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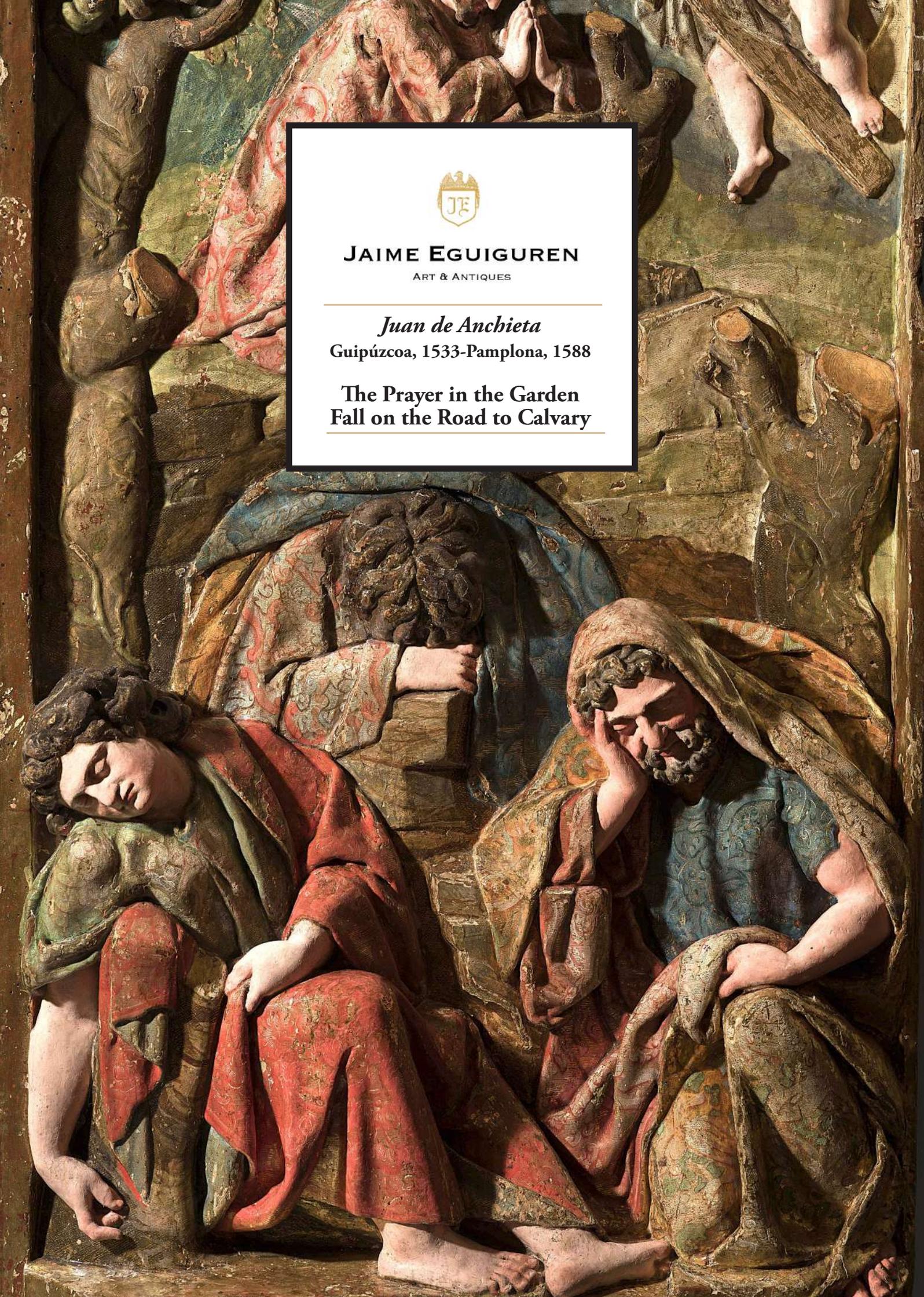
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*Juan de Anchieta*

Guipúzcoa, 1533-Pamplona, 1588

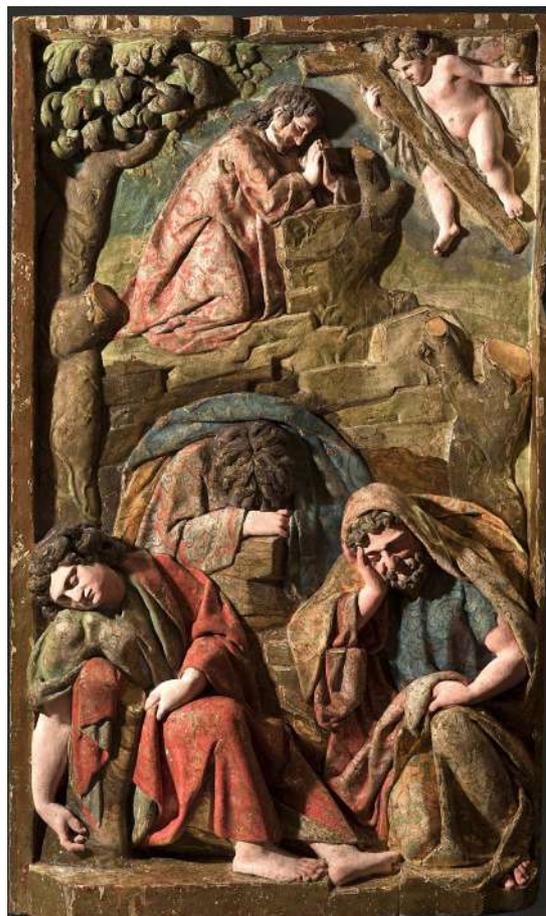
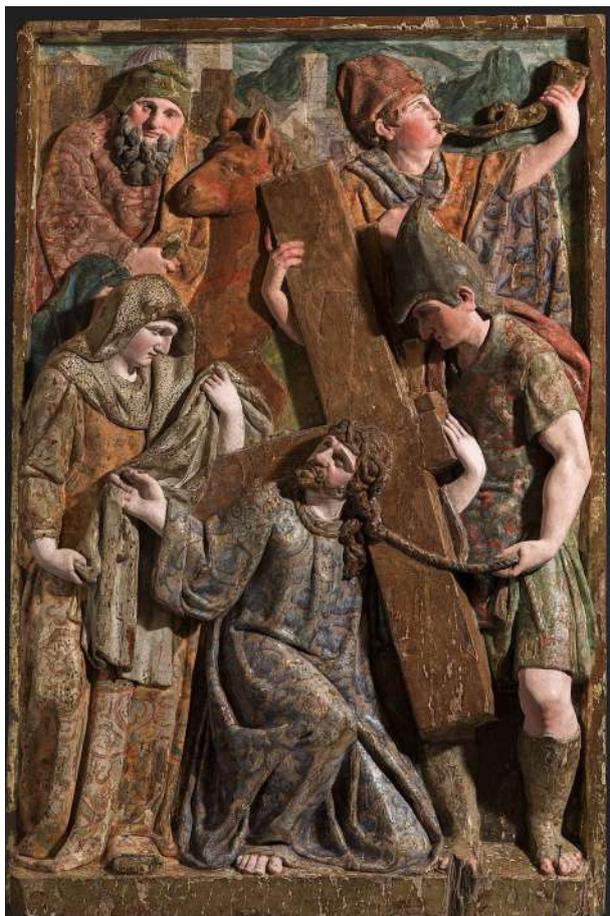
**The Prayer in the Garden  
Fall on the Road to Calvary**

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## *Juan de Anchieta*

Azpeitia, Guipúzcoa, 1533-Pamplona, 1588

## Polychrome by Juan de Landa

Doc. Lumbier, 1591-1613

## The Prayer in the Garden Fall on the Road to Calvary

Navarre, 1576-1588

Gilded, painted and upholstered walnut wood

77 x 46 x 8 cm each

Provenance: Private collection

Literature: J. Guerrero Lovillo, "Two Navarrese reliefs from the 16th century", Spanish Art Archive, 1949, pp. 357-358, plate II; JM de Azcárate, Sculpture of the 16th century, Ars. Hispaniae, XIII, 1958, p. 310.<sup>1</sup>

<sup>1</sup> The Anchieta cycle in Navarre. Last third of the 16th century. "Among the anonymous works attributable to this workshop, two reliefs representing the Prayer in the Garden and the Fall on the Road to Calvary, preserved in a Seville collection, can be remembered as representative."

