

MUSEO
DE NAVARRA

ENGLISH



Gobierno
de Navarra



History of the Museum: the building and its collections

The beginnings of the collections which today comprise the Museum are due to the initiative of the Navarre Commission for Historic and Artistic Monuments, which was created in 1865. Since then, the Commission has established itself as the guardian of our cultural heritage.

Outstanding in this work are Campi3n, Altadill, Ansoleaga and Iturralde y Suit who, apart from collecting archaeological and artistic pieces, studied and researched the Navarre region.

With all the material collected, the Art-Archaeology Museum was opened in the C3mara de los Comptos de Pamplona building on 28 June 1910.

This work was interrupted by the Civil War, but was quickly resumed in the post-war period thanks to the creation of the Instituci3n Pr3ncipe de Viana in 1940.

The contribution of Blas Taracena, Luis Vazquez de Parga and Juan Maluquer de Motes during this period was important, as it was they who collected a vast amount of archaeological material (mosaics, ceramics and metal objects) during their excavations in Navarre. This material now forms a significant part of the Museum's collections.

The work carried out from 1942 onwards by the Institu-

ci3n Pr3ncipe de Viana under Jos3 Esteban Uranga as Director should be highlighted. With time, it became apparent that a museum big enough to house all the preserved artefacts was needed. The building chosen was the old Hospital de Nuestra Se1ora de la Misericordia, adjacent to the Convent of Santo Domingo.

The patron of a large part of the hospital was Doctor Remiro de Go1i, Archdeacon of the Panel of the Cathedral of Pamplona who, from its beginnings in 1545 until its completion in 1551, donated 7,000 ducats for the work.

Jos3 Y3rnoz Larrosa, an architect at the Instituci3n Pr3ncipe de Viana, was in charge of adapting the old hospital to the needs of the Museum, which was opened on 24 June 1956.

Since then, the Museum's collection has grown with the acquisition of paintings and sculptures and the restoration of archaeological finds.

At the same time as its collections were growing, so too was the Museum with new services and exhibition rooms. Finally, architects Jordi Garc3s and Enric Soria were assigned the complete redesign project. The Museum in its current form was opened by Queen Sof3a on 26 January 1990.



Prehistory, Protohistory and Romanisation

The oldest artefacts discovered in Navarre date back 150,000 to 100,000 years. These are stone tools belonging to the Lower Palaeolithic period and come from Urbasa and the Ega and Irati river terraces. The Magdalenienense culture (Zatoya-Abaurrea, Berroberria-Urdax and Abaunz-Arraiz caves) developed at the end of the last Ice Age (14500 to 8200 BC). The people lived by hunting and fishing, made their homes at the entrances to the caves and were skilled bone and horn craftsmen.

The Neolithic period saw some extremely important developments. In the case of technology, pottery was produced and stone was polished while in their socio-economic organisation, agriculture, the domestication of animals and settlements began. In the Ebro Basin this process started in the middle of the 5th century BC. The Megalithic culture can be dated to the Eneolithic and Bronze Ages (2500 to 1000 BC).

From 1000 to 900 BC groups of people (Celts and Indo-Europeans) began arriving from the other side of the Pyrenees in successive waves. Their archaeological remains are classified as Iron Age. Settlements abounded in this era and hand-made ceramics and different types of adornments were made (clasps, brooches and buttons).

The Second Iron Age is marked by the appearance of the potter's wheel and the general presence of iron implements and tools.

The Roman legions arrived at the beginning of the 2nd century BC. Romanisation developed during the second and first centuries BC, leading to the foundation of Pompaelo (Pamplona) in 75 BC.

The small settlements grew into cities and of these Pompaelo, Cascantum, Cara, Andelos and Iturissa are known. The countryside was intensely populated with farms from the first to the fifth centuries AD. At the end of the Roman Empire there were numerous houses of this type with richly decorated mosaic floors and painted stucco walls.

The Romans carried out significant public works such as mining (Lanz) and water supply systems (Andelos, Lodosa). The main roads are known in the following order: one of them linked Aquitaine with Hispania, another passed south of Navarre along the right bank of the river Ebro, and a third linked Pompaelo with Caesaraugusta (Zaragoza), passing through Cara (Santacara) and Segia (Egea). Numerous milestones remain, large stone posts engraved with the name of the Emperor who ordered the roads built.



Mediaeval Art

The Museum's works of mediæval art, which come from a number of places of the old kingdom, constitute a rich example of the high level achieved by artists working in Navarre in each of the styles on display, corresponding to different periods in history.

The most outstanding work is, without doubt, the Spanish-Muslim ivory chest from the monastery of San Salvador de Leyre, which was used as a shrine. It was crafted in Córdoba in 395 of the Hegira, or 1005 of the Christian era according to an inscription running around its lid, which also gives the name of the person it was made for, Abdelmélíc the son of Almanzor, and the team who crafted it, namely Faray and his four pupils.

