

ABSTRACTS

EL MONASTERIO JERÓNIMO DE SANTA MARÍA DE LA MURTA

Amelia López-Yarto, Isabel Mateo Gómez y J. A. Ruiz Hernando

In this article we study the architecture of the Monastery of La Murta (Valencia) through old descriptions and inedited documents. This contribution is very important because of the ruinous state of the building. We also apport documents about the patronage of the Vich Family in the construction and ornamentation of the monastery.

LA CRÍTICA DE LA ARQUITECTURA Y DE LA INGENIERÍA ENTRE 1876 Y 1890. M. CARDERERA, J. A. REBOLLEDO, E. M.^a REPULLÉS, E. SAAVEDRA Y LOS ANALES DE LA CONSTRUCCIÓN Y DE LA INDUSTRIA

Inmaculada Aguilar Civera

The analysis of Mariano Carderera (architect and engineer), José Antonio Rebolledo (engineer), Enrique M.^a Repullés y Vargas (architect) and Eduardo Saavedra (engineer and architect) which was made for the magazine *Anales de la Construcción y de la Industria* determines not only the critical level of the characters, his extensive culture and his scientific anxiety but also they collaborated in the ideology regeneration of this fortnightly publication, not corporativist, where concepts such as art-science, reason-creation, architecture-engineering are joined.

EL ANTIGUO MOSCÚ A TRAVÉS DE LA OBRA DE ARTISTAS RUSOS Y EXTRANJEROS DESDE EL SIGLO XVI HASTA EL PRINCIPIO DEL SIGLO XX

Juan Alberto Kurz Muñoz

A special pride in Moscú History Museum collections are the Moscú views in engraving and lithography. They are particularly important in a historic, iconographic and cultural way, because they can reconstruct the architectonic image of the city of the 16th century until the 20th century, follow the main stages of the town planning and its developments, illustrate architectonic joints and concret monuments, and finally, show how the city has been changing through the different periods of its history.

UN LIENZO DE ROSARIO DE VELASCO EN EL MUSEO DE BELLAS ARTES DE VALENCIA

José Luis Alcaide

At the same time as the new tendencies appeared or developed in Spain, new Realism germinated in its bordering. Though fed with different influences, they showed a renewed derive, which caused more historian attention. In this short article, besides imputing to Rosario de Velasco the authorship of the linen "Matanza de inocentes", which keeps the Museum of Bellas Artes of Valencia, we have tried to reach port some interesting notes about the painter trajectory, one of the figure keys to understand the zenith this artistic tendency had in our country during the twenties and thirties.

APORTACIONES A LA ICONOGRAFÍA MUSICAL DE LA PINTURA RENACENTISTA VALENCIANA

Vicente Galbis López

Dans cet article, on montre un panorama de l'iconographie musicale de la Renaissance valencienne, à partir de l'analyse de plusieurs oeuvres picturales de ce mouvement pendant le XVI^e siècle. De même, l'intérêt de chaque étude est centré sur les aspects le plus directement iconographiques-musicaux: la morphologie, les études comparatives, les sujets les plus habituels, etc. La préférence pour l'apparition des typologies récurrentes dans l'iconographie musicales religieuse, l'intérêt pour décrire une certaine évolution temporelle dans le XVI^e siècle et un désir de remarquer la figure de Joan de Joanes ont été les critères qui ont servi de base à la sélection des oeuvres.

CAPILLA, SEPULCRO Y LUMINARIA. ARTE FUNERARIO Y SOCIEDAD URBANA EN LA VALENCIA MEDIEVAL

Juan Vicente García Mansilla

Last centuries of the Middle Ages were characterized by an increasing interest for Death. This feeling was caused not only by the difficult life conditions of a preindustrial society, but mainly because the economic development had produced important changes within the relations between the living and the dead. The funerary chapels, settled into churches and convent cloisters, were the space specially dedicated to this relation. In the present article we analyze the particular case of Valencia, where the families of urban oligarchy, nobles or townsmen, built these chapels searching an easier Salvation, but, over all, trying to show them to their fellow citizens as a symbol of their lineage power. So, the main patricians families inverted on these private sacred spaces an important part of their heritages, that became to represent the most important artistic demand payed by laymen.

AMADEO GABINO: LA POÉTICA DEL ESPACIO CÓSMICO (1965-1995)

Pascual Putuel Chust

The present article tries to complete other study, published recently, about the work of the Valencian sculptor Amadeo Gabino. With this motif it is analyzed the artist's production subsequent to 1960. It is a period that includes until nowadays. In it Gabino continues faithful to the constructivism language, but he tries to evoke the cosmic world since the great myths of the Greek culture. Through his relieves, cubic shapes or parallelepipeds we enter in a poetry of the space sideral worked with iron, steel, copper... and few common procedures as the rivets or the welding.

NOTICIAS ACERCA DE LA INNOVACIÓN CLASICISTA DE LA CAPILLA DE LA VIRGEN DE LOS DESAMPARADOS DE VALENCIA (1762-1820)

Fernando Pingarrón

The object in this work is to issue, to value and to set in its historic and artistic context part of the unknown documentation which refers to the classicist rebuilding of the "Virgen de los Desamparados" Chapel in Valencia, from 1762 to 1820; as well as to complete the information of the 1756 and 1763 Ignacio Vergara's altarpiece (above the high altar of this Chapel, nowadays lost). Despite the Chapel was only one hundred year old, it was completely redecorated, as most of the gothic-style churches were from the early years of the 17th century to 1774; year in which the redecoration of the Cathedral was started.