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## *Rosario Coppel*

Art Historian

We are looking at a pair of polychrome wooden reliefs depicting scenes from the Passion of Christ: the *Prayer in the Garden* and the *Fall on the Way to Calvary*. Due to their size, their vertical rectangular format and frontal point of view, they were designed to form part of the bench or predella of an altarpiece.

In the relief of the *Prayer in the Garden*, composed of two superimposed spaces, Jesus is shown kneeling on some rocks, in an attitude of prayer, before a cherub who shows him a chalice and a cross, while the apostles are asleep, exhausted and defeated before the imminent event of the Passion. The apostle in the centre of the scene has his head drooping between his arms in an attitude that recalls the despair of Michelangelo's *Condemned Man* in the *Last Judgement* in the Sistine Chapel (Fig. 1). For his part, St. Peter, recognised by his beard, rests his head on his right arm, while St. John lets his fall on his shoulder. The angel in the upper right corner has a plump appearance and a distorted posture, and is balanced by the large tree trunk that frames the figure of Christ, while in the background buildings and a landscape painted with a brush appear. The three apostles form a triangle in the lower half of the scene (Fig. 2).



Fig. 1. Michelangelo, *The Damned, The Last Judgment* (detail), 1536-1541, Sistine Chapel, Vatican City.

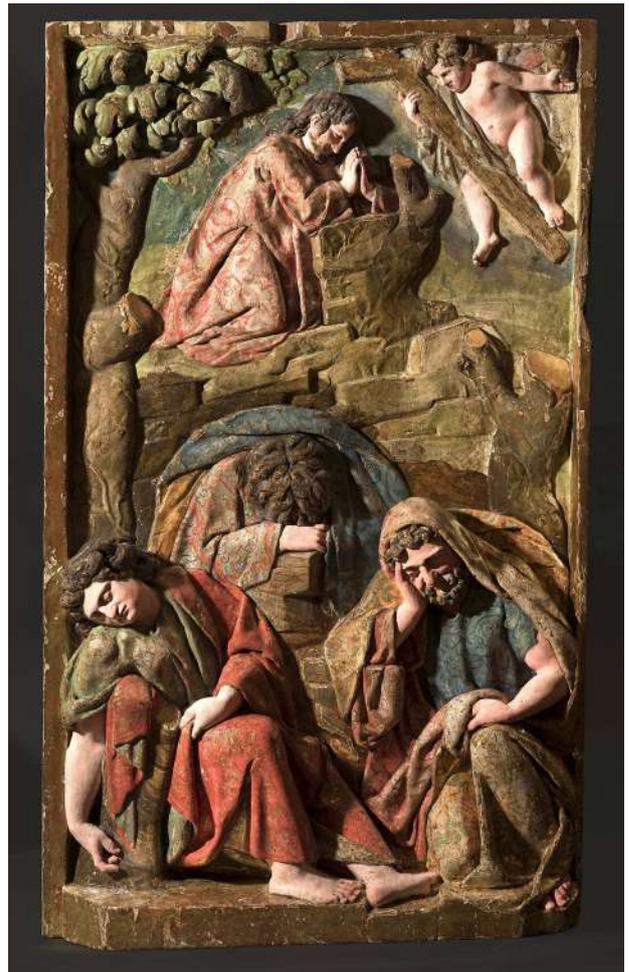


Fig. 2. Juan de Anchieta, *The Agony in the Garden*. Jaime Eguiguren Art & Antiques

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The *Fall on the Way to Calvary* It has the same characteristics as its counterpart, although in this case the scene is divided diagonally into two parts by a large cross. On the left is the image of Jesus Christ, half-kneeling, turning to attend to Veronica, who tries to comfort him with a cloth. On the right, a soldier, wearing a helmet and breastplate, helps him to support the wood while holding him with a rope hanging from his neck. Behind him appear two other figures, one bearded with an object in his hand (perhaps the Cyrenian) and another blowing a horn, mounted on horseback, announcing the passage of the procession. What is most striking is the serenity and sadness shown by Jesus and Veronica, and the attitude of the soldier who seems moved, overcome by the role he has been given. Just like the figure in the background, who shows astonishment. Behind Veronica appears the profile of a female figure, one of the Marys who accompanied Jesus, completely covered by a cloak (Fig. 3).



Fig. 3. Juan de Anchieta, *The Fall on the Way to Calvary*. Jaime Eguiguren Art & Antiques

The Passion of Jesus Christ was one of the favourite themes that, together with the Life of the Virgin, frequently appeared in the altarpieces of the 16th and 17th centuries for educational purposes. The two reliefs have a gilded frame from which, on the lower side, a pedestal protrudes. They were probably placed in boxes topped by a pediment that formed part of the decorative structure of the altarpiece.

The cleaning and restoration that has been carried out recently has revealed a very rich original polychrome, in which burnished gold and earth tones predominate, such as vermilion or carmine, blue and green, as well as branches and remains of the landscape in the background painted with a brush.<sup>1</sup>

## Juan de Anchieta (1533-1588)

The composition of the two narrative scenes full of characters, as well as the technique, the models and the style, are characteristic of the sculptor Juan de Anchieta.

Anchieta was trained in Valladolid in the circle of Juan de Juni and collaborated with Gaspar Becerra on one of the most important and influential works of the time, the altarpiece of the cathedral of Astorga (León)(Fig. 4). Such good beginnings, together with great technical skill, made him the best representative of the so-called Romanist style in the North of Spain. His prototypes depended so much on Michelangelo that he even considered the possibility of a learning trip to Italy, as did so many other Spanish artists, although due to the lack of evidence this was ruled out. It seems that his work with Becerra was enough, who must have transmitted to him his admiration and deep knowledge of Italian art, in addition to the repertoire of drawings and engravings that he brought with him after his long stay in Rome. Anchieta took from Italian mannerism the elongation of the figures and from Becerra the

<sup>1</sup> At the Council of Trent (Session XXV, 1563), rules on polychromy were dictated, which consisted of the elimination of the grotesque because it was considered pagan and its replacement by naturalistic motifs such as the "rameado", a dense vegetal pattern that incorporates children and birds and sometimes cartouches, buds and other living things.

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Fig. 4. Gaspar Becerra, *Main Altarpiece*, 1557-1563, Astorga Cathedral (León).



Fig. 5. Juan de Anchieta, *Main Altarpiece*, 1563-1565, Church of El Salvador, Simancas (Valladolid).

strong and muscular types, the bushy beards, the large hands and feet, and the wide enveloping draperies folded with curves and counter-curves. However, his style is very personal, to the point that he can be recognized by his characteristic faces with wide features, landscape-shaped eyes, prominent nose, closed straight mouth and a lost gaze displaying an expectant but not tragic stillness.<sup>2</sup>

There is documentary evidence of Anchieta's training in Valladolid thanks to a letter of apprenticeship signed on 26 October 1551 in the city. He was there at the time with his older brother Miguel, an assembler, and with Antonio Martínez, "imaginary" of Medina de Rioseco. For five years he collaborated with Inocencio Berruguete and Juan de Juni. When Gaspar Becerra, who had arrived in Valladolid in 1557, contracted the altarpiece of Astorga the following year, he took with him several officials, including Juan de Anchieta, who ended up becoming the disseminator of Michelangelo's Romanism. Upon finishing the altarpiece in 1563, Anchieta returned to Valladolid with Juan de Juni, who held him in high esteem.<sup>3</sup>

One of his first works, the **main altarpiece of the church of El Salvador de Simancas (Valladolid)**, was commissioned by Inocencio Berruguete and Bautista Beltrán (as entrepreneurs) on August 8, 1562.