Most of the works at the Museum are from Christian mediæval culture. The capitals on the doorway and cloister of the old Cathedral of Pamplona are in the European Romanesque style favoured by international relations which brought about an increase in the number of pilgrimages to Santiago de Compostela.

The most remarkable set of works in the Museum of Navarre are Gothic and include sculptures, paintings and silverwork, highlighting the cultural wealth achieved by Navarre in the Late Middle Ages.

The different artistic trends

that came together in Navarre, arising from the geography and history of the region, produced some exquisite works.

Apart from the remains of monumental sculpture, the Museum of Navarre owns one of the most important collections of Gothic murals in the Iberian Peninsula. The collection starts with the murals which adorned the apses in the churches of San Martín in Artaíz and San Saturnino in Artajona and the upper part of the belfry of San Pedro de Olite. It then continues with murals from the Gothic cloister of Pamplona Cathedral, the most outstanding of which, created by Juan Oliver in 1330 and dedicated to the Passion of Christ, is noted for its high quality and beauty and was originally on the Refectory wall. Finally, the murals at Gallipienzo and Olleta take us up to the 15th century.

In the silverwork section, apart from an important group of 14th and 15th century Gothic processional crosses, of exceptional beauty and quality, is the silver plated chalice with translucent glaze, donated to the Santuario de Santa María de Ujué by King Carlos III el Noble in 1394. A masterpiece of mediæval Navarre silverwork, it was created by the Castilian craftsman, Ferrando de Sepúlveda, who worked at the Court of Navarre and received 60 florins and three sueldos for his work.



Renaissance, Baroque and the 18th century

The Renaissance style, which, following the classical Italian model, became fashionable in 16th century art can be seen in various sculptures and paintings in the Museo de Navarra. The Museum doorway and chapel from the old hospital building of Nuestra Señora de la Misericordia are two good examples of 16th century architecture in Pamplona. The doorway planned by Juan de Villarreal bears the date 1556 and is in keeping with Mannerist thinking, being in the form of a triumphant arch between Ionic columns flanked by anthropomorphous estipite pilasters and a finial with the Navarre coat of arms between two supporting fauns.

The brilliant development of Romanesque sculpture in Navarre is present in the Museum in the free-standing figure of San Jerónimo by Juan de Anchieta, an outstanding exponent of the Romanesque style in Navarre.

Sixteenth-century painting is represented by the important collection of the Oriz murals. They are grisailles painted in tempera and narrate different historical passages from the War of Saxony.


There are carvings from other Iberian Peninsula schools of painting, such as the beautiful *Ecce Homo*, ascribed to the Aragon school of painting, and another *Ecce Homo* attributed to the artist from Ex-

tremadura, Luis de Morales. The Baroque style is represented in the Museum by a varied, though not extensive, display of paintings, among which are the outstanding works of Vicente Berdusán, the only 17th century Navarrese painter of note.

Canvases with Venetian colouring and Baroque dynamism, such as the *Coronation of the Virgin* by Francisco Camilo, the *Annunciation* by the Madrid artist Francisco de Lizona and a *San José* by Alonso del Arco, can be attributed to the Madrid school from the second half of the 17th century. Together with these works is the large canvas of the *Immaculate Conception* by Francisco Ignacio Ruiz de la Iglesia and a still life depicting fish in the style of Mateo Cerezo.

European Baroque painting is present in the form of the important *Genesis* series, twelve paintings on copper by the Flemish artist Jacob Bouttats, dating from 1700.

Finally, the 18th century is represented by two significant works by Paret and Goya. One outstanding work is the technically excellent and exquisite pastel portrait of Leandro Fernández de Moratín painted by Paret sometime after 1790. Even more of a masterpiece in the Museum, though, is the portrait of the Marqués de San Adrián, signed and dated by Goya in 1804.



Religious Art: Renaissance and Baroque (Church)

The Church was built in the sixteenth century in the Gothic-Renaissance style, originally as the hospital chapel, and was used as place of worship until recently. Now, after restoration, it is the Museum's religious art exhibition room and auditorium.

Juan de Anchieta, stonemason from Guipuzcoa, was responsible for its construction. A brick building on a stone base secured by solid buttresses, its single-naved construction is topped by a straight apex. Two square chapels, forming a transept, break the uniformity of the layout of the church.

The present doorway is from the church of the Soledad at Puente la Reina and was installed in 1934 in place of the original wooden portegado. In the eighteenth century Baroque style, it comprises two sides and a cornice.

Among the pieces on display in the church, the Rococo Baroque style chancel altarpiece, made between 1736 and 1764, should be highlighted. Originally from the old Carmen Calzado Convent in Pamplona, it is dedicated to the Annunciation, a scene found in the shrine along the central aisle.

