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WALL TEXTS

The Blossoming of Art in Adverse Times

Around 1600 Spain was the most powerful country in the western hemisphere and governed an enormous territory spread over five continents. Spain was able to maintain this leading position until about the middle of the 17th century, when a continuous process of loss of power began.

The environment within which these shifts in political power took place was anything but simple. The 17th century is regarded as a century of global crisis, which affected Spain in the form of famine, epidemics, revolts and armed conflicts. Together with a great deal of emigration, the population declined significantly and numerous formerly vibrant cities, especially in Castile, sank into insignificance.

One could assume that such an environment would hardly be favourable to Spanish art, but in fact a few outstanding characters like the writer Miguel de Cervantes or the painter El Greco prepared the way for a tremendous blossoming of the arts around 1600. This desolate era thereby became, paradoxically for Spain, the *Siglo de Oro* – the Golden Age.

The development of fine arts in the *Siglo de Oro* can be roughly divided into three separate phases, each with their own character, which coincide with the reigns of the respective kings. During the reign of Philip III (1598–1621) a great number of different centres of art evolved, in which various and surprisingly independent paths were taken in response to baroque trends arising in Italy. During the following reign of Philip IV (1621–1665) art was increasingly exploited by the elite in power. At the same time, due to the activities of the generation of the great masters, the *Siglo de Oro* reached the height of artistic success. Finally, under King Charles II (1661–1700) there was an increasing trend towards a concentration of artistic activities in Madrid.

Throughout the individual stages of development, the art of the *Siglo de Oro* cultivated many individual characteristics, which justify its special place in the context of European art of the same period. This includes, above all, a completely unique tendency towards realism as well as an intensive interaction between painting and sculpture. In addition the Spanish contributions to the genres of still life and portrait painting were of outstanding importance.

The Leading Artistic Landscapes

After the death of Charles II the *Siglo de Oro* and the Spanish Habsburg dynasty came to an end with the War of Succession. In the 18th century the trend towards centralisation was significantly intensified under the Bourbons, so that the individual cultural regions were not able to provide as much impetus. But it was precisely this regional diversity which had contributed decisively to a century of overarching achievements in the

Die Ära Velázquez

1. Juli – 30. Oktober 2016

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field of Spanish art, whereby it was the centre of Castile around the capital city of Madrid, Andalusia around the metropolis of Seville as well as the Levante with the focal point of Valencia which made the essential contributions to the *Siglo de Oro*.

A central role in creating the most significant art region of the *Siglo de Oro* was played by the royal court, which in the meantime was firmly anchored in the centre of the country. Besides the ambitious royal capital of Madrid, Toledo, the former capital of Castile, and the temporary royal residence, Valladolid established themselves as two further art centres. Whereas the latter two had to pay tribute to a decline in population and commerce in the course of the century, the ongoing growth of the capital attracted a continually increasing number of artists and intellectuals. Already during the reign of Philip IV, Madrid became Spain's leading artistic centre in this way.

As the largest and richest city in Spain at the time, cosmopolitan Seville had, at the beginning of the *Siglo de Oro*, rivalled Madrid for the title of capital of the arts. Commissioned by the Church, countless religious works of art were made in the harbor city, both for the wealthy region and for export to America. Subsequently the community was very much affected by the crisis, but remained one of Spain's artistic powerhouses. The same was true of other Andalusian cities such as Cordoba and especially Granada, at least now and then, and to a modest extent.

The Levante, mostly belonging to the crown of Aragon, was culturally more strongly oriented to the Mediterranean area, whose most significant centre was the busy harbour city of Valencia. In terms of originality, its art, intensely charged with the spirit of the counter-reformation, was hardly less important than that of the other two leading artistic landscapes. However, the gradual decline of artistic patronage in the province already had notable effects in the second half of the 17th century.

