

JUAN SAN MARTÍN
THE ARTS IN THE BASQUE COUNTRY

Basque art has followed international trends since the Middle Ages, as in the case of Western Europe in general. It is not our intention here to bring to light any original, autochthonous creations. We would have to go back as far as Prehistoric times, to the cave paintings of the Upper Palaeolithic Period to find something of the kind. On the other hand, however, it would be difficult to make a connection with the present-day Basques.

If we are to start off on a solid basis, we need to be aware of the Western trends regarding styles and periods and analyze the way the Basques have interpreted, assimilated and contributed to them throughout the centuries.

PREHISTORY AND PROTOHISTORY

The Basque Country is located along the main axis of what Archaeologists call the "Franco-Cantabrian Culture", in which the first signs of art in Mankind were observed, culminating in the cave paintings. The Basque Country features cave paintings worthy of mention from Zuberoa (Soule) to Vizcaya at Etxeberri, Sasixiloa, Ekain, Santimañe, Arenaza, etc. Of the most important are those of Ekain, in the basin of the Urola, where horses are represented, which have recently been compared to those of Lascaux.

The paintings at Otsozelaia in Isturitze (Isturits – Lower Navarre) are still open to the public and also feature a carving. The entrance to the caves houses a small museum showing stone and bone tools. Visits can also be made to the paintings at Santimañe in Cortézubi (Vizcaya).

"Pyrenean culture" was present during the Neolithic and Aeneolithic periods between the Ebro and the Garonne, with the main axis along the Pyrenees as far as Catalonia. These were the periods of megalithic monuments, dolmens and grave mounds with characteristic personal effects buried with the corpses. The largest dolmens are those of the Alavese Plain, Aizkomendi at Eguilaz, and Sorginetxeta at Arrizala, and to the south, San Martín at Laguardia, and Choza de la Hechicería at Elvillar, for example. Pottery appeared around the end of this Period.

In the Metal Ages there were many large cromlechs in the westernmost part of the area which now comprises the border between France and Spain.

Among the items buried with the corpses in the Aeneolithic period we find the first items made of bronze and bell-shaped pottery. The Bronze Age proper did not begin until 1200 B.C., however.

When the Iron Age came around, Celtic influences penetrated the Basque Country. Several different cultures were thus crossed and potentiated while weaving a complex socio-cultural life, about which archaeologists do not have enough details to be able to judge and give opinions regarding assimilation by the peoples native to the area. We cannot, therefore, assess what was autochthonous in the fine arts period. These cultural waves have most influence in the south of the Country, along the course of the Ebro, although indications have been found all over the Country, as the gold bowls of the Hallstat Period in Bolívar in Guipúzcoa bear witness to. Recent excavations in the vil-

lage of La Hoya, in Alava, provide us excellent material which will help us to interpret and elucidate on many points of this enigmatic period.

The Romans established their Vasconian Capital at Calagurris (Calahorra), and exerted their influence on the Berones, Varduli, Caristi and Autrigones tribes, who must have had common ethnic and linguistic traits. The Romans built roads and villages for barracks and mining. The same happened along the north slopes of the Pyrenees. When they defeated the Gauls, the Romans occupied Aquitaine, Gascony, and the present-day French Basque Country. These were not be the first signs of architecture, however, as there were already some primitive villages and settlements at Navarniz, Aldaba, Lastra, Arguedas, Olarizu, etc, as well as that at La Hoya.

Sheep farming with seasonal migration in search of pastures on both sides of the Pyrenees with fixed itineraries between the Ebro, the Garonne and the Cantabrian coast was the basis of the Basque Economy for a long time, in spite of the important Celtiberian and Roman settlements. The consequence of this is that to this day there are language similarities.

The Fall of the Roman Empire came about when the primitive way of life was still strong and local traditions overcame Latin customs to some point, as in the case of Iruña, Pompaelo (Pamplona). Antiquity gave way to the lower Middle Ages, apparently veiled in obscurity and without anything worthy of mention until well into Medieval times.

Iron abounded in the Basque Country and it was worked in a rudimentary way in the *Haizeolak* (air iron works), relics of which are found in mountainous areas, along with Roman technical innovations. Iron works were not written about until very late, however. Arroncio provided informative texts in the ninth century and in 1025 a list of the villages of Alava that paid San Millán de la Cogolla an iron grill by way of taxes was made known.

The first indications of Christianity in the Basque Country were found in the natural and man-made caves in Alava and Navarre, in the main. This was, of course, previous to cenobitic or monastic life and was quite independent, as far as we can see, from the institutional regulations laid down in Toledo by the Arians. There were indeed strong differences. Christian presence was obvious at the end of the Roman Empire with the martyrs of Calahorra.

We also have the Morga gravestone and other archaeological pieces from Forua, in Vizcaya. Recent findings in the ground of the Santa Elenea hermitage in the Oiarso area in Urún lead us to believe even more in this presence. Nevertheless, Christianity did not spread on a grand scale in the Basque Country until the eighth and ninth centuries.

After the fall of the Roman Empire, an Aquitanian culture came into being. Its capital was Bordeaux, with the main nucleus in Gascony. Its influence extended over the whole of the Vasconian territory, from which time date the engraved stones that have been the source of information on Basque deities and divinities and some words of the language.

THE ROMANESQUE PERIOD

The influences of the Visigothic period and the time of Charlemagne are hardly worth mentioning. There is virtually no Pre-Romanesque Art. The Kingdom of Navarre built large churches and established monastic orders, which contributed to the introduction of the strictest forms of Romanesque Art, such as the case of Cluny monks brought in by Sancho III the Elder. They first went to San Juan de la Peña to begin the monastic reform and from there to Leyre, under the Auspices of Sancho Ramírez. It should be remembered that it was on the instructions of Sancho III that his sons made it possible for other great churches to be built outside the Basque Country, such as San Antolín in Palencia, the Cathedral at Jaca, San Martín in Frómista, and San Isidoro in León.

The Way of St. James played a decisive role in this architectural development. The Navarran King drove the Arabs from the north of Spain to establish the Jacobean route across the Meseta, thus avoiding the twisting paths along the Cantabrian Coast. There were many ramifications off the main route. The main route, in addition to the one from Somport and Jaca, was that which converged in Izura (Ostabat) and Donibane Garazi (San-Jean-Pie-de-Port), crossed the mountain pass of Ibañeta, and went through Roncesvalles to meet the Jaca route in Gares (Puente de la Reina).