The only features of the church's original fittings remaining are its two side altarpieces dedicated to Santa Marta and San Remigio, today situated in the gospel side chapel. Both are 1551 Renaissance altarpieces.

There are also two altarpieces

dedicated to Saint John the Baptist on display in the church. The altarpiece in the epistle side chapel is one of the most interesting First Renaissance works in Navarre. It is from the eponymous parish of Burlada and made between 1529 to 1546 by the French sculptor Esteban de Obray and the painter Juan del Bosque from Pamplona. The altarpiece comprises an engraved pew and two sides plus a cornice with painted panels.

Along the nave, different 16th, 17th and 18th-century paintings and sculptures can be seen. The most outstanding of these is the Polyptych of the Life of Christ and the Virgen, painted by the Flemish artist Jacques Francart, who lived in the early 17th century. It is painted in oil on a copper sheet and is characterised by its rich colour and perfect finish.

Among the sculptures, the most outstanding are two of the Virgen and Child, attributed to the Mannerist movement of the last third of the sixteenth century.

Some of the choir stalls which were removed from the Cathedral of Santa María de Pamplona in 1946 are installed in the choir here. This magnificent Navarrese Renaissance work was overseen by Esteban de Obray, a sculptor from Normandy, who led a group of artists from different nationalities between 1539 and 1541, including Spanish, Flemish and French, to complete the work.



The 19th and 20th centuries

There is an as yet unfinished collection of works by 19th and deceased 20th century painters and sculptors, either native to or resident in Navarre. Knowledge of Navarrese art from these centuries is poor, although there is great interest nowadays in 19th century and contemporary works.

Of all the 19th century artists, Salustiano Asenjo is most worthy of note. Although originally from Pamplona, he trained in Valencia where he held the post of Director of the San Carlos Academy of Fine Arts. He maintained contact with his native land, painting portraits of famous people such as Gayarre and Sarasate, and he was an intensely academic artist of busy drawings and classical models. The Navarrese painter, Inocencio García Asarta, who follows the trend marked by naturalism, mixing a language of realism with sketched touches, should also be mentioned. Nicolás Esparza has a more anecdotal and intimate style depicting domestic and tender scenes.

Javier Ciga, a Navarrese artist noted in his native land not only for his pedagogical work but for his paintings, represents the key figure of regional art in the first half of the 20th century. He used his academic training and ability to communicate adroitly, and he developed this in his work as a portrait painter within the 19th century Realism style.

Peréz Torres and Julio Briñol were also later painters of customs and manners.

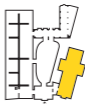
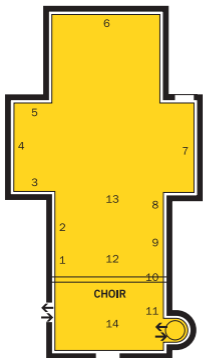
The versatile and picturesque mid-twentieth-century painter, Gustavo de Maeztu, who settled in Estella in his later years, must also be considered in the context of Navarrese art. His achievements are great, especially his symbolic paintings of important figures.

As for painters who lived and worked in Navarre, Jesús Basiano stands out as an artist whose complete dedication to his work brought a breath of fresh and healthy air to the Navarrese school. He was an artist with a deep intuition for the facture and expressive capacity of chromaticism.

Gerardo Sacristán was not an Navarrese artist but lived in Pamplona where he held considerable pedagogical influence and created well-executed paintings enhanced by his own sensitivity.

Due to the premature death of some artists, the Museum also contains works in other styles and very distinct languages such as those of Julio Martín Caro, an interesting neo-Figurative painter who blends Expressionism and the Abstract with tragic and visceral results. Finally, Mariano Royo, who also died young, worked in intense colours with dancing, creative geometric figures.

Church

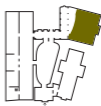
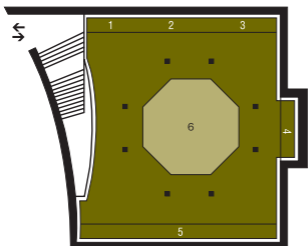


■ Renaissance and Baroque

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- 1
ST COSME AND ST DAMIÁN
Renaissance. XVI century
-
- 2
ST JOHN THE BAPTIST ALTARPIECE
Renaissance. XVI century
-
- 3
ST BLAS ALTARPIECE
Renaissance. XVI century
-
- 4
ST REMIGIO ALTARPIECE
Renaissance. XVI century
-
- 5
ST MARTA ALTARPIECE
Renaissance. XVI century
-
- 6
THE ANUNCIATION ALTARPIECE
Baroque-Rococo. XVIII century
-
- 7
ST JUAN BAPTIST ALTARPIECE
Renaissance. XVI century
-