<sup>2</sup> J. Camón Aznar, *The Sculptor Juan de Anchieta*, Pamplona, 1943; M. C. García Gainza, *Romanist Sculpture in Navarre. Disciples and Followers of Juan de Anchieta*, Pamplona, 1969 (2nd ed. 1986); *ibid.*, *Juan de Anchieta, Sculptor of the Renaissance*, Madrid, 2008.

<sup>3</sup> It is well known that he mentioned him in his will, dated April 8, 1577, as the most capable sculptor to finish the main altarpiece of the church of Medina de Rioseco (although it was finished by Esteban Jordan). JJ Martín González, "Juan de Anchieta's stay in Valladolid", *Príncipe de Viana*, 185, 1988, pp. 469-476; MJ Redondo Cantera, "Juan de Anchieta's apprenticeship and years in Valladolid", *Homenaje a la Prof. MD Vila Jato*, Santiago de Compostela, 2003, pp. 481-497.

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It consists of a single body, three sections and side panels and is composed almost exclusively of reliefs of different sizes. The center is occupied by a huge panel with the theme of the *Transfiguration* and, on both sides, smaller in size, *Pentecost and the Preaching of Christ*. In the predella Epiphany and Last Judgement, and in the attic *Christ Carrying the Cross and the Arrest*. (Fig. 5)

As Luis Vasallo Toranzo has described:

"Juan de Anchieta applied in this work, for the first time, the formal innovations he had assimilated in Astorga, blended with the styles of Berruguete and Juni from his formative years."<sup>4</sup>

The composition stands out for the grouping of figures crowded around the main character with a narrative and spontaneous character, which can be defined as naive. The polychromy was carried out by the painter Jerónimo Vázquez (Valladolid, 1521-1581), who was also entrusted with the representation of the landscape backgrounds. For this reason, the altarpiece was dismantled and was not reinstalled until 1571. (Figs. 6-7)

In addition, in the sacristy of the church of **Simancas**, an **interesting relief of the *Pietà*** is preserved, also attributed to Anchieta, in which a tendency towards the expression of feeling can be seen, differentiating itself from Becerra, whose figures are colder. (Fig. 8)

Another of the first commissions that the sculptor received was the **altarpiece of Church of San Lorenzo de Villafrechós (Valladolid)**. It is currently dismantled in the Clarisas convent of the town and its original design is only known thanks to an old photograph that was published by Esteban García Chico.<sup>5</sup> Unfortunately, the reliefs of the predella, which were landscape-shaped, very close to those of the attic of Simancas, were stolen in 1979 and have not been located.

Between 1563 and 1569 Anchieta worked on his first major work, the **altarpiece of Santa Clara, in the convent of Clarisas de Briviesca (Burgos)**. This monumental machine, which has been magnificently preserved, was commissioned by the constable Íñigo Fernández de Velasco in 1559 to Pedro

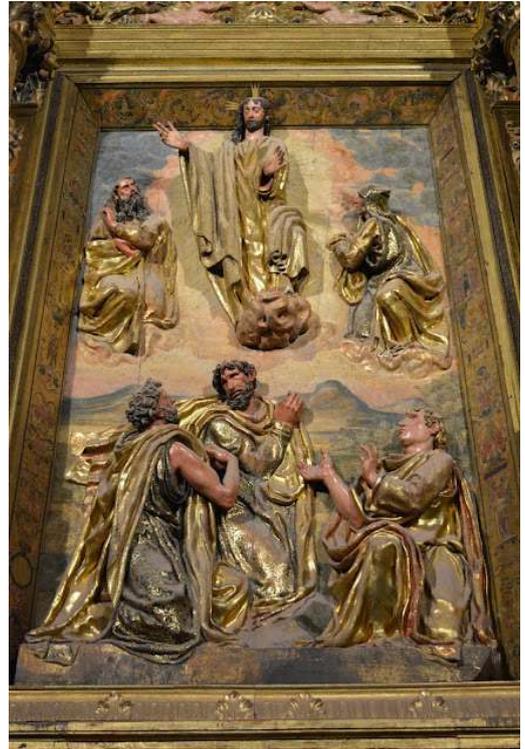


Fig. 6. Juan de Anchieta, *The Transfiguration*, 1563-1565, main altarpiece of the Church of El Salvador, Simancas (Valladolid).

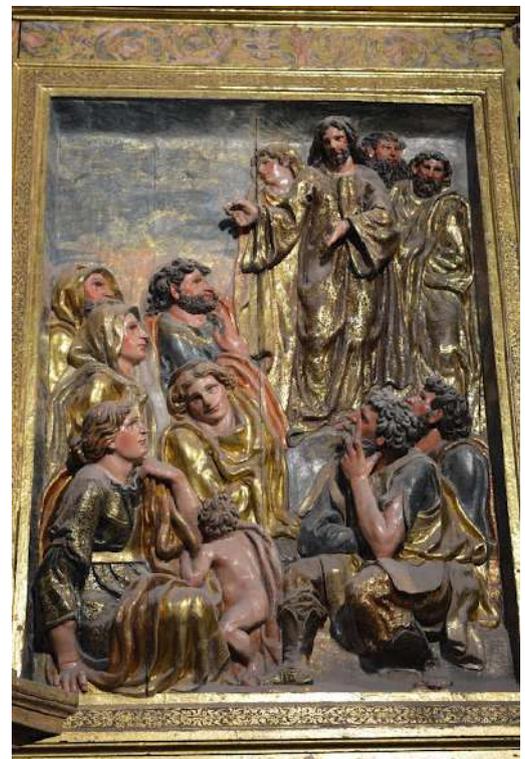


Fig. 7. Juan de Anchieta, *The Preaching*, 1563-1565, main altarpiece of the Church of El Salvador, Simancas (Valladolid).

4 L. Vasallo Toranzo, *Juan de Anchieta. Apprentice and official sculptor in Castile (1551-1571)*, University of Valladolid, 2012.

5 E. García Chico, *Monumental Catalogue...Judicial District of Medina de Rioseco*, Valladolid, 1979, p. 117, plates CXIV-CXVI; also in Vasallo Toranzo, 2008, cit. p. 108, fig. 43.

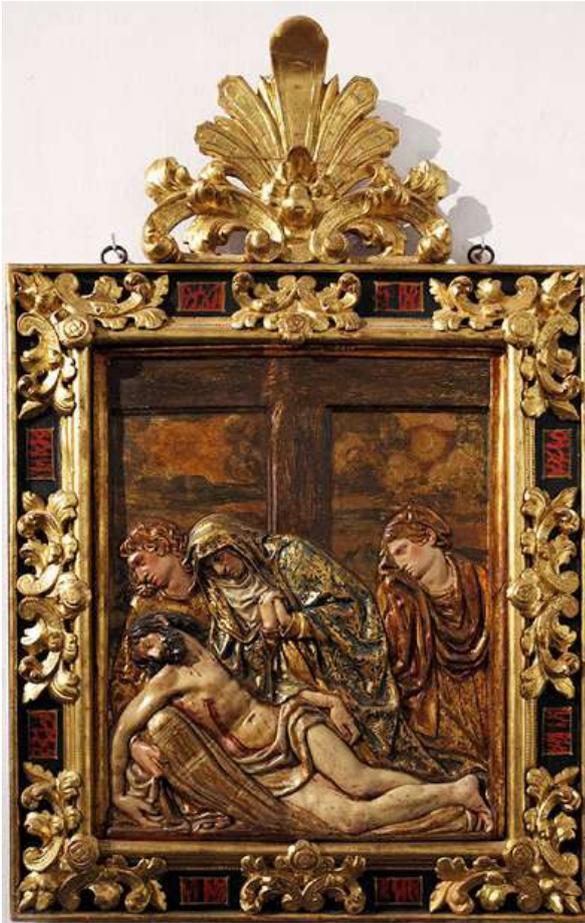


Fig. 8. Juan de Anchieta, *Lamentation over the Dead Christ*, Church of El Salvador, Simancas.