EL ATENEO CIENTÍFICO, LITERARIO Y ARTÍSTICO DE VALENCIA Y SU APORTACIÓN A LAS ARTES EN EL ÚLTIMO TERCIO DEL SIGLO XIX

Vicente M.^a Roig Condomina

The society Ateneo Científico, Literario y Artístico de Valencia played an essential role in the promotion of artistical matters during the last third of the nineteenth century. Its activities —on a practical base as much as on a theoretical one— were brought about through several ways: by using the press; by means of debates, conferences and lectures; having a water-colour academy; organising exhibitions, and commissioning works of art to decorate their halls.

LAS CAPILLAS COLATERALES DE LA CATEDRAL DE VALENCIA: RESTITUCIÓN Y LECTURA DE SUS PROGRAMAS ICONOGRÁFICOS

David Vilaplana

The collateral chapels of Valencia's Cathedral (Catedral of Valencia) were rebuilt during the last third of the 18th century, and at the same time, the inside part of the building was the object of a deep renovation projected by Antonio Gilabert, with a very strong classicist baroque. In the decoration of those chapels worked some of the most outstanding academic artists of those days like: José Vergara, Esteve Bonet, José Puchol, Vicente Inglés, José Cotanda Maella y Goya; regrettably, during the civil war, many of those works of art were spoilt or scattered in such a way that the rationalist iconographic programs of these chapels were partly destroyed and used for other purposes being, therefore, difficult or almost impossible to read. The aim of the present investigation is to recover, precisely, those lost works of art (thanks to some sketches that have been localized) and reintegrate the scattered parts in order to obtain a full restitution of those iconographic wholes, models of harmony and clarity, where the narrative part and the allegoric part join masterly.

SOBRE VICENTE SALVADOR GÓMEZ Y ALONSO CANO: NUEVOS DOCUMENTOS Y FUENTES FORMALES

Benito Navarrete Prieto

Documents presented here shed new light on the personality of the Valencian painter Vicente Salvador Gómez (1637-1680). Amongst them we would like to highlight the purchase by the artist of several drawings, prints and models left by Alonso Cano in the Carthusian Monastery of Portaceli. The models and prints were used, as can be seen, by Salvador Gómez, as a source that will show up in his work.

ICONOS DE VÍRGENES DEL AMPARO EN LA ICONOGRAFÍA MARIANA RUSA

Clara Ferrando Blanes

We can find the origins of the Protection Virgin iconography in the Prokova icons or in the Protection Virgin who appears in the 12th century when Andrei Iuorodivi's sense of view in Blanquernas Sanctuary on the 10th century, narrated in the chronicles on the Veil's Appearance, had an echo in the Slav liturgy, arising also its exclusive Russian icon not Bizantine, in the Novgorod ambit. A Virgin who extends her protective cloak on the West, and whose first mention can be found in the legend by Cesareo de Heisterbach in the 13th century.

EL ESCULTOR JOSÉ COTANDA. VIDA Y OBRA

Ana M. Buchón Cuevas

Among the Valencian sculptors of last quarter of 18th century and beginnings of 19th century, one of the most outstanding and recognized in his time was José Cotanda Clemente (1758-1802). Formed in S. Carlos Academy, where he got some prizes in its flower and ornaments competitions, he specially stood out in his stucco and wood sculpture decorations. His testament and inventory of possessions, that bring new biographic notes about the artist, could, with the academic documents, assign to him some important works of art of unknown authorship up to now.

LA ESTÉTICA CROMÁTICA EN LA OBRA DE JACQUES TATI

Carlos A. Cuéllar Alejandro

Like other artists, movie-makers can employ colours in their works too. French director Jacques Tati (1907-1982), pioneer of modern filmmaking, has used the colour in a very particular way. Chromatic aesthetic in Tati's films (including black and white films that were partially coloured later) has neither a decorative nor a realistic sense, but a narrative and symbolic one.

Colour underlines important elements from the plot and, moreover, gives information about the feeling of the characters and the film's affective atmosphere.

LA VIRGEN DE LA HUMILDAD. ORIGEN Y SIGNIFICADO

Nuria Blaya Estrada

The study of this iconographic model that arrived from Italy in the second half of the 14th century and that represents the Virgin sitting on the floor, on a pillow and suckling little Jesus, approaches us to the artistic panorama and spiritual climate from which it arised. That way so human and accessible of representing God's Mother tells us about the changes that took place in the spiritual and in the "trecento" arts, bringing to us those figures in which, we can observe a clear intention to approach the sacred personages to the faithful. On the other hand, the knowledge of its rich symbolical content we have tried to approach, informs us not only about the spiritual and theological speculation, but also about the different lectures we can do about this image that in despite of its difficult symbolism, soak deeply into faithful hearts because of its apparent simplicity.

EL MEETING DE M. BASHKIRTSEFF EN EL MUSEO DE ORSAY DE PARÍS

Esther Vayá Vadillo

This article treats about one of the most important works of the Russian painter Marie Bashkirtseff, who was born in Ucraina, but was absent from her country since the age of twelve. Her work is included in the French Realism of the last third of the century and very influenced, at the same time, by the literary naturalism, she will express in her journal, the best Russian artistic tradition which gather plastic arts and literature.

PERFILES ICONOGRÁFICOS DE LA MUJER DEL APOCALIPSIS COMO SÍMBOLO MARIANO (I)

Rafael García Mahiques

We find the synthesis between Apocalypse woman and María in several places, however since the end of the sixteenth century the adoration is centred on the figure of the Immaculated Conception. This work aims to show how this synthesis happened, beginning with the exploration that the old fathers of the Church give of the Apocalypse and with the first representations that the blessed of Liebana did. After, this work studies the adaption of the synthesis María-woman to the images of the Virgin as a Sky-Queen, Angels queen, Assumption, as a virgin of the humility and the virgin of the Rosary. We will talk about the Immaculate-conception synthesis in the next chapter.