The Transition to Baroque in Castile

In the last quarter of the 16th century a new pictorial language based on reality found its way into Spanish art. The workshops of the royal monastery of El Escorial, in which numerous Italian artists worked, were of particular importance for this development. Parallel to their eloquent and sober style there existed, however, a further form of the portrayal of reality, appearing almost arbitrarily during the reign of Philip III, which manifested itself in the works of El Greco. It was primarily his presence that caused Toledo to advance to the status of a leading artistic centre in the heart of Spain, which was able to assert itself as an independent talent pool for painters up to the end of the first third of the new century.

The groundbreaking work of El Greco was by no means without consequences. On the one hand it was a source of inspiration of fundamental importance for the next generation of Spanish artists. On the other hand he also influenced numerous artists directly, as is evident in the case of his pupil Luis Tristán. Other artists also showed themselves to be obvious-

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ly influenced, above all, by El Greco's intensive colour scheme, like the painter Juan Bautista Maíno who, after a lengthy period of residence in Italy, worked first in Toledo and later at the Court in Madrid.

Juan Sánchez Cotán also played an important role in Toledo. With his unique pictorial inventions he had a long lasting influence on the development of still life painting in Spain. This became a widespread genre, as we shall see in the further course of the exhibition.

The Transition to Baroque in Valencia

Due to the predominance of ecclesiastical commissioners, Valencia's art was shaped by a particularly strong counterreformatory spirit already since the 16th century. In the early phase of the 17th century, the city and its region developed into a major art centre which appeared to be widely unaffected by the contemporaneous art work at the royal Court. Although the pieces of art that were created here also showed the heritage of the Italian artists of the Escorial, the large distance to Madrid still allowed the formation of an individual way of presentation that was characterized by naturalistic immediacy, a very personal way of dealing with pathos and a unique mastery in the representation of objects.

Valencian Baroque painting was fundamentally shaped by Francisco Ribalta and his atelier. Among his successors, his own son Juan played an essential role, whose works were qualitatively in no way inferior to those of his father already at an early age. The style of the two Ribaltas had a lasting impact on numerous artists like Jerónimo Jacinto de Espinosa, and one believes to feel the reverberation of their art also in the work of Jusepe de Riberas, who took his first steps as a painter in Valencia.

A sort of counterpart is embodied by Pedro de Orrente from Murcia. The well-travelled artist used to work not only in Valencia and in his home town but also in Castile. His work impressively illustrates the Italian tendencies of the art of the Spanish Levante in those years.

The Transition to Baroque in Andalusia

In the rich and cosmopolitan Seville, the by far largest city in Spain at the beginning of the 17th century, the church was the most important commissioner for art works. However, the local artists did not only supply the numerous conventions and religious foundations of the harbour town with their religious paintings, but at the same time also produced certain export articles for America. Furthermore, Seville was a centre of Spanish sculpture. Just like in Valladolid, the sculptures that had been created here were used mainly in a religious context. The most significant representative of the Sevillian sculpture school was Juan Martínez Montañés, whose works combined profound realism with a graceful appearance. These fundamental characteristics turned out to have an influence on the Andalusian sculpture until the 18th century. The early phase of the *Siglo de Oro* in Seville was thereby characterised by a particularly intense collaboration of painters and sculptors. Whereas the sculptors were responsible for shaping the sculptures, the painters alone had the right to colour them.

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The outstanding Sevillian figures in art during that era were Francisco Pacheco und Juan de Roelas. They were teachers and sources of inspiration for the most important artists of the following generations: Diego Velázquez, Francisco de Zurbarán and Bartolomé E. Murillo. Beyond that, Pacheco also worked as an art theorist and prepared one of the central documents of the *Siglo de Oro* with the treatise *Arte de la pintura*, published posthumously in 1649. He offers the current observer an informative insight in the intellectual world of Spanish artists in his days by dealing with specific iconographic issues of that time, among others, in addition to general explanations concerning painting and polychromy. Besides the appropriate visualisation of the Immaculate Conception, it includes also the, at that time, controversially discussed question concerning the representation of the crucified with four instead of merely three nails.