Fig. 9. Pedro López de Gámiz and Juan de Anchieta, *Main Altarpiece of Santa Clara*, Briviesca (Burgos), 1563-1569.

López de Gámiz, entrepreneur and sculptor, and was appraised in 1571 by none other than Juan de Juni.<sup>6</sup> (Fig. 9) The set was not polychromed, so the wood is presented in its original colour. The round sculptures are easily identifiable as being by Anchieta because they follow the models created during the Valladolid period. However, as regards the reliefs, for the comparative study with previous works, only those from Simancas are available, and the reference to the lost ones from Villafrechós. In contrast to these, in those from Briviesca an evolution towards a “stiaciatto” relief inspired by Donatello can already be seen. (Fig. 10) There are great differences between these, sculpted five years later, and those from Simancas, whose figures remain carved on the background with less volume and without so much movement.

The sculptors of the Briviesca workshop also made the **side altarpiece of Saint Casilda in the Colegiata de Santa María**. Much smaller than that of the Clarisas, the titular Saint is represented in the centre between the effigies of *San Juan Ortega* and *San Íñigo de Oña*. On the bench there are two scenes in relief with episodes from the life of Saint Casilda: the *Miracle of the Roses* and the *Distribution of Bread to the Poor*, the first with great classical beauty reminiscent of Michelangelo. The reliefs in the lower part contain scenes from the Passion, in a style similar to that of the Clarisas. (Fig. 11)

<sup>6</sup> S. Andrés Ordax , “The Sculptor Pedro López de Gámiz ”, *Goya* , 129, Madrid, 1975, pp. 157-167 ; Jáviz , *Pedro López de Gámiz , 16th century Miranda sculptor* , Miranda de Ebro, 1985; L. Vasallo Toranzo, “ Gámiz , Anchieta and Juni. The lawsuit over the Briviesca altarpiece”, *Spanish Art Archive* , LXXXII, 328, 2009, pp. 355-366.

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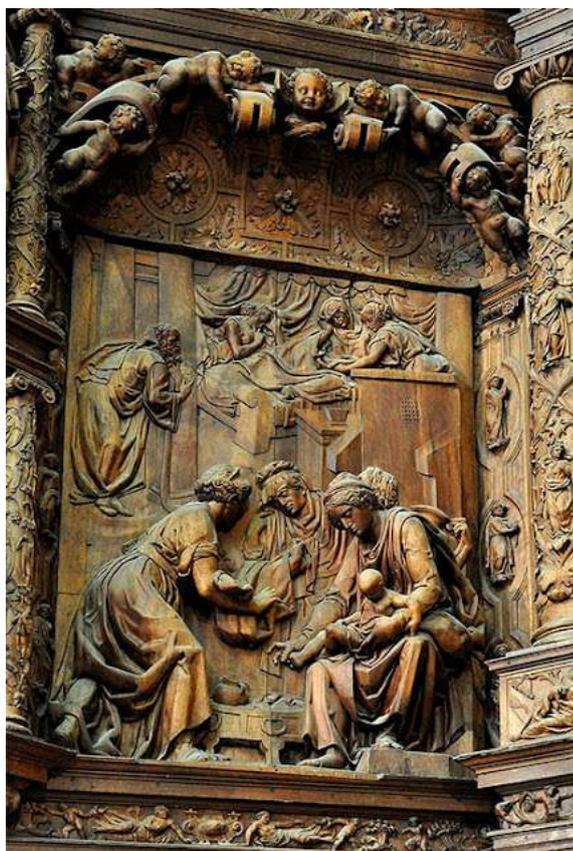


Fig. 10. Juan de Anchieta, *The Birth of the Virgin*, main altarpiece of Santa Clara, convent of Clarisas de Briviesca (Burgos), 1563-1569.



Fig. 11. Pedro López de Gámiz and Juan de Anchieta, *Altarpiece of Saint Casilda*, Colegiata de Briviesca (Burgos), 1563-1569.

In the early 1570s, the sculptor, now well-known, returned to Azpeitia and married Ana de Aguirre,<sup>7</sup> later moving to live in Pamplona, the city where he set up his workshop and from where he was sought after by important figures in the area.

In 1571 he sculpted the images of the Archangels Michael, Gabriel and Raphael for the **Chapel of Saint Michael**, of the Aragonese banker Gabriel Zaporta, in the **Seo de Zaragoza**.<sup>8</sup>

Shortly afterwards, with the **main altarpiece of the church of San Pedro de Zumaya**, made between 1571-1574, in walnut and oak wood, Anchieta's activity in Guipúzcoa began, which, thanks to the documentation, we know was important, although unfortunately, with the exception of the work in Zumaya, it has not been preserved. (Fig. 12) The reliefs of the altarpiece in Zumaya are more contained than those in Briviesca, with less volume and figures immobilized in front of architectural backgrounds, more similar to those in Simancas. (Fig. 13)

The **altarpiece of Asteasu (Guipúzcoa)** was commissioned in 1572 to the sculptors Pierre Picart and Lope de Larrea, who in April 1573 delegated the complete work to Anchieta, who had already finished four reliefs. Sculpted in walnut, it was valued in 1575 by Juan de Villareal. It disappeared in the 18th

<sup>7</sup> Ana de Aguirre belonged to an illustrious family from Azpeitia and brought a significant dowry to the marriage that included houses, land, jewelry and 500 ducats, while Anchieta only had her artistic ability.

<sup>8</sup> A. San Vicente, "The chapel of San Miguel del Patronato Zaporta in the Seo of Zaragoza", *Archivo Español de Arte*, XXXVI, 1963, pp. 99-118.

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Fig. 12. Juan de Anchieta, *Altarpiece of the Church of San Pedro*, Zumaya (Guipúzcoa), 1571-1574.

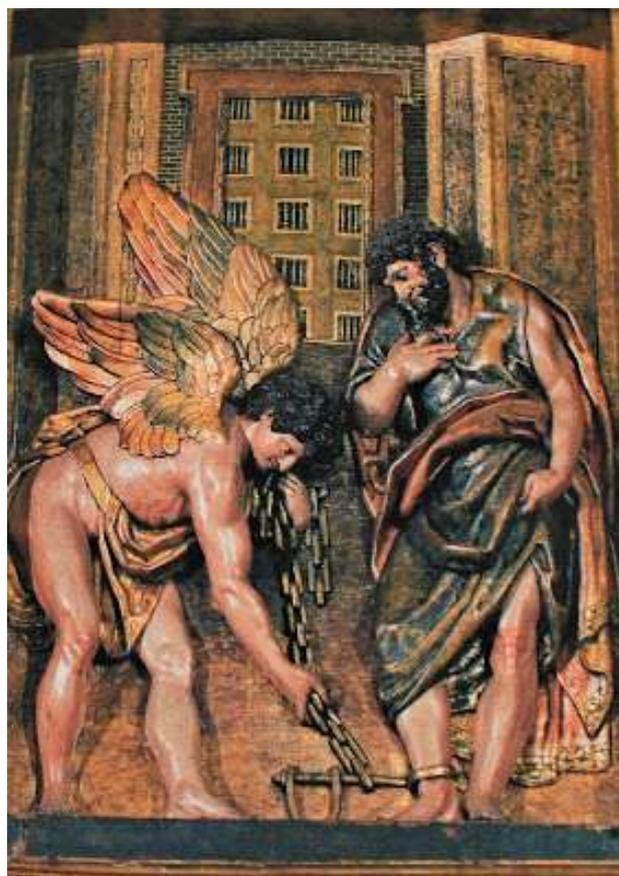


Fig. 13. Juan de Anchieta, *The Liberation of Saint Peter*, (detail of the altarpiece of the Church of San Pedro), Zumaya (Guipúzcoa), 1571-1574.

