

**Daniel, profeta**

Escultura gótica en piedra caliza con importantes restos de policromía  
h 107 cm. Cataluña, ca 1340



## Exposición de escultura antigua

PIEZAS EXCLUSIVAS

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## Altar Cross

Christ on the Cross  
Tempera and stucco on wood  
Around 1200  
Christ 72 x 71 cm; Cross 170 x 94 cm  
Private collection, Barcelona



## Castilian School

Saint Bishop  
Carved and polychromed wood  
132 cm high  
End of the 12th century  
Private collection, Barcelona



## Majesty

Dated in the 12th century, it is a polychromed wood carving. It follows the iconography of the Romanesque Christs in majesty, dressed in a manicata tunic (long to the feet and sleeves to the wrists) polychrome based on geometric figures in blue, red, green and plant motifs of Byzantine influence. What defines the figure of Christ is the solemnity, achieved with the rigidity of his posture and the expression of his face, serene and calm, presided over by his eyes completely open and of oriental inspiration. The representation of open eyes is interpreted as the triumph over death.

Majesty



## Virgin Enthroned

This 12th century Virgin in Majesty is a perfect example of the Marian devotion of Romanesque sculpture, because of its hieratic position and its straight bust. Realism is not sought by sculptors, who establish many codes and conventions of symbolic value. This piece represents the Sedes Sapientiae (the throne of Wisdom). She wears a high crown, with an elongated face and large almond shaped eyes, a long straight nose and a mouth with thin lips. Among his absent hands was the Child, well centered on his knees. In the 12th century, Marian devotion is essential. The Virgin is then presented totally frontal, with her body forming the throne of wisdom.



## Maestro Castellano. Zamora Focus

Image of the Virgin enthroned, worked with wood and a gilded mantle richly decorated, straight nose and small and fine mouth. It presents later repaints. The series of Romanesque Virgins belong to the Cistercian period, being Zamora the focal point until the 13th century.



## Enthroned Virgin with Child

Polychrome wood carving depicting the Virgin seated on a throne with Jesus seated on her left leg, representing the iconographic model of the "Sedes Sapientiae" or "Throne of Wisdom". Although the piece is preserved in its entirety, the figure of the Virgin lacks the crown, which originally would also have been made of polychrome wood (as shown by other pieces from the same group), and was probably lowered at a later time to replace it with another metal one. With wide diffusion in Marian imagery since the 12th century, this type of representation suffers throughout the second half of the 13th century a series of changes that derive from the monumental stone sculpture, from the innovations of the master of the Sarmental cover of the Cathedral of Burgos. Both in the north-east of Burgos and Rioja, Alava and especially in Navarre, this model is accepted and spread, being transferred to wood, and it is considered that at the end of the 13th century, its own typological and decorative characteristics are established, constituting what is known as "Group A", within the "Basque-Navarre-Riojan Type". It is in the southern part of Navarre where the carvings considered the most perfect of this group are made.



## Catalan School

Jaume Cascalls was born in Berga (Barcelona) at the beginning of the 14th century and is believed to have died in the same city in 1378. He was married to the daughter of the painter Ferrer Bassa. Both families monopolised all court orders at that time. The oldest work attributed to him is the altarpiece of the Virgin Mary of the church of Cornellá de Conflent, which dates from 1345 and bears his name. However, the piece he dedicated most of his life were the sepulchres of Poblet, a commission from Pedro el Ceremonioso. He began to work in this town in Tarragona in 1349, together with the master Aloi de Montbrai, and they would not finish until 1373. In 1360 he was appointed builder master of the cathedral of La Seu Vella in Lérida, where he moved. A decade later, he returned to Tarragona, to work in the cathedral as well as in Poblet. The sculpture depicts a standing figure wearing a tunic and a loose cloak on top of it. The figure is quite static, but he is gesticulating with his right hand, pointing to the inscription on the phylactery he is holding in his left hand, which enables us to identify him. The Prophet Daniel's character, an Old Testament figure, is unusual within the context of the 14th century Gothic, at least as a freestanding sculpture. Even though Daniel is often shown as a beardless, youthful figure (let us recall the figure found in the "Portico of Glory" in the cathedral of Santiago de Compostela and the homonymous one in the "Portico of Paradise" in the cathedral of Ourense), here he has a beard and long hair, just like the other Old Testament Prophets. The sculpture still retains much of the original polychrome. On the outside, the tunic and cloak are white and edged with red, although we cannot discard the possibility that this border was originally gilded.