The Generation of the Great Masters. Between Seville and Madrid

At the beginning of the 1620s Diego Velázquez left Seville to go to the Court in Madrid. There he profited not least from the cultural commitment of the most prominent Sevillian at the Court of Philip IV, the Prime Minister Conde Duque de Olivares. Velázquez advanced rapidly and was ultimately promoted to *Pintor de cámara* (court painter), the highest position which an artist could achieve at court.

Coming from the Extremadura region, Francisco de Zurbarán, with his very independent and archaistic style of painting, worked above all both in Seville and for Cistercian monasteries in the centre of Spain. In 1634 and again in 1650 he spent some time in Madrid, where he ultimately spent his last years. Zurbarán was in close contact with Velázquez, who he had already become acquainted with in Seville. Because of this he was able to participate actively in the artistic life of the capital. These periods of residence, as well as further contacts, were of major importance for the further development of his art.

The Generation of the Great Masters in Madrid

With purposeful measures Madrid became the artistic centre of Spain. King Philip IV and his favourite, the Conde Duque de Olivares, launched extensive cultural undertakings, not only to entertain the Court but also to promote the achievements of his governmental activities. In fact, after early successes, the armed conflicts during his reign initiated the demise and ruin of the Spanish superiority. Yet Madrid, which had grown into a metropolis in the meantime, became a meeting place for a new generation of painters, including a whole series of especially gifted ones.

The leading painters in Madrid engaged in an unusually lively exchange with one another, but at the same time, each of them went on to develop his own individual artistic style. Their most eminent representative is undoubtedly Diego Velázquez. As the *apostador mayor* (the palace superintendent) he was also in charge of organizing the numerous royal theatrical and musical events, decorating palaces and extending royal collections. As a painter Velázquez was especially outstanding in the area of portrait painting. Due to his position as *pintor de cámara* he was responsi-

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ble for painting the official portraits of the monarch and his family. The evident empathy shown in these works also characterise his numerous other portraits of personalities at Court and its surroundings. Velázquez usually used a neutral background here and in doing so, drew the whole attention to the facial features of those portrayed, which acted as examples for psychological studies.

Vicente Carducho and Philip IV's Court before Velázquez

Vicente Carducho came from Florence to Madrid as a child to work with other Italian painters in the workshops of the Escorial. He settled permanently in the Spanish capital and in the course of time he became the most influential painter at Court; a role which he gradually lost from the 1620s onwards to the newcomer Diego Velázquez.

It was just in this critical phase (1626–32) that Carducho created his masterpiece, a cycle of 56 large paintings for the Carthusian monastery of Santa María del Paular, situated to the north-west of Madrid. Carducho's congenial colleague was Eugenio Cajés who, although born in Spain, likewise had his roots in Tuscany. Parallel to some works for the Church Cajés also made a career at the royal court.

Like his Sevillian contemporary, Francisco Pacheco, Carducho was not only a practitioner but also a theorist. In his *Diálogos de la pintura* (1633), a key work on the history of Spanish art, he reaffirmed his understanding of drawing as the indispensable basis of all arts.

Still Lifes

Still lifes used to be very popular in Baroque painting, and especially in Spain this was a very common art form although it was considered to be of lower value. In fact it is believed that in fact Juan van der Hamen triggered the rapidly spreading interest in this art form in Madrid in the early 17th century. Numerous leading artists soon devoted themselves intensively to this special form of painting in various regions of the country. Furthermore, painters like Diego Velázquez or Jusepe de Ribera frequently integrated appealing still-life elements in paintings of other art forms.

Many of these still lifes were created as commission works and were intended to decorate the walls of the private houses of collectors. These collectors set great value upon the exact depiction of the objects and the resulting fictional presence of material objects that they might never had seen or touched in real life.

These educated art connoisseurs were especially interested in the so called *bodegones* as well as *Vanitas*-presentations in the immanent ambiguity of which the art of painting reached far beyond purely aesthetical spheres. Thus, the bodegón represented more than merely an innocent image of everyday items, it rather staged realistic situations that gave the viewer several possibilities of interpretation. *Vanitas*-still-lifes addressed the transience of property and fame and at the same time reminded the viewer that only a purified soul would be saved on doomsday. Their un-

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derlying ideas formed a fundamental element of the Christian culture in the 17th century, and the paintings used a generally understandable symbolic language.