century and all that remains is the state of the titular statue, *Saint Peter*.<sup>9</sup>

He suffered the same fate the **altarpiece of the Idiáquez chapel**, in the parish of **Santa María la Real de Azcoitia**, which was commissioned on August 23, 1575 by María Idiáquez, widow of the commander Francisco de Zuazola, treasurer of Philip II. We only have the description of the iconography that was published by María Asunción Arrázola.<sup>10</sup> According to the contract, it was to measure 29 feet high by 19 wide, with three bodies topped by a Crucifix (five feet high) between the family shields. In the first two bodies there were five round statues, a *Pietà* in the center, *Saint Michael weighing souls*, *Saint Petronila*, *Saint John the Baptist and Saint Marina*, as well as other saints. It was finished in 1576 and unfortunately nothing remains.<sup>11</sup>

In 1575, the sculptor received an important commission, the **altarpiece of the Trinity and the sculpture of the tomb of Pedro Baguer**, in the chapel of the Trinitarians of the Cathedral of Jaca (Huesca), in which the sculpture of *God the Father* stands out, directly inspired by Michelangelo's

9 MA Arrázola Echeverría, *El Renacimiento en Guipúzcoa*, San Sebastian 1968, II, pp. 241-244 and 644-646; S. Insausti, "The sculptor Joanes de Anchieta in Asteasu", *Bulletin of the Royal Basque Society of Friends of the Country*, 13, 4, October 1957, pp. 415-428.

10 Arrazola, 1968, II, cit. pp. 253-257.

11 García Gainza, 2008, cit. pp. 155-156.

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Fig. 14. Juan de Anchieta, *God the Father*, (detail of the Trinity Altarpiece), 1575-1578, Chapel of the Trinitarians, Jaca Cathedral (Huesca).



Fig. 15. Juan de Anchieta, *Flagellation* and *Crowning with Thorns*, 1578-1579, Diocesan and Sacred Art Museum, Vitoria (Álava), from the altarpiece of the Church of San Miguel.

Moses.<sup>12</sup> (Fig. 14) Around the same time, 1575-1578, he collaborated with Lope de Larrea on the **altarpiece of the church of San Miguel de Vitoria**, a job that he probably abandoned because he dedicated himself to the **Chapter of the Royal Monastery of Las Huelgas**,<sup>13</sup> and to the magnificent sculptural groups of the **Assumption and Coronation of the Virgin for the main altarpiece of the cathedral of Burgos**.

From the Vitoria altarpiece, the polychrome reliefs of the Flagellation and the Crowning with Thorns (138 x 82 cm), those of Moses and David (73 x 39 cm), and a larger than life-size carving (2 metres) of *Saint Michael* the Archangel are preserved in the Diocesan Museum of Sacred Art.<sup>14</sup> The reliefs present almost free-standing characters with distorted postures and great expressive force. (Fig. 15-16)

It has been catalogued within the same period, late 1570s, the small *portable Altar with Calvary* that is preserved in the **Bilbao Fine Arts Museum**, from Azpeitia, in which the excellent anatomical study of the figures stands out.<sup>15</sup>

The first work that Anchieta did in Navarra was the altarpiece of the church of **Santa María de Cáseda** (1576), It is made of walnut wood and is dedicated to the Virgin Mary. Directly inspired by the one in the Astorga Cathedral, it is perfectly preserved. It was polychromed by Juan de Landa, although in the 18th century it was covered with a paint of flat colours and a light and shiny gold that hides its great plastic value.<sup>16</sup> (Fig. 17) The reliefs are proof of the high level that the artist had reached by that time. The scenes, full of characters in dialogue with each other, perfectly describe the events narrated in the Gospels, with a representation that faithfully follows the models created since his first works, but with greater dynamism (Fig. 18).

Another of Anchieta's early works in Navarra was the *Añorbe* altarpiece, contemporary with Cáseda (1576-1577) and also polychromed by Juan de Landa. In it We do not find reliefs with

12 C. Morte García, "Historical and artistic study. Juan de Anchieta and the chapel of the Trinity of the cathedral of Jaca", *The Chapel of the Trinity of the cathedral of Jaca. Restoration*, Zaragoza, 2002, pp. 11-71.

13 JL Monteverde, "Ancheta Sculptures in the Huelgas of Burgos", *Spanish Art Archive*, no. 109, 1955, pp. 77-79.

14 F. Tabar Anitua, "From the altarpiece of San Miguel de Vitoria: an unpublished sculpture by Juan de Anchieta", *Spanish Archive of Art*, 187, 1974, pp. 328-330. S. Andrés Ordax, "Two new reliefs by Anchieta in San Miguel de Vitoria", *Bulletin of the Seminar of Art and Archaeology*, University of Valladolid, XLII, 1976, pp. 469-472. The altarpiece was completed by Gregorio Fernández between 1624-1632.

15 MC García Gainza, "On the Calvary signed by Anchieta in the Museum of Fine Arts of Bilbao", *Urtekaria, Yearbook*, 1988, pp. 35-38. The Crucified One has dimensions of 19.5 x 15.7 cm, while the two thieves 17.5 x 8.2 cm.

16 It was painted by Juan Martín de Andrés, a painter, gilder and sculptor from Pamplona in 1770. MT Goyeneche Ventura, "The work of Juan de Anchieta in the parish church of Santa María de Cáseda (Navarre)", *Príncipe de Viana*, 185, 1988, pp. 535-561.

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Fig. 16. Juan de Anchieta, *Moses and David* (details), 1578-1579, Diocesan and Sacred Art Museum, Vitoria (Álava), from the altarpiece of the Church of San Miguel.



Fig. 17. Juan de Anchieta, *Altarpiece of the Church of Santa María*, Cáseda (Navarra), 1576

scenes, only with a series of seated or standing Saints, in pairs, all with a very flat relief<sup>17</sup> (Fig. 19). The image of the Virgin and Child shows the classic model of monumentality and serene beauty that is a constant in Anchieta's works. The same one that appears in the relief of the Fall of Calvary in our study, although in this case it is Veronica (Fig. 20).

In 1583, an important event occurred in Anchieta's life: he was called by the artists of the Court to go to the monastery of El Escorial, in order to appraise the monumental marble sculpture of San Lorenzo, the work of Juan Bautista Monegro. There he had the opportunity to see magnificent sculptures such as the marble Crucifix by Benvenuto Cellini or the monumental gilded bronze altarpiece by Leone and Pompeo Leoni, which led to the evolution of his style towards Classicism.<sup>18</sup>

To the final period of Anchieta's career (1580-1588) They correspond to the **Aoiz altarpiece**, reformed in the 18th century, with an iconography in which saints appear paired as in Añorbe, and the **Moneo altarpiece (Burgos)**, which was commissioned in 1588 for the chapel of Bishop Lafuente (Fig. 21). Anchieta made the reliefs of the sotobanco and first bench, as well as the Tabernacle

17 MC García Gainza, "The Añorbe altarpiece and the art of the Counter-Reformation", *The recovery of a heritage. The main altarpiece of Añorbe*, Navarra, 1995, pp. 5-18.