-
- 8
POLYPTYCH OF THE LIFE OF CHRIST
Baroque. XVII century
-
- 9
ST FRANCISCO JAVIER
Baroque. XVIII century
-
- 10
MADONNA AND CHILD
Renaissance. XVI century
-
- 11
MADONNA AND CHILD
Renaissance. XVI century
-
- 12
SACRARIUM
Renaissance. XVI century
-
- 13
ST MARTÍN
Barroco. XVII century
-
- 14
CHOIR STALLS
Renaissance. XVI century
-

Basement



- Prehistory and Protohistory**
(DISPLAY CABINETS)
- Roman**
(RAMALETE)

1
PALEOLITHIC AND EPIPALEOLITHIC
100.000-4.500 BC

2
NEOLITHIC
4.500-2.650 BC

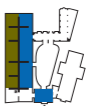
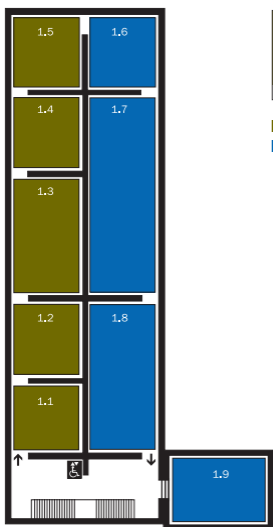
3
ENEOLITHIC AND BRONZE AGE
2.650-900 BC

4
FIRST IRON AGE
730-350 BC

5
IRON AGE
700-200 BC

6
ROMAN MOSAIC. RAMALETE
(Tudela) IV-V century AD

First Floor



■ Roman
■ Mediaeval

Sala 1.1
ROMAN

Sala 1.2
ROMAN

Sala 1.3
ROMAN

Sala 1.4
ROMAN

Sala 1.5
ROMAN
(Pamplona)

Sala 1.6
PREROMANESQUE

Sala 1.7
ROMANESQUE

Sala 1.8
MOORISH

Sala 1.9
GOTHIC MURAL PAINTING
(Large pieces)

Second Floor



Sala 2.1
GOTHIC PAINTED PANELS
XIV-XV century

Sala 2.2
GOTHIC MURAL PAINTING
(Artajona) XIII-XIV century

Sala 2.3
GOTHIC MURAL PAINTING
(Gallipienzo) XIV-XV century

Sala 2.4
GOTHIC MURAL PAINTING
(Gallipienzo) XIV-XV century

Sala 2.5
GOTHIC MURAL PAINTING
(Oleeta) XIV-XV century

Sala 2.6
GOTHIC MURAL PAINTING
(Oleeta) XIV-XV century

Sala 2.7
GOTHIC MURAL PAINTING
(Artaiz) XIII century

Sala 2.8
GOTHIC MURAL PAINTING
(Olite) XIV century

Sala 2.9
GOTHIC MURAL PAINTING
(Olite) XIII century

Sala 2.10
SILVERWORK

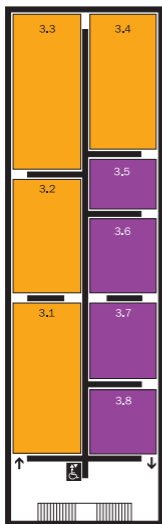
Sala 2.11
RENAISSANCE PANELS

Sala 2.12
RENAISSANCE MURAL PAINTING
(Óriz) XVI century

Sala 2.13
RENAISSANCE MURAL PAINTING
(Óriz) XVI century

Sala 2.14
RENAISSANCE MURAL PAINTING
(Óriz) XVI century

Third Floor



Baroque
XVIII century
XIX-XX century

Sala 3.1
PAINTING ON COPPER
XVII century

Sala 3.2
FOREING PAINTING
XVII century

Sala 3.3
SPANISH PAINTING
XVII century

Sala 3.4
SPANISH PAINTING
XVII-XVIII century

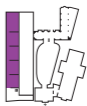
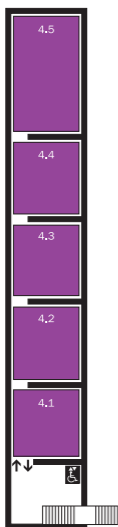
Sala 3.5
FRANCISCO DE GOYA
LUIS PARET
XVIII-XIX century

Sala 3.6
NAVARRESE PAINTING
XIX century

Sala 3.7
NAVARRESE PAINTING
XIX century

Sala 3.8
NAVARRESE PAINTING
XIX and XX century

Fourth Floor



XX century

Sala 4.1
NAVARRESE PAINTING
XX century

Sala 4.2
NAVARRESE PAINTING
XX century

Sala 4.3
NAVARRESE PAINTING
XX century

Sala 4.4
NAVARRESE PAINTING
XX century

Sala 4.5
NAVARRESE PAINTING
XX century

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