The largest, most sumptuous Romanesque monuments of the Basque Country are to be found in Navarre and Alava. The old parts of Leyre, the apse and the Crypt, and the icons of the frontispiece are worthy of mention. San

Pedro de la Rúa in Estella is the most monumental of all and consists of a church with three naves with drum-shaped apses, and a cloister. Iconographically speaking, the north door of the church of San Miguel in the same city is also important. The Romanesque palace where Sancho VI of Navarre lived still exists in Estella and is unique in the civil architecture of this style.

Santa María la Real at Sangüesa has a richly sculptured door with statue columns, the tympan with the apostles, the pantocrator summoning to the final judgement, and archivolts and façades with various representations of rites, myths, customs, and trades.

There are many lesser churches – San Pedro of Abrisketa in Arrigorriaga, San Miguel and San Pelayo in Baquío in Vizcaya. Doors, windows, moldings, pillars, capitals, and images abound more in Vizcaya, Guipúzcoa and Labourd, where there is not much Romanesque presence. There are more such churches in Alava, Navarre, and the French Basque Country. Especially important is the door of Tuesta, in Alava, for its sculptured decorations which feature one of the first representations of a musical instrument similar to a Txistu, played in the way it is played nowadays, although another such image in the iconography of the capitals of Santa Engracia (Zuberoa, Soule) dates from even further back and is featured among other images symbolizing fertility rites. This theme, with graphic representations of the origin of life, can be seen perfectly in the corbels of Art aiz, where it is mixed with liturgical rites. The church of Echano in Oloriz features similar themes, with a more folkloric slant, with crippled musicians and street jugglers.

The octagonal churches of Santa María of Eunáte in Muruzábal with a surrounding cloister, and Torrés del Río are unique constructions. Smaller in size but rather similar is the Chapel of the Hospital of St. Blaise (Ospitale-pia, Hospital-Saint-Blaise) in the French Basque Contry.

One of the most interesting and least known Romanesque routes along a valley is that of the French Basque Country, which starts from the Chapel of the Hospital of St. Blaise and finishes in the magnificent eleventh century church of Sainte Engrace, which was also the chapel of the hospital for pilgrims at the foot of the pass of Arrakogoiiti. If we begins our journey at Mauleon and Arballa (in Petarre or Basse Soule) from Urdiñarbe (Ordíarp), a small church with the head part with three naves and drum apses, to travel along the valleys of Ibar-esküin (Val Destre), with their extraordinarily beautiful landscapes, as far as Zihiga (Ci-

higue), with its small country churches with monograms of Christ on the lintels and barrel vaults in Ozaze (Ossas) and Gamere (Camou). From Cihigue we go on to Basabüría (Haute-Soule) and Ibar-exker (Val Senestre) in Lígi (licq). If we go a few kilometres from here, we will come across similar churches in Liginaga (Laguinge), and Hauze (haux) not far from Santa-Grazi (Sainte-Engrace), where the high valley opens up to house the church built in the times of Sancho III, the Elder.

While on the subject of Romanesque routes we should mention Valdorba (Valle de Orba), the Romanesque valley par excellence. Directly to the north is the village of Oloriz with the church of San Pedro of Echano. The Holy Christ of Catalain is the threshold of Valdorba and belongs to the municipality of Garinoain. On the Northern side of the beginning of the valley is Eristain and the southern side Orisoain, on both sides of the main road. We way finish our journey at the head of the valley to visit the Iracheta granary. Other granaries to be seen are that of Santa Fe (Upper Urraul), inside the thirteenth century sanctuary with cloisters.

The most important route would be from Sangüesa, through Aibar, in the direction of the joining of the main Way of St. James in Puente de la Reina, passing through Olleta, to the South of Valdorba, where there is another Romanesque treasure in the form of its tiny church, to come out at Puy or Garinoain. Before we arrive at Ollega, we may make a detour at Lerga to visit San Mártín of Unx with its interesting crypt and unique baptismal font. We are now in the vicinity of Ujué, with a Romanesque church in the inside of a fourteenth century fortification, and one of the most extraordinary Virgins of Navarrese Romanesque Art. It is carved in wood and covered with repoussé silver. The parish church of San Pedro of Olite would also make another interesting stop on our journey. A long detour via Pitillas, where there is a Romanesque Christ, would take us to the Monastery of La Oliva. If we return to Garinoain, the key point between Sangüesa and Puente de la Reina, we would have to go back in the direction of Pamplona and to the right we would find Unzue with its beautiful façade of San Millán. We would then arrive at Campanas and bear right, through Eneriz, to pass by Santa María of Eunáte at Puente de la Reina (Gares). The bridge over the river Arga and the door known as the door of St. James are the most noteworthy pieces. We would then continue along the route of the pilgrims of long ago to visit Mañeru and Gesalaz to finish our journey in Estella, and Monasteries of Irache and Iranzu near the city. These monasteries mark the transition to the Gothic period.

It would be rather more difficult to map out a consistent route through Alava because the monuments are more dispersed. Nevertheless it is worth travelling over the Alavan Plain from Burunda in Navarre to follow what was the old Roman road from Bordeaux to Astorga. If we are to see Alavese Romanesque Art, we must visit: San Román at San Millán for its door and baptismal font; the church at Ezkerekotxa. In a parallel direction to the north we have the hermitage of San Juan of Amamio at Araya and San Julián of Aistra at Zaldueño, both with Pre-Romanesque features. Further away from the main route, we have to the south Ocariz, with its parish church with a very deteriorated Romanesque door but with a gothic image inside of Andra María, which may be regarded as a model representation of Basque Virgins. In the hermitage of San Miguel there are Roman gravestones encrusted in the wall.

The Estella to Vitoria route is of less interest and makes it necessary to make long detours to see noteworthy items in the Romanesque style. We may remember Contrasta, with the hermitage of Elizmendi, which also contains roman gravestones and is a good example of Romanesque art in itself. There are also other hermitages, such as that of Andra María at Ullibarri Arana and Soledad at Atauri. On the same route we also find the church at Oquina and when we come near to Vitoria, we must not forget the Sanctuary of Estibaliz, important for its latin cross, silver architecture, its triple drum-shaped apse, and the decoration of the south door. Once in Vitoria, we have the church of San Prudencio of Armentia, where the relief work on the portico deserves a special mention, along with the tetramorph resting on corbels supporting the cross vault.