18 It was valued at 1,900 ducats. FJ Portela Sandoval, "Sculpture in the Monastery of El Escorial", *Fragments*, no. 4-5, 1985, p. 100.

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Fig. 18. Juan de Anchieta, *The Last Supper*, detail of the altarpiece of the Church of Santa María, Cáseda (Navarra), 1576.



Fig. 19. Juan de Anchieta, *Main Altarpiece*, Parish of the Assumption, Añorbe (Navarra), 1576-1577



Fig. 20. Juan de Anchieta, *Virgin and Child*, main altarpiece, Parish of the Assumption, Añorbe (Navarra), 1576-1577.

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Fig. 21. Juan de Anchieta, Altarpiece of Bishop Lafuente's Chapel, Moneo (Burgos), 1588.

(53 x 106 cm), with scenes of the Lamentation over the Dead Christ, and on the sides Saint Bartholomew and Saint Benedict (Fig. 22).

**The church of San Juan Bautista de Obanos (Navarra)** was demolished in 1911 due to its poor condition. The altarpiece had been commissioned in 1587 to Juan de Anchieta by the vicar, regiment and first-timers, on the condition that he would finish it in two years and for which he would receive 200 ducats a year in two installments. Known from a historic photograph from 1910<sup>19</sup> (Fig. 23), Its structure was formed by a bench and two bodies with statues in relief and an attic, which on both sides had the statues of St. Peter and St. Paul (now in the baptismal chapel). In the current temple, which was completed in 1921, six sculptures are preserved, including St. John the Baptist (Fig. 24), and the Virgin with the Child and Saint John. The latter is slightly larger than life-size and carved from a large walnut trunk. For García Gainza it is one of the sculptor's most accomplished and beautiful works. The reliefs have disappeared. The polychromy was once again carried out by Juan de Landa between 1596-1606.<sup>20</sup> (Fig. 25)



Fig. 22. Juan de Anchieta, *Tabernacle of the Altarpiece of Bishop Lafuente's Chapel*, Moneo (Burgos), 1588.

19 MA Beguiristain and FJ Zubiaur, *Retazos de Historia de Obanos*, Fundación Misterio de Obanos, 2002, p. 26, fig. 16 (photo Sánchez Ostiz).

20 García Gainza, 2008, cit. pp. 195-197.



Fig. 23. Juan de Anchieta, *Altarpiece of the now-lost Church of San Juan Bautista*, Obanos (Navarra). Photograph from 1910.



Fig. 24. Juan de Anchieta, *Saint John the Baptist*, polychromed by Juan de Landa, Parish of San Juan Bautista, Obanos (Navarra), from the altarpiece of the former church.

Death surprised Anchieta when he was working on the **main altarpiece of the church of Santa María de Tafalla**, considered his masterpiece. But years before, between 1581-1583, he had created the **Tabernacle**, a microarchitecture, with small-scale reliefs, very fine and not very prominent on the plan which, inspired by that of Astorga, was also polychromed by Juan de Landa (1596-1598).<sup>21</sup> (Figs. 26-27)

The great altarpiece of Tafalla was continued by Pedro González de San Pedro, at the request of Ana de Aguirre, widow of Anchieta, who provided him with the master's models preserved in the workshop. (Fig. 28) Thus, González de San Pedro was able to faithfully follow the original designs. Of particular note are the magnificent round images of *The Saviour and the Assumption of the Virgin*, located in the central body (Figs. 29-30) and the oval reliefs on the bench with scenes from the *Life of the Virgin Mary*, which are the ultimate representation of mannerism.<sup>22</sup> (Figs. 31-32) In 1598 Juan de Landa contracted the polychromy of the rest of the altarpiece: "...painting, gilding and upholstery of the main altarpiece." For all his participation in Tafalla he received 4,809 ducats.<sup>23</sup>

21 J. Cabezudo Astrain, "The work of Anchieta in Tafalla", *Príncipe de Viana*, XXXII, 1948, pp. 277-292.

22 MJ Tarifa Castilla, "The art models and figures of the Romanist sculptor Juan de Anchieta", *PVLCHRUM. Scripta varia in honorem M<sup>a</sup> Concepción García Gainza*, R. Fernández Gracia (coord.), University of Navarra, 2011, pp. 782-790.

23 Notarial record published by Cabezudo Astráin, 1948, cit. p. 266



Fig. 25. Juan de Anchieta, *The Virgin and Child with Little Saint John*, polychromed by Juan de Landa, Parish of San Juan Bautista, Obanos (Navarra), from the altarpiece of the former church.



Fig. 26. Juan de Anchieta, *Tabernacle*, 1581-1583, polychromed by Juan de Landa between 1596-1613, Church of Santa María de Tafalla (Navarra).

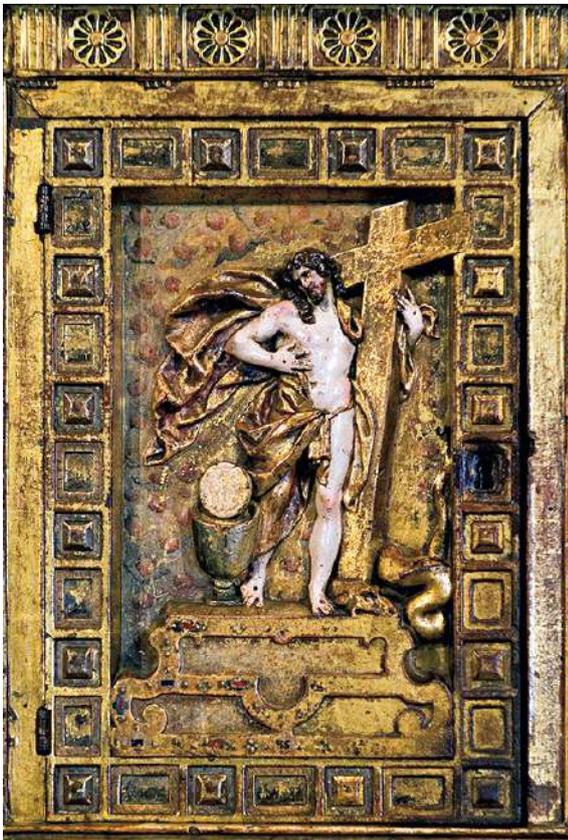


Fig. 27. Juan de Anchieta, *Tabernacle (detail)*, 1581-1583, polychromed by Juan de Landa between 1596-1613, Church of Santa María de Tafalla (Navarra).



Fig. 28. Juan de Anchieta, *Main Altarpiece*, 1588, Church of Santa María de Tafalla (Navarra), completed by Pedro González de San Pedro.

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Fig. 29. Juan de Anchieta, *The Savior*, main altarpiece, 1588, Church of Santa María de Tafalla (Navarra).



Fig. 30. Juan de Anchieta, *Assumption of the Virgin*, main altarpiece, 1588, Church of Santa María de Tafalla (Navarra).



Fig. 31. Juan de Anchieta, *Birth of the Virgin*, main altarpiece, 1588, Church of Santa María de Tafalla (Navarra).



Fig. 32. Juan de Anchieta, *Nativity*, main altarpiece, 1588, Church of Santa María de Tafalla (Navarra).

Finally, we include a relief with *Saint John the Baptist* that is preserved in New York, in the Metropolitan Museum, which undoubtedly comes from one of the missing altarpieces. (Fig. 33)

## Comparative Study

As we have seen, Juan de Anchieta's dedication to narrative relief was constant throughout his entire artistic career. The comparative analysis between the style of his works and the two reliefs presented in this study has led to the conclusion that they may belong to the sculptor's last period.