## Ploraner

The sculptures from the Royal Monastery of Poblet, near Tarragona, have an eventful and complex history. In 1340 King Peter IV the Ceremonious decided to transform the church of the abbey of Santa Maria de Poblet into the pantheon of Aragon kings. The space between the pillars of the transept was chosen and the project was entrusted to the sculptors Pierre de Guines and Maestro Aloy, the former being replaced by Jaume Cascalls.

Both worked together until November 24th 1349; from that date on, their activity was focused on tombs. Cascalls soon became the only one to remain on site, taking charge of other works in Lleida and Tarragona. This sculptural work from the Catalan Gothic period carved in alabaster, represents a full-bodied male character in a frontal position on a pedestal. He wears a straight tunic that covers him up to his ankles, this being a characteristic habit of the Aragon Kingdom. The typology of this figure corresponds to the mourners who appear in the tombs of the late Middle Ages and who became the real protagonists of the funeral processions.



## Virgin with the Child

Virgin seated with the Child. Mary, in a frontal position, holds her son with her left hand, holding him by the lower part, while holding an open book with her right one. We are in front of the typical educating Virgin, whose best-known sculptural example in its seated variant is the famous Burgundian carving from Poligny, today at the Metropolitan Museum in New York, attributed to Claus de Werve and dated from 1415-1417. Mother and son share as an attribute an open book, in which there is a text that is preserved enough to verify that it is the response of the Virgin to the message of the archangel Gabriel in the Annunciation – *Ecce ancilla Domini, fiat mihi secundum verbum tuum* (Luke 1:38) – which marks the beginning of the Incarnation, culminated precisely in the birth of the Child. Finally, it should be noted that the seat of Mary is out of the ordinary, since the usual parallelepiped has been replaced by a curule chair.



## Catalan School

Saint George  
Carved, gilded and polychromed wood  
136 x 35 x 78 cm.  
First half of the 15th Century  
Private collection, Madrid



## Virgin with the Child

The sculpture is in fairly good condition. The surface is uniformly textured with fine tool marks, which in combination with the remains of the ground indicate that originally the figure was polychromed. The most notable characteristics of this figure are the solidity of the pose, with the weight balanced between standing and flexed leg, and the smooth elegance of the surfaces. Although preserving the familiar iconographic conventions of Gothic art, the sculpture suggests more modern ideas by the serene mood reflected in the Virgin's stance and the organisation of the drapery, which clarifies the relationship between the right and left sides of the figure. The Virgin wears the dress of a contemporary lady, a full-skirted gown with a round-necked tight bodice and long sleeves. Over this, a voluminous mantle sweeps around her hips and is drawn up under the body of the Child. She is crowned, and her long hair treams down over her shoulders. Her long flowing hair, high domed forehead, and dainty features represent a specific ideal of feminine beauty and grace that emerges in Northeast of France culpture around the mid-fifteenth century.



## Tomás de Sierra

Tomás de Sierra was a Spanish Baroque sculptor who owned an extraordinary familiar workshop in Medina de Río Seco (Valladolid), where great activity and specialization took place. This sculpture's composition is directly inspired by its similar piece from Juan de Juni (Joigny, 1506 – Valladolid, 1577), located in the Anguish Church of Valladolid. However, the sculpture treated in this text possesses finer quality. It is relevant to highlight some features of the art piece, which make possible to distinguish its authorship from Juan de Juni. On one hand, the right hand's position shows a soft torsion of the wrist. On the other hand, the head's position differs too, offering greater sensationalism. Another difference to consider is the facial features modelling. The analysed piece presents a smoother countenance than the piece attributed to Juan de Juni.

Its face represents a young Virgin with fleshy nose flared parts and a round chin which represents sweetness. The analysed piece exhibits pompous folds that cover the figure in small nooks. The cloak and the tunic present subtle trimming polychromy as well as beautiful motifs on the attire.