The Andra Mari (images of Our Lady) built to preside over the church altars are important. The carving and painting of sacred images spread throughout the Basque Country and grew as the Gothic period went on. There are seated Virgins with the Christ Child in their laps, usually carved in wood, although some are worked in stone and others in Navarre are covered with silver. The usually bear the mark of particular studios and schools.

In the field of applied arts we should take into consideration the enamel workshops in Pamplona, the existence of which we know as a result of the research by Madame Gauthier in the recuperation of the altar beam of San Miguel of Aralar. These gold and enamel workshops in the Navarrese capital were most certainly of vital importance in the Way of St. James. The Virgin of Jerusalem at Artajona, the coffer of Fitero, the Pyx of Esparz of Galar, and other pieces housed

in the Diocesan Museum of Navarrese gold work. It is a pity that we cannot include here the staff of gold on copper of San Pedro of Estella. The altarpiece of the Archangels of Eguilior, a unique piece of wall painting of the Romanesque Period, is also missing and is at present housed in the Museum of Barcelona.

THE GOTHIC PERIOD

The blood ties between the kings of Navarre and the French dynasties manifest themselves in the Gothic style, not forgetting the possessions Navarre had in Normandy. Also important here was the trade our seaports had with those of Central Europe.

If we are to study the period of transition, the most important monasteries are those of Iranzu, Irache and La Oliva, in Navarre and many of the parish churches in Alava.

The masterpieces of the Gothic period in the Basque Country are the Cathedrals of Pamplona and Bayonne, and the old Cathedral of Vitoria. Pamplona Cathedral was built on a Gothic church and on what may have been the centre of the old roman town. The museum has some of the capitals of the old church. The present cathedral was begun towards the end of the thirteenth century and after many stops and starts in the building was finally finished around the end of the fourteenth century, except for the façade, which is the neoclassical work of Ventura Rodríguez and which makes the whole building confusing by lessening its architectural value because of the difference in styles.

The master builder in 1441 was Johan Lome his many stonecutters, most of whom had Basque surnames. A school was formed with the occasion of the building of the cloisters, which went on to construct other Spanish monuments, according to Inñiguez Almench.

Bayonne Cathedral was begun in 1258 and the main body of the building was erected during the fourteenth century. Lambert points out various similarities between this cathedral and that of Pamplona although the general features of Bayonne Cathedral are totally English. At the time the King of England had blood ties with the Duke of Aquitaine. The keystone of the vaults features the heraldry of the English crown, the three leopards that were to also to be incorporated in the Gasconian shield. The twin towers were constructed during the nineteenth century.

The Collegiate church of Roncesvalles is Gothic with a purely Ile de France influence as is shown by its corbels, triforia and the structure in general. It was begun in 1209 to replace a previous church of around 1090.

Santa María, the old cathedral of Vitoria was built in the second half of the fourteenth century. Its three doored portico decorated with images of saints and prophets of Franco-Navarrese influence is an extraordinary piece of sculpture, with scenes from the life of Saint Thomas, the Virgin, in her Assumption and the allegory of the final judgement. The inside is in the shape of a Latin Cross, with three naves of different heights. The triforium and the corbels are floral, except for those of a pillar near the crosspiece (on the Epistle Side), which features rather fanciful bull-fighting scenes.

In the same city is the parish church of San Pedro, where members of the nobility are buried under their coats of arms. The most remarkable is the portico which features a beautiful Virgin in its mullion. The tympan has scenes from the life of Christ and St. Peter. The positioning of the door at the head of the church appears to have been made necessary by the old wall of the city.

There are also other original churches in the Alavese capital –San Miguel and San Vicente. Opposite that of San Miguel there is a vaulted niche with the White Virgin, patron of the city.

As maritime trade developed, along with water iron works instead of the air ones, small urban nuclei began to be formed and towns gradually came into being. The large churches set the scene for the construction of the parish churches of these small towns. The parish church of San Juan Bautista, of Mondragón, for example, built between 1340 and 1350, is the first large Guipuzcoan Gothic church. Its structure is similar, although rather more modest, to that of San Pedro in Vitoria, but dates further back. It has three naves with a crosspiece, a polygonal apse and apsidal cross chapels. The main nave has collateral arches to house the thrust of the vaults.

Mondragón is not only a mining town, it is also halfway between Vitoria and the coast. Along this route we have the door of San Bartolomé Olanso of Elgoibar, where a cemetery now exists on the site of the old Gothic church. San Andrés of Astigarribia has a Pre-Romanesque wall and is characteristic of the eleventh century. We can also visit the beautiful Gothic frontispiece of the parish church at Deva,

which is reminiscent of that of Santa María la Real of Laguardia.

Bilbao has several monuments of the period, one of the most important of which is the Cathedral of el Señor de Santiago, a fourteenth century building with a salon shaped interior, with three naves and retrochoir with asymmetrical, polygonal chapels and cross vaults. The ornate Gothic cloister was added in the fifteenth century. The church of San Antón, an illustration of which is included in the insignia of the Vizcayan capital is worthy of mention. The structure is Gothic style while the door is Renaissance.

Further inland we have the churches of Orduña and Valmaseda and the Collegiate church of Cenarruza with its Renaissance cloisters. Andra Mari of Galdácano, a Romanesque church, was extended in the fourteenth and sixteenth centuries in the Gothic style. The main altarpiece, which dates back to the beginning of the sixteenth century, is an example of a change of culture or an adaptation of popular carving and painting of religious images.

If we return to the seaport towns, we should mention the Gothic churches of Portugalete. Plecia still has some relief panels belonging to the old altar. Bermeo only has the church of Santa Euf and the Franciscan cloisters, after the fire in 1504. Lequeitio is one of the most complete works by virtue of its main altarpiece and another retable representing Calvary. Ondárroa, Zumaya, and Guetaria also provide excellent examples of Gothic architecture, along with the door at Deva, as mentioned above. Also worthy of mention is San Vicente of San Sebastián, a later construction, from between the end of the fifteenth and the beginning of the sixteenth century, as is the church of Hondarribia (Fuenterrabia), because of its ornate Gothic art with Elizabethan influence.