La Torre de la Parada

In the 1630s King Philip IV had a significant watchtower in the mountain range of Madrid converted into a hunting lodge. Peter Paul Rubens, one of the most famous artists in Europe at that time, was commissioned with the decoration of the building, which today is a ruin. The Flemish painter was closely connected with the Spanish Royal Family. He travelled twice to the Court in Madrid. This was where he also met Diego Velázquez, who likewise contributed numerous paintings to the Torre de la Parada.

The oldest-known inventory of 1700 provides evidence of how magnificently the hunting lodge was once decorated. 176 paintings were in the little more than ten rooms. They transformed the unpretentious building into an impressive complete work of art. Some way outside the city of Madrid it was a retreat for the king. To selected guests it illustrated the Court's grandeur and the king's ambitions.

Rubens' atelier supplied a total of 63 mythologies in accordance with Ovid's *Metamorphoses*. Frans Snyders and Peter de Vos created approximately the same number of hunting and animal scenes. The original Rubens' draft for *Fortuna*, the ancient goddess of good fortune and destiny, today belongs to the Berlin Gemäldegalerie. In the drafts personally executed by Rubens, the Flemish painter confronts us as the intellectual creator of the series. His pictorial inventions, however, were transferred onto the canvases by his workshop.

The complex decorative programme of the Torre de la Parada was completed by religious pictures of Vicente Carducho for the prayer rooms as well as numerous paintings of Velázquez. In addition to hunting portraits Velázquez created, above all, portraits of philosophers and Court jesters. Due to their subjects and the experimental painting techniques these are among the most unconventional works of Philip IV's Court Painter. One striking example of this is the *Court Jester with a book on his knees*. For sure the most famous painting once created for the Torre de la Parada (and the most difficult to interpret) is without doubt the unheroic portrayal of *Mars*, the God of War, as an old man resting.

The Buen Retiro Palace

In the 1630s, the Palacio del Buen Retiro was built upon the initiative of Gaspar de Guzmán, Conde Duque de Olivares. This was designed for entertainment of the Court and formed the setting for various festivities. The palace was located in an impressive Baroque complex with gardens and ponds which made it a popular residence of the king.

Apart from the Conde Duque de Olivares, Diego Velázquez also played a significant role in the artistic furnishing of the palace building. The court painter was conceptually involved in the decoration of the interior spaces

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and he also created several paintings for this purpose. Masterpieces of contemporary Spanish and foreign art were collected at this place. Among them there were works by Peter Paul Rubens and Nicolas Poussin. This constitutes the largest artistic commission in Spain in the 17th century.

The ceremonial core and the most significant room of the Palacio del Buen Retiro was the *Salón de Reinos* (Hall of the Kingdoms). The decoration of this representative hall served the glorification of the Spanish monarchy and thereby fulfilled mainly a political function: art was the most significant instrument of politically strong propaganda that was intended to present the victories of the Spanish kingdom. The emblems of 24 kingdoms give an impression of the remarkable size of the Spanish realm. A series by Francisco de Zurbarán and five equestrian portraits by Velázquez of the royal family, that were intended to express the dynamic persistence of the Spanish Habsburgs also belonged to the interior decoration. An important part of the *Salón de Reinos* was formed by twelve battle scenes that illustrated the military successes of Philip IV. Among these, there was the currently most famous work of this series, *The Surrender of Breda* by Velázquez and others by José Leonardo.

The Example of Titian

As a cultivated monarch and patron, Philip IV was extraordinarily interested in the Arts. In particular he expanded the art collections compiled by the Emperor Charles V and King Philip II numerous paintings, so that he ultimately possessed the most important collection of paintings in Europe at that time.