Already in his first work, the altarpiece of Simancas (1563) clearly shows the style that, with minor variations, he would maintain throughout his artistic career. Above all, the very descriptive composition, which presents the necessary number of characters that almost completely fill the scene around the main figure.<sup>24</sup> But it is above all the models that will be a constant in his work. In the s, the physiognomic features of Christ appear, with sharp features and long wavy hair; Saint John, a young man with a broad, beardless face; and Saint Peter, with sunken eyes, a long nose and a straight mouth bordered at the corners by the curls of his moustache.(Fig. 34)

Of greater interest for our study is the relief of the *Fall on the Way to Calvary*, located high up in the Simancas altarpiece, in the attic.(Fig. 35) With a landscape format, it contains more figures and a somewhat different composition. Christ appears in the centre, leaning towards Veronica who, kneeling to his right, holds the cloth on which the effigy of Christ is represented. A large cross forms a diagonal held by the Cyrenean, while the rest are secondary characters, four soldiers wearing helmets and another

<sup>24</sup> L. Vasallo Toranzo, 2012, cit., p. 98.

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Fig. 33. Juan de Anchieta, *Saint John the Baptist*, 1580-1582, gilded and polychromed wood, 112.4 x 75.28 x 13.3 cm, Metropolitan Museum, New York.

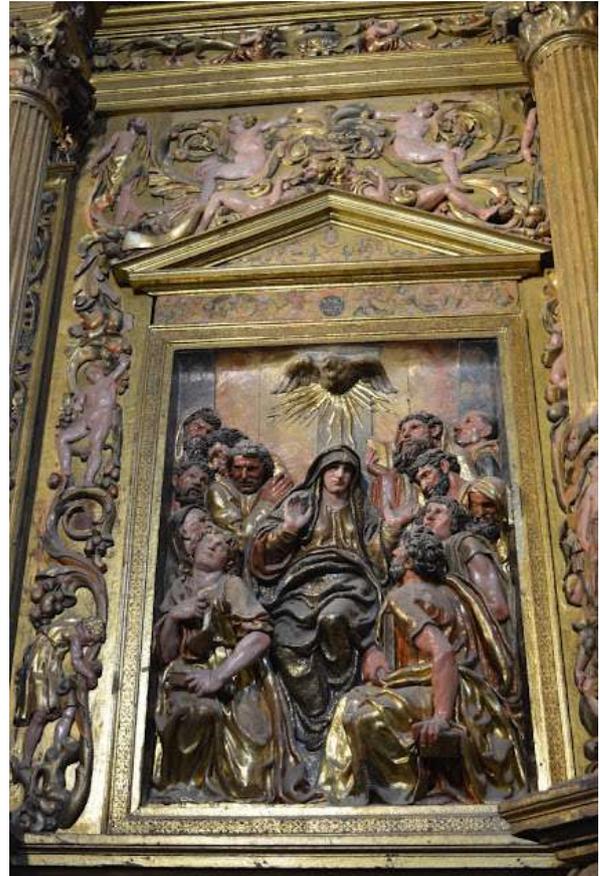


Fig. 34. Juan de Anchieta, *Pentecost*, 1563-1565, main altarpiece of the Church of El Salvador, Simancas (Valladolid).

with a beard who may be an apostle. The differences between the two reliefs are in the composition, perhaps due to the elongated space of Simancas, but the figures are the same. The Cyrenean with a long curly beard, the Roman soldier in profile and Veronica who, in this case, is standing like a classical matron. The models belong to Anchieta's universe, with static poses, enveloping clothing and serenity of attitudes. The *Arrest* follows the same compositional scheme and presents a detail that does not usually appear in iconography, the attack on Christ by one of the soldiers. (Fig. 36)

As for the relief of the *Prayer in the Garden*, a scene that Anchieta repeated in several of his works, it follows the model spread in paintings and engravings since the Quattrocento, but the postures of the three apostles are different. In our relief, they form a perfect triangle with models that come out of the frame on the sides, larger and with more volume than the image of *Christ* in the upper part. The force they transmit is in the faces, the poses and the clothing. What we find in the relief of the *Transfiguration of Simancas*, a triangular composition that provides great monumentality. (Fig. 37)

On the other hand, in the altarpiece of the church of **Santa María de Cáseda** (1576), the relief of the *Fall on the way to Calvary* situated on the bench (the second to the left of the tabernacle) is almost identical to the one presented here. The differences between the two are the following: in the Cáseda relief, which has a wider format, in the background there are two Roman figures mounted on horseback (instead of one); the soldier has a more frontal posture and a large cloak (similar to the San Miguel de

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Fig. 35. Juan de Anchieta, *The Fall on the Way to Calvary*, 1563-1565, main altarpiece of the Church of El Salvador, Simancas (Valladolid).



Fig. 36. Juan de Anchieta, *The Arrest of Christ*, 1563-1565, main altarpiece of the Church of El Salvador, Simancas (Valladolid).



Fig. 37. Juan de Anchieta, *The Transfiguration* (detail of the lower part), 1563-1565, main altarpiece of the Church of El Salvador, Simancas (Valladolid)

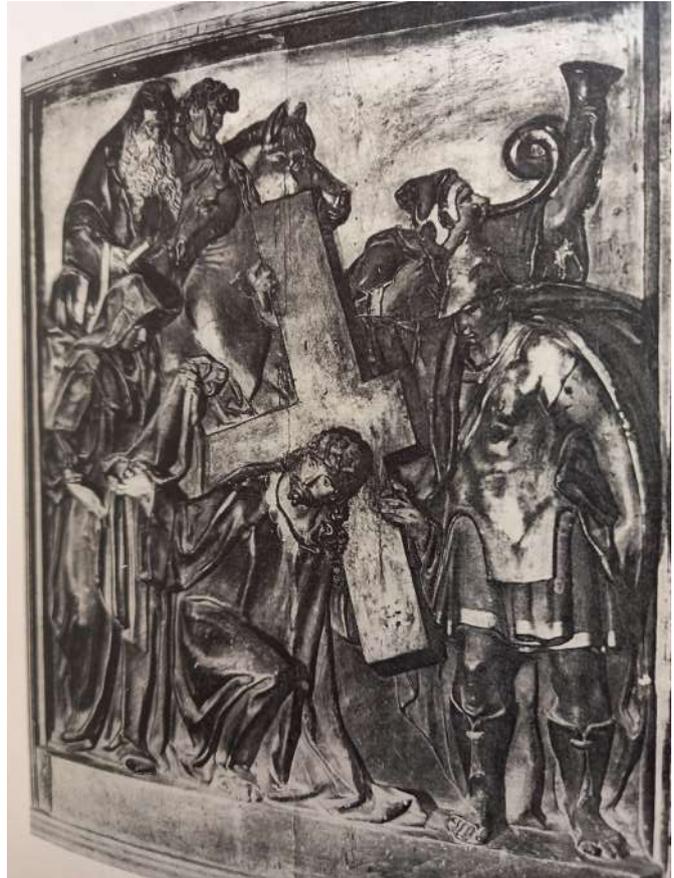


Fig. 38. Juan de Anchieta, *The Fall on the Way to Calvary*, altarpiece of the Church of Santa María, Cáseda (Navarra), 1576.

la Seo in Zaragoza and the one in the church of San Miguel in Vitoria), as well as the strap on his back that crosses diagonally across his chest. (Fig. 38)

## Polychromy

As we have seen, polychromy played an important role in the work of Juan de Anchieta. As was the case with altarpieces by other sculptors, the clients were responsible for hiring competent painters to carry out this task that enriched the ensemble. Due to its high cost, they were sometimes made years after they had been finished.