During the period there were also other changes in addition to natural and institutional ones. The geography of the Basque Country makes it easy to understand the differences in climate between the basin of the Ebro and the Cantabrian coast, and the high valleys of the Pyrenees and the Western depression. The different climatic conditions influenced construction. On the other hand, when the kingdom of Navarre was lost, which constituted a hegemonic nucleus to a certain extent to centre and establish general guidelines regarding diocesan division (Pamplona, Calahorra, and Bayonne), the continuity of architectural styles was fragmented to some extent and the result was a wider variety of criteria. This was beneficial as far as enriching

each style was concerned but the architecture as a whole was never again to reach the high quality it had in medieval times. Western Europe was then on its way to the Renaissance Period and there were many changes in economic factors and new ways of life developed.

The churches in the north eastern area of the Basque Country have high-walled belfries in the diocese of Bayonne, bell-towers in Arbona, Bidarte, Halsu, Milafranga, Makea, Iholdi, Ibarre, Ahetze, etc., which characterize the central and coastal region. Some of the churches in Zuberoa (Soule) are even more original, with the sharp Pyrenees style rooves, with trident belfries. These churches are known as trinitarian churches, There is one near the Castle of Maule (Mauleón), and other examples we have are the parish churches of Urrütóí (Arrast), Sarrikota-pia (Charrite-de-Bas), Undüréiñe, Onfze (Abense), Bildóze, Mithikile (Moncayólle), Gotáñe, Zalgize, Atharrátze, Idáuze, Mendi, and Alzürükü. If we combine this route with that given previously for the Romanesque churches, we can make quite an extraordinary trip through the Basque Country.

The tower-houses of Alava, Guipúzcoa, and Vizcaya were demolished at the orders of the King of Castile in 1456 at the request of the Hermandades de las Villas, after the war between factions and the burning of Mondragón in 1448. In time, many of these houses were reconstructed on their original sites, probably with the same type of structure, if we compare them with those of Cantabrian Navarre: Ursua of Arizcum, Jauregizar of Arrayoz, Irurita, Donamaría, Leseaca, along with the Labourd towers of Senpere (St.-Pée-sur-nivelle) and Urtubi (the first part as it was remodelled in the eighteenth century).

In Guipúzcoa and Vizcaya, we have those of Berástegui, Jaolaza of Elgueta, Zumelzegui of Oñate, Balda of Azcoitia, Berriatua of Mutriku, etc., and Arazibia of Berriatua, Muntxaraz of Abadiano, Ugarte of Mujica, Urdainbay of Guernica, Martiartu of Erandio, Zamudio, Muñatones, Guecho, Sestao, etc. Fontecha, Varona of Villanañe, Mendoza and Muñatones are surrounded by walls.

In Navarre the «casas de cabo de Armería»¹ with patios are found more frequently. Those of Marcilla and Arazuri, which are palatial, are the most important.

Some villages still have palatial houses, Torre-luzea of Zarauz, being an example.

1. Ancestral home of one lineage.

The masterpiece of civil architecture is undoubtedly the Palace or Castle of Olite. The work was begun in 1406 under the rule of Carlos the Noble. There is no other building like it in the Basque Country —not even the ruins of Agramount of Bidache, or Arazuri. It was constructed in the French style with Mudéjar elements in the decoration.

The Museum of Navarre holds most of the mural paintings of the old kingdom. The most important are those of Artaiz, Artajona, Olite, Gallipienzo, and Olleta. Other interesting such paintings can be found in Gaceo and Urrialdio of Alava.

Slab paintings are more abundant. Especially important are those of the cathedrals of Tudela and Pamplona. In Alava we have the triptychs of Yurre and Huetto Abajo. The museums of Pamplona, Bayonne, Vitoria and Bilbao contain part of this artistic inheritance of paintings of religious images.

THE RENAISSANCE PERIOD

Ornate Gothic was still the current style at the beginning of the sixteenth century. The cod banks of the North Sea brought great wealth to the Basque coastal areas, giving way, therefore, to the development of the works of art. Churches were extended so that burials could be made inside. This became the custom in the villages at least from the beginning of the fourteenth century as some settlers' title deeds show. In Guipúzcoa and Vizcaya the discoid steles were gradually replaced by the *argizaiola* (match-shaped slab), for praying for the dead. Most important of all is that at the same time choral and organ music was developing and the Basque master stone-cutters realized that they had to give the churches a different shape: the salon shaped or columnar church. This is undoubtedly one of the most important Basque contributions to the arts.

The gradual dying out of the wars between factions and the establishment of the statutes with their universal nobility from the time of Henry IV of Castile onwards, must be taken into account when we assess the economic prosperity of the Country, one of the reasons for burials within the churches.

These columnar or salon-shaped churches are unique architecturally and are mainly found in Guipúzcoa and Vizcaya. The vaults are almost always of the Gothic fan type and have thus come to be known as «Basque Gothic» or

«Vizcaya Gothic». The vaults of parish churches of Azcoitia and Azpeitia are Renaissance style, however.

The structure of these churches is, in general, a basilical ground floor with three naves, with only one polygonal apse in the centre nave. The three naves are identical in height, they have no flying buttresses, and the external supports are thick, protruding counterforts. The internal supports, which are what characterize these buildings, have high columns, usually with classical capitals of one type or another. On the abacus, or the prolongation of the fust over the abacus, rests the vault. The vaults are usually fan, star-shaped, or undulating ribs that exhort the fundamentals of the pointed arch. In a few cases there are groined vaults with depressed arches, with rectangular or oval ribs.

There are twelve columnar churches in Guipúzcoa, with doric capitals or with none at all. San Andrés of Eibar is the only church with Corinthian capitals. The following have Doric capitals: San Pedro of Ariznoa and Santa Marina of Oxirondo in Vergara, the parish churches of Zumárraga, Segura, Idiábal, Tolosa, Rentería, Irún, Deva, Azcoitia, and Azpeitia. In Vizcaya we have the churches of San Vicente in Bilbao, and the parish churches of Zamudio, Gauteguiz of Arteaga, San Juan of Aulestia (Murélagu), Xemein (Marquina), Rigoitia, and the extremely modest Amoroto which has a plateresque altarpiece. The front part of the church of Andra Mari of Galdácano was extended in this style and the church of Elorrió has a triforium with iron-work and still has the only contemporary tower. Most important of all is the church of Guernica with its Ionic capitals. There are not so many in Alava —only San Vicente of Vitoria and the extension of the front part of Santa María la Real of Laguardia. In Navarre we have the parish churches of Cintruénigo and Cascante.