The possibility of direct access to the works of the most famous European masters kept in the Royal Collection was of fundamental importance for the artistic development of numerous young Spanish painters. In particular the works of Titian served as an important inspiration for figures such as Diego Velázquez or Alonso Cano to develop their own individual artistic style. One especially important case in this connection is the *Martyrdom of St. Stephen* by Diego Polo, since the masterpiece of this painter, who came from Burgos in Castile, was regarded until recently as a personal work of Titian.

The Generation of the Great Masters in Andalusia

In the first half of the 17th century the former economic powerhouse of Seville was severely affected by the crisis, and the epidemic plague in the middle of the century resulted in especially devastating consequences too. In continuing to be the most important community in Andalusia, the city still had great appeal. The most important artists of the region, however, now worked at the Court in Madrid, which had replaced Seville as the most populous city in Spain.

One of these artists was Francisco de Zurbarán. As already seen in the section »Between Seville and Madrid«, he had developed a visual language for his religious pictures which came close to the genre paintings established by Francisco Pacheco and Juan de Roelas. In this phase

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Zurbarán's work was in turn groundbreaking, especially for the art of the young Bartolomé E. Murillo too. Some of Murillo's early compositions, working with powerful contrasts of light and dark, look like theatrical productions. The influence of the theatre, one of the most important genres of the Spanish literature of the *Siglo de Oro*, was also revealed in those years in the works of Madrid artists like Pedro Núñez del Valle.

Alonso Cano, who worked in Madrid from time to time, was also the most remarkable personality who had emerged from the active art scene in Granada at that time. In the middle of the century Cano, who had previously worked together with Diego Velázquez in Francisco Pacheco's workshop, returned to his native town. With his many talents he worked as a painter, sculptor and architect in the second largest city in Andalusia.

The Road to Calvary

Until today, the *Float of the Way to Calvary (paso procesional)* is driven through the streets of Valladolid on a wagon in the Passion Week. The remaining time of the year, it is exhibited in the Museo Nacional de Escultura in Valladolid. Like almost no other piece of art in this exhibition, this group of works brings to mind the fact that the majority of the sculptures and paintings presented were originally not created to be exhibited in a museum, but rather fulfilled specific functions.

For centuries, the full-size sculptures have been standing in the centre of elaborately staged processions attracting the attention of spectators. They dramatically bring to mind a scenery from Christ's suffering and directly participate the believers in the process of salvation. The apparently vitally acting figures unfold an impressive presence due to their expressive faces and gestures as well as their realistic appearance.

The Golden Age of the *pasos procesionales* started at the beginning of the 17th century. The large groups of figures made of polychrome wood not only unfolded a monumental and emotional impact. They also had practical advantages: the wooden sculptures were extremely robust and comparatively easy to move due to their comparatively low weight.

The group presented here was commissioned by the Fraternity of the Holy Passion of Christ. It shows how Jesus is directed to Golgotha under the guidance of two tormentors. Simon of Cyrene is helping him carry the cross. Veronica is standing next to Christ. She is usually holding a veil in her hands with an imprint of the true countenance of Christ. The absence of the veil is compensated in the exhibition by an illusionistic representation of this relic created by Francisco de Zurbarán which you can see at the opposite side of this room. The authentic image of Christ, which had miraculously been imprinted in the veil during the bearing of the cross, gained extraordinary popularity in Spain during the 17th century and was frequently depicted in paintings, sculptures and engraved illustrations.

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Landscape Painting

In the Spanish Baroque, landscape painting played a special role. It did not evolve as an individual art form, like it was the case for example in the Netherlands, in Italy or France, but it rather served as scenery for a portrait or as framework for a story, for instance from the Old Testament.

In many of the paintings that are presented in this exhibition, the event that is illustrated or the person who is portrayed is placed in front of a landscape. Thus, the lower third of the *Inmaculada Oballe* by El Greco, which is presented in the first section of the exhibition, shows the hilly landscape of the city of Toledo in the distance with its countless church steeples. On the other hand, the impressive Guadarrama Mountains are sketched out in the background of the *Court Jester with a book on his knees* by Diego Velázquez.

