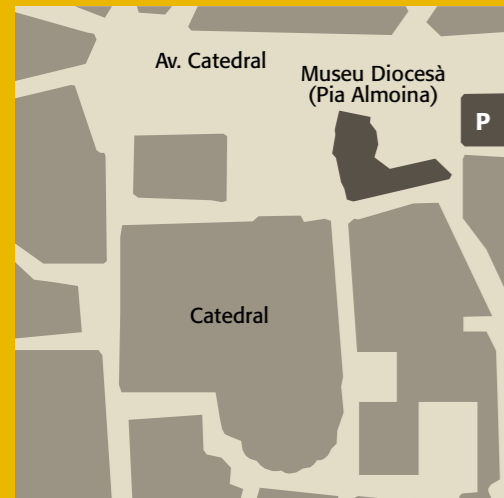


ORA ET LABORA LITURGY AND WORSHIP. DOMESTIC LIFE

Reliquary of the Epiphany. Anonymous Italian. First half of XVII century
Monstrance reliquary. Castilian School. XVII-XVIII centuries
Reliquary arm of Saint Cecilia. Castilian School. XVII or XVIII century
Reliquary of Saint Isidro the Farmer. Anonymous Spanish. XVII century
Baby Jesus asleep, hugging the cross. Anonymous. XVII century
Baby Jesus asleep. Spanish School. Late XVI century
Baby Jesus asleep. Anonymous. XVIII century
Reliquary of Lignum Crucis. Castile. Circa 1500 and 1550
Chalice. Madrid or Alcalá School. XVII century
Thurible. Sicily. 1645-1647
Censer. Sicily. 1645-1647
Jug. Talavera de la Reina. Second half of XVII century
Salt cellar. Talavera de la Reina. Second half of XVII century
Drinking jug. Talavera de la Reina. Second half of XVIII
Wine jug. Talavera de la Reina. XVII century
Conventual bowl. Talavera de la Reina. XVII century
Clothes counter. Conventual studio. Second half of XIX century
Clothes press. Conventual studio. Second half of XIX century
Nun's room. Attributed to Toribio Álvarez
Christ crucified. Anonymous Spanish. XVII century
Small holy water font. Talavera de la Reina or Puente del Arzobispo.
Conventual studio. Second half of XVIII century
Trunk. Castilian School. XVII-XVIII centuries



cloisters

ARTISTIC TREASURES IN THE CONVENTS AND MONASTERIES OF MADRID

Exhibition held in the Diocesan Museum of Barcelona
from 24 April to 10 June 2007

Opening times:
24 April to 6 May
Monday to Sunday from 10 a.m. to 8 p.m.
7 May 2007 to 10 June
Monday to Saturday from 10 a.m. to 2 p.m. and 4 to 8 p.m.
Sunday from 11 a.m. to 3 p.m.

Organised by:

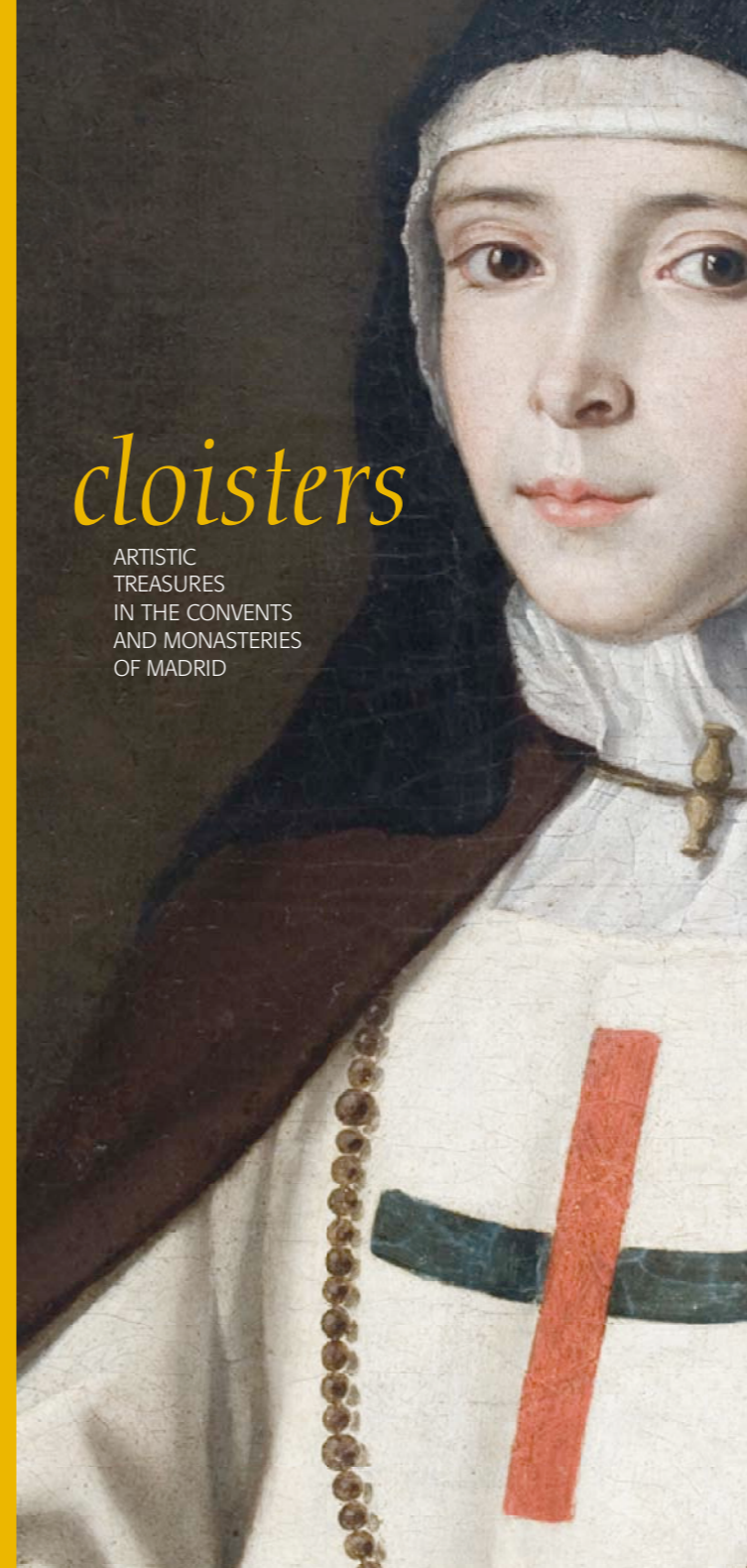
Madrid Autonomous Region
Ministry of Culture and Sport
Office of Historical Heritage
Sub-Office for Diffusion and Organisation