The outsides are very simple. Ornamentation is limited to the Renaissance type doors; pinnacles and columns in the plateresque style, with emblems and grotesque style; round, vousoir arches sometimes decorated with caissons.

There exist other churches of the same style and period but with only one nave with columns placed against the walls or with no columns at all. To cover their function with corbels; Gothic fan vaults, or groined vaults with network of ribs, making Renaissance style caissons. This influence went across the border and an example of this is the parish church of Saint Vincent of Urrugne, where we can see its effects: columns against the walls with Tuscan capitals and Gothic arches as in some of the Guipuzcoan churches of the same period.

Renaissance cloisters can be seen in the Collegiate church of Cenarruza in Vizcaya and the convent of San Telmo in San Sebastian, which is a museum now. There are exquisite plateresque chapels in the churches of San Miguel and San Vicente in Vitoria.

In the field of civil architecture we should mention the old University of Oñate. This is a square building with a cloister in the centre, galleries, a chapel to the side of the vestibule, and large halls, some with mudéjar influence. The façade is very ornate. It was built between 1546 and 1548 under the auspices of the French architect Pierre Picart.

Some of the towers destroyed in 1456 were reconstructed on their original sites in the Renaissance style. This is the case of the tower of Loyola, birthplace of San Ignacio, which was built in the Mudéjar style on the Gothic base. Others were in the style of the last ogival period, which remained until the beginning of the sixteenth century and did not always follow the ogee arch line. The Luzea Tower of Zarauz, the Guevara Palace of Segura, in Guipúzcoa; Ercilla of Bermeo, Licona of Ondárroa and Izurza in Vizcaya are all of this type. There are also other types in accordance with the artistic style of the period, with a more advanced, characteristic architecture: Legazpi of Zumárraga, Santa Cruz of Cebeiro and Aranguren of Orozco are all examples. Many farm houses in the mountain areas are also built in this style.

The same lack of uniformity is seen in the palatial houses as the ogival tradition was still in use to some extent: Bazóabal of Azpeitia, Lili of Cestoma, Arancibia of Berriatua, Ugarte of Oquendo, ...are a few examples. More classical of the first Renaissance Period are Ubilla of Urberuaga in Marquina and Ozaeta of Vergara. More advanced in the period we have Lobiano of Ermua and Oxirondo of Gordejuela. There are a few examples of town houses in the old quarters of the towns. As far as houses in country areas are concerned examples may be seen in some of the houses of Goizueta, Urrutiena or Jaudenea, on the Cantabrian side.

In the Pyrenean region the type of construction is different but is similar on both sides of the mountain range: Zuberoa (Soule) and the Navarrese valleys of Roncal, Salzar, and Aezcoa. Of special importance are the ancestral homes in Irúri (Trois Villes), the castles of Irisarri, Iholdi, Armandaritz and the Maytie d'Andurain mansion in Maule. In times gone by the Castle of Agramonte of Bidache was very important. The origins of this castle date back to the eleventh century. It was splendid palace in the sixteenth and

seventeenth centuries but was burned down in 1796. Only the ruins are left now.

In the peninsular region the Renaissance coincided with the expansion of the closed Council, which replaced the *University* or the old open Council, which resolved matters of local interest, and the construction of luxurious town-halls began.

The first phase of Renaissance sculpture was plateresque with Flemish and Burgundian influences with the result that Picart, Beaugrand, Imbert, The Master of Nantes, Troas, and others, left their mark on the churches of the Basque Country.

The studio of Juan de Ayala in Vitoria consolidated the plateresque style and competed with the foreign craftsmen. Ayala worked for the Diocese of Calahorra. The altarpiece of the church of Marquina-Xemein is probably his work as it is known that he painted and worked with gilding in 1527 and that in 1543 he was hired for the Collegiate church of Cenarruza. He worked in other places in Vizcaya, Guipúzcoa, and Alava and it is only natural that he should have executed his best works in Alava. A contemporary of Ayala, a sculptor by the name of Andrés de Mendiguren, was famous for his fine work and both men were responsible for the altarpiece of La Piedad in the parish church of San Miguel of Oñate.

Andrés de Aroz also had a studio in Vitoria. He executed works as far away as Navarre and his masterpiece was to be found in Genevilla in 1563. The first two sections of the altarpiece of the parish church of San Andrés of Eibar are the work of Aroz and his son and are considered to be among the best in Guipúzcoa.

The chapel of the Abbot Irusta of Cenarruza was executed by Guiot de Beaugrand, who did much important work in Vizcaya. One of his masterpieces is the chapel of La Piedad in San Antón in Bilbao. A few parts of the altarpiece planned for the cathedral of Señor Santiago are kept in the Archaeological Museum. His most important work was perhaps the main altarpiece in Portugalete, executed in conjunction with his brother Juan.

The Romanist school was founded in the second half of the sixteenth century and the most important sculpture of the genre was Juan de Anchieta. He was the first to establish the thematic concepts of the Council of Trent. Anchieta worked in Astorga and Briviesca in 1565 in the company of Juan de Juni. At his death Juni stated that Anchieta

would be the only person capable of continuing the work he had left unfinished in Medina de Rioseco «There is no one except Juan Anchieta to whom this work can be entrusted.»

Between 1572 and 1575 Anchieta worked in Guipúzcoa, where he recruited his first disciples. His chef d'oeuvre in Guipúzcoa is the main altarpiece of San Pedro of Zumaya. In 1576 he established his studio in Pamplona and founded a school to train his disciples: A. Bengoechea, P. González de San Pedro, M. Ruiz de Zubieta, Lope de Larrea, B. Imberto, D. Bidarte, D. de Lusso or Lussa, J. de Berrueta, Jerónimo Larrea, J. Iriarte, and others.

Anchieta was responsible for the beautiful altarpieces of Cáseda, Aoiz, and Tafalla. He died in Pamplona in 1588 and was buried in the cloisters of the cathedral with the epitaph: «Here lies Anchieta, who neither praised his own works nor scorned those of others».

It was in the second half of the sixteenth century that Navarre began to react after the invasion of 1512. Studios sprang up everywhere: Sangüesa, Lumbier, and Estella. They produced works for both inside and outside the Basque Country. There were also sculptors' studios in Bilbao, Vitoria and other towns. At the same time as Anchieta, A. Gaztelu, J. Gazteluzar, Obray, B. Gabadi, D. de Mayora, D. de Segura, Jiménez de Alsasua, M. de Espinal, B. de Arbizu, A. de Zarraga, etc. also worked but with no connections with Anchieta's studios.