The polychrome of the Simancas altarpiece was carried out by Jerónimo Vázquez (Valladolid, 1521-1581), a painter who in 1548 acted as a witness in favor of Francisco Giralte in the famous lawsuit over the altarpiece of Santa María de la Antigua, which was eventually won by Juan de Juni. He was a guarantor for the sculptor Francisco de la Maza (very close to Anchieta), and above all for Gaspar Becerra, whom Ceán Bermúdez considered a disciple.<sup>25</sup> He worked in company with the painter Gaspar

<sup>25</sup> "Painter and disciple of Gaspar Becerra. He lived in Valladolid in 1568, where his works are probably attributed to another teacher of merit. Vázquez's work was recommended to the King by his teacher in the will he left in Madrid in the aforementioned year. Becerra's will." A. Ceán Bermúdez, *Dictionary...*, Madrid, 1800, vol. V, p. 156.

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Fig. 39. Domingo de Lussa, Altarpiece of the Church of San Miguel, Ciriza, Navarra, 1639.

de Palencia, specialising in polychromy, combining sgraffito with the tip of the brush.<sup>26</sup>

Some of the works of Juan de Anchieta remained unpainted (the two altarpieces of *Briviesca* and *San Miguel Arcángel of Vitoria*), while others were painted polychrome as seen by Juan de Landa, a few years after the death of the sculptor, between 1596-1613. Juan de Landa (doc. Lumbier, 1591-1613), painter and King of Arms of Pamplona,<sup>27</sup> master gilder and embosser and brush painter also painted polychrome of the last works of Anchieta: the Cáseda tabernacle, the group of the *Assumption* of the same church and the altarpieces of Añorbe, Obanos (in addition to Pamplona, he had a workshop open in this place) and Tafalla.<sup>28</sup>

In the sculpture of the *Virgin with the Child and Saint John* in the now-disappeared church of Obanos, the Virgin's tunic is pink and gold; the over-tunic is blue with very precise and dense branch designs and the mantle is blue with gold edging with flaking gold work. The flesh tones are bright, ivory-coloured,

enlivened with carmine and the hair is golden. These are the same characteristics that can be seen in the Añorbe altarpiece, in the sanctuary and altarpiece of Tafalla and in this pair of reliefs.

## Spread of Anchieta's Style

Among the followers of Juan de Anchieta stands out **Domingo de Lussa** (act. 1600-1638), son-in-law of the assembler Domingo de Vidarte who had been a disciple of Bernabé Imberto, Anchieta's successor in the work on the altarpiece of the cathedral of Pamplona.<sup>29</sup>

Domingo de Lussa had a workshop in Pamplona and created the altarpieces of Berrioplano and Ciriza. As regards his compositions, he is a faithful follower of Anchieta, despite the advanced nature of the period, but the angled folds of the panels show a certain influence of Gregorio Fernández.

In the altarpiece of the church of **San Miguel, Ciriza (Navarra)**, valued in 1639,<sup>30</sup> (Fig. 39) There is a relief with the theme of the Prayer in the Garden situated on the bench next to the scenes of *the Supper*, *the Flagellation*, and *the Washing of the Feet*. Also, on the first floor, there are two large reliefs, one of them with the Fall on the Way to Calvary. The models are very similar to ours. The comparative study reflects the influence of Anchieta in the composition, but the characters are colder and fail to transmit

26 JM Parrado del Olmo, "The old Main Altarpiece of Berceruelo (Valladolid). Considerations on its architectural design and the problems of its painting", *Estudios de Arte. Tribute to Professor Martín González*, Valladolid, University, 1995, pp. 533-542.

27 Palatine official who was in charge of registering heraldic shields.

28 Ceán Bermúdez, 1800, cit. flight. III, p. 3.

29 Camón Aznar, 1943, cit., pp. 85 and 104.

30 JE Uranga, "The Great Altarpiece of Ciriza", *Prince of Viana*, IV, no13, 1943, pp. 445-453.

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Fig. 40. Domingo de Lussa, *The Agony in the Garden*, altarpiece of the Church of San Miguel, Ciriza, Navarra, 1639.



Fig. 41. Domingo de Lussa, *The Fall on the Way to Calvary*, altarpiece of the Church of San Miguel, Ciriza, Navarra, appraised in 1639.



Fig. 42. Domingo de Lussa, *Altarpiece of the Church of San Esteban*, Muruarte de Reta (Navarra), 1634-1636, with reliefs of *The Agony in the Garden* and *The Fall on the Way to Calvary*.

the force of the moment. The *Prayer in the Garden* differs only in the figure of the apostle in the center, who is situated on the left and reclining in a similar way to the other two. (Fig. 40) In the *Fall from the Cross*, Christ, the Cyrenian, and the soldiers have the same facial features, but lack the emotion of the relief that is revealed here. (Fig. 41)

In 1634, Domingo de Lussa commissioned the altarpiece for the church of **San Esteban de Muruarte de Reta (Navarra)** and promised to finish it in two years. The first section contains the large reliefs of *The Prayer in the Garden* and *the Cross on the Back*. In the first section there are slight variations with respect to Ciriza's, but the model of Christ is very well done and shows how Anchieta's influence lasted well into the 17th century.<sup>31</sup> (Fig. 42) However, what is most interesting is that in the *Prayer in the Garden*, Saint

31 García Gainza, 1986, cit., p. 143, fig , 55.

*John* appears in a posture identical to that which we have associated at the beginning of these pages with the *Condemned Man* of Michelangelo's Last Judgement. The proximity between Obanos and Muruarte de Reta (barely 21 km) is a point in favour of demonstrating the provenance of the reliefs presented here. The fact that Domingo de Lussa was able to copy this original model, which does not appear again in the other versions made by Anchieta, led him to think that the two reliefs presented here had to have been on an altarpiece in a nearby town.

### Conclusion

María Concepción García Gainza, who has devoted much of her research to studying the figure of Juan de Anchieta, stressed the dependence of his models on those of Michelangelo, especially in the postures and the type of beard inspired by the Laocoon, as well as the influence of Juan de Juni in the soft folds based on curves and counter-curves and the compositional schemes. For this author:

*“Juan de Anchieta represents his figures in movement, describing risky foreshortenings through which he manifests what the mannerist theory calls fury (soul). The spiritual feelings of saints and penitents are not only expressed by their faces but fundamentally by their bodies, as his contemporary El Greco did.”<sup>32</sup>*

Juan de Anchieta, after Alonso Berruguete and Juan de Juni, became the great figure of regional plastic art in the time of Philip II. He was the best representative of the Roman manner, the greatest promoter in the final decades of the 16th century until the introduction of the classicism of El Escorial.

The two sculptures presented here are a manifestation of Juan de Anchieta's style. The composition and the poses of the characters, the relief, high in the main part and flat in the background, and the movement of the cloths, appear in all his works. The human prototypes, the physiognomic features of wide faces, the curly hair, moustache and beard, are a constant throughout his career, achieving with his gestures, postures, hands and feet, a contained emotional feeling and great pathos.

On the other hand, the recently recovered polychromy presents the characteristics of Juan de Landa, the gold and the colors blue, vermilion, green; the flesh tones with a pink tone, and the clothing, which presents a rich swindle with a meticulous decoration especially in the tunics and headdresses, with the themes of the branches: vegetation based on leaves and flowers, geometric and childish figures, plus the landscape in the background done with a brush.

It can be said that these are autograph works by Juan de Anchieta, not only because of the technical quality of the carvings, but also because of the originality of the compositions and above all because of the models, whose faces can almost be considered a signature of the sculptor.

Finally, the rich polychromy recently discovered, undoubtedly carried out by Juan de Landa, who polychromed the most important altarpieces of the last phase, Añorve, Cáseda, Obanos and Tafalla, demonstrates the importance of the commission, perhaps coming from the missing altarpiece of the church of San Juan Bautista de Obanos (Navarra).

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32 García Gainza, 2008, cit. p. 85.

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