*. Salamanca, 1977, pp. 127–172.

⁸ MARTÍ Y MONSÓ, José: *Estudios histórico-artísticos relativos principalmente a Valladolid*. Valladolid–Madrid, 1898–1901, p. 129.

⁹ See notes 2 y 3.

¹⁰ ORUETA, Ricardo de, *Berruguete y su obra*. Madrid, 1917. Segunda edición, Museo Nacional de Escultura, Valladolid, 2011, publishes a photograph in which we see the two sculptures of Saint Peter and Saint Paul in the niches of the first group.

¹¹ ORUETA, Ricardo de, op. cit.

¹² GÓMEZ MORENO, Manuel, *Catálogo Monumental de España. Provincia de Salamanca*. Valencia, 1967, lams. 316 y 317.

¹³ Carried out by the restorers Juan Santos Ramos y doña María Teresa y doña Rocío Dávila Álvarez, del Instituto Central de Conservación y Restauración de la Dirección General de Bellas Artes.