Aside from these influences, the sculptor Sanguis worked privately in the Zuberoa area at the orders of Arbaud de Maytie. Another parallel situation existed with the popular engravers and painters of religious images who worked in the villages: the sculpting group of the hermitage of La Trinidad in the village of Santa Eulalia in Alava, with the angel protecting the child being watched by the devil; la Piedad of Halsou or the Christ of Saint Saveur in Jatxou, in the Labourd region. The San Isidro with spade, a Renaissance sculpture in San Andrés de Placencia-Soraluce (Guipúzcoa), or the Santa Ana group and the Virgin in Berango (Vizcaya) are all good examples.

Renaissance painting was not as good as the sculpture of the same period. There were, nevertheless, painters and gilders such as Miguel de Aroz, Olazarán, Breheville, Elizalte, and others who executed high quality works. Pedro Díaz de Oviedo limited his work to Tudela and the surrounding area.

A rather unusual piece of work is that of the master of Oribia in the municipality of Olza, executed around 1530. Juan de Bustamante, a native of Estella, and Miguel de la Torre also worked at the same time. Juan de Monzón, his disciple from Vizcaya Felipe Gil, Diego Polo, and others such as Juan de Lumbier and Paulo de Ezchepers, who died in 1589 and who worked in Saragossa with the Flemish artist Rolan Mois, also worked in the middle region of Navarre. Ezchepers and Mois painted slabs, of which the most famous is the one executed for the Augustinian Nuns in retreat of Tafalla.

The painting school of Vázquez was active in Bilbao in the middle of the sixteenth century. Francisco de Mendieta, who executed the «Swearing in of the Statutes», now kept in the Delegation of Vizcaya, studied in this school. Juan Mayorga of Donibane-Garzi (Saint-Jean-de-Pied-de-Port), born in 1531, joined the Jesuits in 1566 and left for Brasil, leaving very few works in the Basque Country.

Pamplona had many local painters. Juan de Landa became important late in the period, with a modified Mannerism. He had many disciples and executed numerous works. The most important are the altarpieces of Eransus, Cáseda, and Sagaseta.

The Renaissance period in general reached its highest limits in the History of Art in the Basque Country. In both architecture and sculpture there were important figures who followed the process of evolution to the baroque. Such is the case of Bazcardo who worked in Alava and Guipúzcoa and who left a masterpiece in the form of the altarpiece of Irún. Aloitiz in Vizcaya, Biniés in Navarre, and even the workshops of Ayala and Araoz in Vitoria followed the new trends in style.

BAROQUE

Miguel de Aramburu, a Franciscan monk, a native of Ceirain in Guipúzcoa was a famous architect and introduced the Herrera style. He left the mark of this style on the buildings he designed: the convents of San Francisco in Tolosa, and La Trinidad in Rentería, as well as the Town Hall in the same town.

The Carmelite order introduced the style of the House of Santa Teresa de Avila, and it can be seen in the convents of Marquina (Vizcaya) and Lazcano (Guipúzcoa). The latter is now occupied by Benedictine monks.

Another building in the Herrera style which is worthy of mention is the church of the Santos Juanes in Bilbao, which used to belong to the Jesuits. The Archaeological and Ethnological Museum of Vizcaya is now housed in the cloisters and adjacent buildings.

The most characteristic features of the seventeenth century architecture in the Basque Country are undoubtedly the galleried churches in the Labourd and Lower Navarre regions. The process began in the sixteenth century because the churches needed to be extended and also for economic reasons. The clergy and the people were much in favour and the whole problem was solved by erecting tiers on the inside walls of the churches. This practice became widespread and the churches built in the fifteenth and sixteenth centuries began to feature these original galleries, which are now very characteristic of these regions.

There would be two or three floors of tiered seats; sometimes there were even four. They were supported by feet on the floor of the nave and attached to the wall by beams. Both walls and the back part of the church were used. The structures were made of wood and were very well assembled, using the systems employed by the assemblers of altarpieces and popular architecture. These structures often supported stresses that made them a marvel of equilibrium. Many of these galleries were cut in an ornate fashion similar to that used in the furniture of the Basque Country.

As there are so many churches with galleries we can only mention a few here: Donibane-Lohizune (Saint-Jean-de-Luz), Ziburu (Ciboure), Hendaye, Cambo, Bidart, Ainhoa, Orzaize (Ossés), Ezpeleta, etc.

The large, beautiful town halls that were built in the provinces of Guipúzcoa and Vizcaya in the sixteenth century became very common in the seventeenth and eighteenth centuries. They feature the different styles used by builders in the Basque Country. Some have the severe style of Herrera. There are others in the style of the late baroque period, which, as C. de Echegaray would have said, thanks to the Ibero's and other famous architects have excessive ornamentation (churriguerism). Palatial houses belonging to rich traders, people with access to the Corte and the First «Indianos»² were built in the same style.

The architecture used in the country farm houses and in town houses is very rich and varied. The builders worked

2. Person returning from South America to Europe having accumulated great wealth.

according to the climatic conditions and the raw materials available as transport was one of the great obstacles of the time.

After the Manierists there came a group of sculptors and painters of religious images whose works became widespread in the churches of the Basque Country. These artists had studios and workshops in places as remote as Aulestia, where Martín de Basabe, who worked intensively on altarpieces for rural churches, became famous.

Juan de Mena decorated the church of San Nicolás in Bilbao with his beautiful expressionist sculptures. There are also other examples of this work in various churches in Vizcaya and Alava.

The sculptor who left the deepest impression, however, was Gregorio Fernández, the most famous of Spanish baroque sculptors. The altarpieces he executed for the Sanctuary of Aránzazu and the Franciscan convent of Isasi were unfortunately destroyed by fire in the carlist war and the last civil battle. Fernández also executed the altarpieces of San Miguel and San Antonio in Vitoria (Franciscans in retreat). According to the Count of Viñaza, he was also the creator of the main altarpiece of the parish church of Cegana, which has three panels. One of the best disciples he had and who helped him greatly in his work was Juan Francisco de Hibarne, to whom he gave his daughter in matrimony in recognition of his merit and worth. Fernández's style had such a great influence on the Alavese sculptors José de Angulo, Pedro de Ayala and Diego Jiménez II, who worked in Vitoria and the Alavese part of La Rioja that it is sometimes difficult to distinguish them. In the Alavese part of La Rioja, Jiménez II, executed some works in conjunction with Juan Barcazdo and Pedro Jiménez, who was from Viana, and who had perviously worked in Valladolid in the studio of Gregorio Fernández.