The relationship between humankind and nature is expressed in the detailed examination and reproduction of the plants, fruits and blossoms. These can be found in the different versions of still lifes in the second section of this exhibition. Thus, we can find a detailed illustration of a garden, for instance in *Ceres or Pomona and Vertumnus* or a multi-faceted bunch of flowers in *Still life with flowers and a dog*, both by Juan van der Hamen.

Due to its location at the city outskirts and its purpose as a place for recreation, the Buen Retiro-Palace accommodated numerous landscape images. These served as inspiration for various landscape illustrations of Spanish artists, including Francisco Collantes and Antonio Pereda. The paintings presented here belong to the group of rather uncommon landscapes that refrain from an obviously biblical or historical legitimation. Two peasants returning from their field work and the rural everyday life of a peasant couple are embedded into nature here and play a subordinate role.

The Portrait

The extraordinary quality of Spanish portraits from the early modern period has in a special way to do with the people who commissioned them and the aims of the commissions. To project their self-image, royalty and nobility in particular resorted to the great artists of the time. These works of art also served as historical documents, reflecting the country's history. This sense of history is also evident in the etiquette of portraying the royal family according to more or less fixed norms. These were adopted by many other members of the social elite, some of whom, however, let themselves be shown in professional action.

There were also other kinds of portraits. The least usual was the group portrait, a genre of which only three examples are now known. Foremost among these is *Las Meninas* by Diego Velázquez, and the other two are shown in this room. *The Artist's Family* by Juan Bautista Martínez del Mazo is an homage to the famous work by his master, Velázquez. *The Ambassador Lerche with his Friends* by José Antolínez, shows the Danish ambassador as part of a circle of intellectuals associated with the Court.

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**Gemäldegalerie
Kulturforum, Berlin
www.elsiglodeoro.de**

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MARKUS FARR
PRESS OFFICER

Tel.: +49 30 266 42 3402
Fax: +49 30 266 42 3409

presse@smb.spk-berlin.de
www.smb.museum/presse

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ARTEFAKT KULTURKONZEPTE
Tel.: +49 30 440 10 720
Fax: +49 30 440 10 684
mail@artefakt-berlin.de
www.artefakt-berlin.de
www.artefakt-berlin.de



Alonso Cano's portrait bust *Saint John of God* is typical of the Spanish portraiture of the time, even in the form of sculpture, in leading viewers to empathize with the subject. The extraordinary emphasis on individual expression in Spanish portraiture drew realism to new heights, and the presentation of saints as real individuals brought them closer to the hearts of the faithful.

Painting and Sculpture

In the 17th century, artists in Spain strived for realism in their sculptures with great ambition and creativeness. In order to let their works seem more realistic, sculptors frequently used extraordinary methods. For instance, they crafted teeth for their sculptures made of ivory or glass eyes and tears. Specially trained painters intensified this effect in the coloured versions with lifelike skin tones.

Not least due to this fact, an intensive dialogue developed in the *Siglo de Oro* between the sculpting and the painting art which strived for a comparably breath-taking realism in its paintings. However, unlike the latter, the Spanish sculpting art was almost totally dedicated to serve the church. Its religious painting works gave the divine profound human features and they were therefore regarded as perfect visual supplements to the catechesis, the tuition in religious practices.

In Castile, this genre, which was based on the great foundation of the Spanish sculpting art, established in Valladolid. Its most important protagonist at the beginning of the *Siglo de Oro* was Gregorio Fernández, who created works of a discreet beauty. He had numerous successors who perceived his works throughout the whole century.

Further centres of sculpture were located in Andalusia. Seville was famous for its full-size figures which were created for instance in the ateliers of Juan Martínez Montañés or Pedro Roldán. In Granada however, preferably smaller devotional images were created. One of the outstanding artists in the field of these moderately dimensioned sculptures was Alonso Cano. He was succeeded by artists who captured profound emotions with the help of masterful techniques, like José de Mora or Pedro de Mena who later settled in Málaga.