Martín de Bidache had his studio in the French Basque Country and produced numerous works. His best work is perhaps the main altarpiece of the church of Donibane-Loizune (Saint-Jean-de-Luz), which he executed in 1670.

There are paintings by Murillo and Cano in some Basque capitals. The artist from Azcoitia, Iriarte, worked with Murillo and painted fine landscapes. Nothing of great importance came to light in the Basque Country, however. Better quality was to be found in the disciples of Juan Landa in Navarre. Andrés Urzainqui (1604-1672) from Cascante, was quite famous. He executed most of this work in Saragossa and taught his three sons to be artists.

NEOCLASSICISM

Famous architects of this style were the Carrera family –father and son– of Beasain, who executed numerous works in Guipúzcoa and Vizcaya. In the case of the church of San Miguel in Oñate, the father was responsible for the façade while the son executed the tower. They also did work in Escoriaza, Arechabaleta, Legazpia, Pasajes San Pedro, Zaldibia, Gordejuela, etc. The son was most renowned for the façade of the parish church of Tolosa, the Town Hall of Mondragón and the Customs House at Orduña.

The Ibero's, from Azpeitia, worked mainly inside the province. The father became famous for his pinnacle on the dome of Loyola, according to the plans of the Italian Fontana. He trained many master stone-cutters, including his own son. Father and son put the finishing touches to the church of Elgoibar, based on the plans of Longa de Mendaro. They built the parish church of Andoain and the towers of the churches of Hondarribia and Usurbil, among others. The son executed the façade of Azpeitia, designed by Ventura Rodríguez.

The Longa's, also father and son, worked in the period of transition from late baroque to neoclassical. The father was responsible for the Mugartegui palatial house at Marquina, while the son executed the Clarist convent at Salvatierra and the tower of the parish church of Portugalete.

The Olaguibel's of Alava were important in the development of a more refined neoclassical style. They executed religious and civil uildings and also did town planning. Justo Antonio de Olaguíbel (1752-1818) was responsible for the Plaza Nueva in Vitoria. This architect was one of the main promoters of the new ideas of the period of the Enlightenment.

Parallel to Olaguíbel we have the apperance on the architectural scene of the Aragonese Silvestre Pérez. He had been exiled in France and settled first in Guipúzcoa and Vizcaya where he introduced his Vitruvian style ideas inspired by Blondel. We can see this influence in the Town Hall of San Sebastián, and in the Plaza de la Constitucion, which work Pedro Manuel Ugartemendia was to continue. Silvestre was also responsible for the extension of the seven streets of Bilbao, the house of La Ribera, and the Plaza Nueva in Bilbao, the parish churches of Motrico and Bermeo, the Franciscan monastery of Tolosa and the main altarpiece of the parish church there, the Hospital of Bilbao and the Theatre in Vitoria.

Sculpture evolved in Alava with the Valdivieso's, beginning with Mauricio Damián's «El Santero de Payueta». The dynasty of the Moraza's existed in parallel fashion.

The Jauregui's of Vergara, architects and joiners, built altarpieces for Guipúzcoa, Alava, and Navarre. The sculptors Mendizábal of Eibar, worked with them. The youngest of the Mendizábal's, Juan Bautista, worked in Alava with the Valdivieso's.

The painting of this period was not at all remarkable. The best painters and gilders with studios in Vitoria were the Aguirre's, the Basco's, and José López de la Torre.

THE SECOND HALF OF THE NINETEENTH CENTURY

We now come to the period of industrialization, in the middle of the Romantic period. We have the project of the extension of Bilbao, begun by Amado de Lázaro in 1861 and implemented by Severino Achúcarro with the engineers Alzola and Hoffmeyer. The municipal architect was Orueta. This is the period of the «Neo's». There were many different styles but modernism did not take on the vigour it had in Catalonia. After the Neo-Renaissance civil buildings and the Neo-Gothic religious constructions, we have the Neo-Basque style, which was only cultivated with some success in the building of houses and chalets. To sum up, the architecture of this period was very varied and rather characterless.

There was some consistency in the Gran Vía of Bilbao and in the urbanization of Amara in San Sebastián. Similar buildings were also erected in Bayonne. This does not mean that there were no important architects or that no buildings worthy of mention were constructed. Examples of the period are the Delegations of Vizcaya and Guipúzcoa and the Arriaga Theatre of Bilbao.

The sculpture movement began with Nemesio Mogrovejo and Quintín de Torre to join in with the Romantic-Realist fine arts line à la Auguste Rodin, with images charged with symbolism and expressiveness. Mogrovejo died very young and de Torre moved away from this original work to become involved in social subjects and folklore. At the same time he executed almost Renaissance type images. Others such as León Barrenechea, Orduna, Beobide, Elguezua, and Díaz Bueno followed with similar forms and perfect execution.

Painting suddenly became more important in the Basque Contry, which was rather unusual in our history. The school Antonio María de Lecuona had in Bilbao was influenced by the Parisian styles. His friends Guinea and Guiart worked enthusiastically with the new light and liveliness of colour on their canvasses. Dario de Regoyos, an Asturian by birth but Basque by adoption, used the new sketching techniques. Arrangements were made so that the artists who received grants for the school of San Fernando received afterwards another grant to study in Paris. Thus, the new generations advanced through impressionism and post-impressionism. Larroque, Losada, Arteta, Durrio, Echevarría, Tellaache, Zuloaga and others joined this movement from the very beginning. When Zuloaga, a member of the «Generation of 98» joined them, they founded the Basque School and classical Spanish painting trends were maintained. Paco Durrio did not return except for the occasional visit. This favoured the young artists who went to Paris as they had an «ambassador» there who would provide them with high level contacts.

Both the way of painting and the subject of the painting were important in this school of art. As in the case of the impressionists, these artists have a lot in common but each is different by virtue of his taste and personality. There are three important stages in this movement: the impressionists beginning with Regoyos, Guinea and Guiart, light and space, and capturing the atmosphere in the style of Turner.

Immediately afterwards we have the post-impressionists such as Echevarría, Arteta, Lasagasti, Vázquez (who joined them in the new trends and long periods on the shores of the Bidasoa), and Tellaache. The Zubiaurre brothers contributed with their trends as did Ignacio Zuloaga, whom they envied but did not imitate. Ramiro de Maeztu entered into this atmosphere with his modernist contributions and evolved gradually in the post-impressionist trend. A third generation comprising Aranoa, Amárica, Ucelay, Urrutia, and Martínez Ortiz de Zárate, was born. As a result of the work of the Royal Society of Basque Artists, founded in 1916, the new trend was consolidated and an important fine arts museum was established in Bilbao to house the works of these painters. Of these artists Francisco Iturrino deserves a special mention. This painter was close friend of Matisse, with whom he worked on *Fauvism* and was the first person to introduce this style in the Península, not forgetting Juan Echevarría.

Iturrino painted exotic subjects in general and they were not very popular in this period of Basque patriotism. He

must be remembered, however, for being one of the painters with the most progressive ideas. Martínez Ortíz de Zárate, who was influenced by cubism to some extent, was also very advanced in his art.

We now come to the Arrue brothers, the first of which was Alberto—a folkloric and portrait artist. Then came José, whose style was somewhere between hyperrealist and *naïf*, and who emulated Brueghel's social criticism. Ricardo and Ramiro were lacking in the colouristic vogour that characterized the painting of the Zubiaurre brothers on similar subjects. The work of Ricardo Baroja is rather inconsistent and lacking in light. Nevertheless, he created a good effect and was good with tones. The teaching of Asensio Martiarrena generalized post-impressionism in Guipúzcoa.

Aurelio Arteta was in the centre of this movement generated from Bilbao. He took good advantage of the ideas of composition and the alternating of light of Cézanne, although he took guidance from Puvis de Chavennes for murals. In his torsos we can see the Florentines of the Renaissance, in the best sense of the expression. His masterpieces are the frescoes of the rotunda of the Banco de Bilbao in Madrid (with allegories of the Basque people) and the Seminary in Logroño depicting western spirituality.

There are many important figures among the painters of the first half of the twentieth century. It is not possible to mention all of them and the following serve as a few examples: E. Zubiri, Basiano, for Navarre; Bienabe-Artia, Montes Iturrioz, Cabanas Erausquin, Balenciaga, for Guipúzcoa, and others such as Barrueta, Ortíz de Urbina, Uranga, etc. All these artists contributed to creating a suitable climate for the development of painting, which had not really existed in the Basque Contry up to that time with a creative concept as shown by Nicolás Lecuona, who was killed in the Civil War. The Civil War dampened the progress of painting. The Royal Society of Basque Artists disappeared and most of its members went into exile. With them went the great critic Gutiérrez Abascal «Juan de la Encina».

A new crop began to grow again from the old seed after the humiliation and cultural ruin suffered at the hands of the dictatorship. A Manifiesto was signed in 1960 by the painters Amable Arias, Néstor Basterrechea, Rafel Ruiz Balardi, José Antonio Sistiaga, and José Luis Zumeta; and the sculptors Eduardo Chillida, Remigio Mendiburu, and Jorge de Oteiza. They proposed an ambitious Basque School project saying «We are not going to use any narrow-minded methods as we include any artistic ideas capable of ex-

pressing the historic moment of our people». They wished to spread this project from Guipúzcoa to Vizcaya and to Alava and Navarre. Statements of this kind are not usually ideal in fine arts and were even less appropriate at his moment in time. The manifiesto caused effect but more in political circles, creating internal and external obstacles.

Some attained universal fame. In first place is Oteiz, Who received the Gupuzcoan price for new works in 1931. In 1934 he executed the interesting busts of Sarriegui and Balenciaga. In 1951 he received the diploma of honour in Milan and in 1957 was awarded Sao Paulo's Biennial Exhibition prize. After many difficulties, he finally managed to execute the frieze of the Apostles in Aranzázu. He developed the Malevitch modules and cleared the way for the culmination of the metaphysical box and the cromlech circle. Chillida's spaces from wood, stone, and concrete to wood receive a splendid treatment in each case, the most important being the forging of the iron. He was awarded numerous prizes in recognition of this work. El Peine de Viento in San Sebastián and the Plaza de los Fueros in Vitoria bear witness to this great artist.

The sculptors of this period have provided us with better specimens and there are works of Oteiza, Chillida, Basterrechea, Mendiburu and Larrea in many towns in the Country. A promising new movement in the field of painting has been observed following in the footsteps of the demonstrators of the sixties. Here we may include; Ibarrola, Ameztoy, Ortíz de Elguea, and others of the period and the later Juan Luis Goenaga, admired by the new generations and who shows promise for the future.

To finish up I would like to mention the main public museums: first of all the Bonnat Museum in Bayonne, with many rich classics and original slabs: from Duero and Raphael to Ingres, not forgetting Van Dyck, Rubens, Teniers, Hals, Rembradt, Piero della Francesca, Tiepolo, El Greco, Goya, Murillo, Ribera, Corot, David, Courbet, Delacroix, Fragonard, Gericault, Heim, etc., etc., and numerous impressionists.

The Fine Arts Museum of Bilbao has many ancient works but also houses the best collection of the Basque impressionists of the Basque Pinting School, and contemporary sculptors. There are works by Cézanne and Gauguin and good selection of modern art.

The Provincial Museum of Alava in Vitoria features ancient works, Flemish triptychs, paintings and carvings of re-

religious images, paintings from the Spanish School, an interesting collection of Alavese impressionists with many works by the Vitorian, Fernando de América, and the best collection of modern art to be found in the Basque Country.

The Museum of Navarre has the best archeological pieces in the province, medieval sculptures and paintings, along with works from the Renaissance and Baroque periods. There are also works of great painters from the beginning of the twentieth century, especially Navarrese.

The San Telmo Museum in San Sebastián has a great deal of ethnographic material and has several rooms dedicated to the painting and sculpture of different periods, from primitive times up to the present. There are examples from all periods and styles.

The Diocesan Museum in Pamplona Cathedral has paintings and carvings of religious images, and gold and silver work.

The Archaeological and Ethnographic Museum of Vizcaya houses abundant works of its speciality and also keeps a collection of paintings and carvings of religious images and pottery.

The Archaeological Museum of Navarre has material from the Iron Age and Roman times as its main feature.

The Basque Museum of Bayonne specializes in Ethnography and archaeology.