Spanish Early Modern Drawings

The Kupferstichkabinett has one of the most comprehensive collections of Spanish drawings in Germany. In it there are to be found regional lines of development and many important draughtsmen of the *Siglo de Oro*.

An increasing artistic exchange with Italy in the 16th century roused interest in this medium in artists like Andrés de Melgar and Fernando Yáñez de la Almedina. In Seville, Valencia and Madrid there were initiatives in the following century for founding drawing academies. On this basis Spanish baroque drawing developed increasingly independent traits.

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Almost all important artists in Sevilla in the *Siglo de Oro* practised drawing. Besides having a great range of personal portrayal techniques, Sevillian draughtsmanship was characterised by a diverse range of tasks, which extended up to the presentation drawings of Felipe Gómez de Valencias.

Madrid played an important role in the development of Spanish baroque drawing. The Kunstbibliothek is in possession of an especially representative example, an extensive bundle of papers for the decoration of the Hall of Mirrors in the Alcázar, the former royal palace.

Baroque drawing in Valencia received important impulses from Francisco Ribalta. While he still used drawing primarily as a preparatory process for painting, Jusepe de Ribera developed some works completely detached from the context of painting and even made his own prints to distribute them.

Seville in the High Baroque

The High Baroque began in Seville with the works of Francisco de Herrera *el Mozo* (the Younger), who came up with compositional innovations and powerful contrasts of light and dark. After Herrera moved to Madrid, where he also worked as an architect, the last period of the 17th century was dominated by Bartolomé E. Murillo and Juan de Valdés Leal. Through their disciples and students the influence of both these great masters extended well into the next century.

Murillo created an absolutely unusual form of representation. With new models and a special sensitivity he anticipated some of the developments of the 18th century. He empathized with the merchants in Seville, whose sense of family and their inclination to inner emotionality he portrayed with great mastery. This trait also characterizes his paintings of a religious nature as well as his paintings in a new type of genre: scenes of everyday life which showed children on the streets of Seville while eating and playing. These works rapidly spread, even outside of Spain.

In the brush-strokes of Valdés Leal his temperament and the expressive force also ascribed to his character by historians can be felt. Although he was valued mainly as a painter of the macabre, his themes do not differ significantly from those of his contemporaries. His allegorical paintings and Vanitas portrayals, behind which there are unusually complex trains of thought, are of special interest. He was also a master of the *estofado* technique, which makes the portrayal of cloth look especially realistic in sculptures. He often worked together on them with Pedro Roldán, whose daughter Luisa became famous as the first Spanish sculptress.

Madrid in the High Baroque

During the reign of Charles II a type of »Madrid School« of painting emerged. It consisted of artists with comparable training and interested in new techniques, who opened themselves up to compositions with stronger colours and more dynamic forms. Their greatest exponents were Fran-

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cisco de Herrera the Younger (*Herrera el Mozo*) from Seville as well as Francisco Rizzi and Claudio Coello. They furnished numerous interiors with large-scale trompe l'oeil frescoes, whose architectural settings developed an astonishing spatiality.

The transition into a new era, both in political and artistic terms, is represented by Luca Giordano, who came from the Spanish viceroyalty of Naples. During his ten year residence in Madrid (1692–1702) he furnished an impressively large number of palaces, churches and monasteries with extensive frescoes and, parallel to this, created numerous paintings on canvas with religious and historical content.

War Losses

The Gemäldegalerie of the Staatliche Museen zu Berlin is home to a fine collection of Spanish art, whose outstanding significance is due less to their quantity than to their quality. In the wake of the Second World War the museums in Berlin lost many high quality masterpieces. In May 1945 two fires in the anti-aircraft bunker in the borough Friedrichshain destroyed works of art brought there for protection, including major works by Francisco de Zurbarán, Jusepe de Ribera, Alonso Cano and Bartolomé E. Murillo. To give an impression of these paintings, chosen works are reproduced here in original size. These have been created from glass negatives stored in the museum's archive.

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