With the cooperation of the

Archbishopric of Madrid
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Bishopric of Alcalá de Henares
Bishopric of Getafe
National Heritage

Lenders

Convent of Capuchinas Descalzas (Madrid)
Monastery of San Bernardo (Alcalá de Henares)
Convent of Santa Úrsula (Franciscan Conceptionists, Alcalá de Henares)
Parish Church of San Ginés
Cistercian Monastery of the Santísimo Sacramento (Boadilla del Monte)
Monastery of Concepcionistas Franciscanas (Madrid)
Monastery of the Descalzas Reales (Madrid)
Monastery of the Inmaculada y San Pascual, Order of St Clare (Madrid)
Convent of Clarisas de Ntra. Sra. de la Esperanza (Alcalá de Henares)
Convent of Dominicans of Santa Catalina de Siena (Alcalá de Henares)
Monastery of Santa Isabel (Madrid)
Monastery of Trinitarians of San Ildefonso (Madrid)
Monastery of Corpus Christi (Madrid)
First Monastery of the Visitación de Sta. María. Salesas
Royal Monastery of the Encarnación (Madrid)
Third Monastery of the Visitación de Sta. María. Salesas



cloisters

ARTISTIC
TREASURES
IN THE CONVENTS
AND MONASTERIES
OF MADRID



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CONVENTUAL LIFE

THE SERVICE OF GOD. THE SEARCH FOR CHRISTIAN PERFECTION

Portrait of Sister Ana Dorotea of Austria. Pedro Pablo Rubens. 1628
Saint Humbeline. Angelo Nardi. 1620
Portrait of Franciscan Conceptionist nuns. Juan Carreño de Miranda. 1655
Portrait of Trinitarian nun. Anonymous Spanish. XVII century
Letters of faith. Madrid School. XVIII century

THE FOUNDERS WORSHIPING THE SAINTS

St. Bernard and St. Benedict worshipping the Holy Sacrament. Gregorio Ferro. XVIII Century
Saint Clare of Assisi. Pedro de Mena. 1675
Saint Peter of Alcántara. Pedro de Mena (Studio). 1665
Saint Teresa of Jesus. Anonymous Spanish. XVII century
The stigmatisation of Saint Francis of Assisi. Luca Giordano. XVII century

THE IMAGE OF GOD

LIFE OF CHRIST: CHILDHOOD, PASSION AND DEATH

Reclining Christ. Francisco Camilo. XVII century
The Saviour. Antonio de Pereda. 1655
Nativity. Luis Tristán. XVII century
God the Father. Alonso del Arco. XVII century
Display case of the Holy Trinity. Anonymous Roman. XVIII century
Christ Man of Sorrows. Anonymous Spanish. XVII century
Ecc Homo. Juan Antonio Escalante. 1665

EXALTATION OF THE VIRGIN MARIAN DEVOTIONS

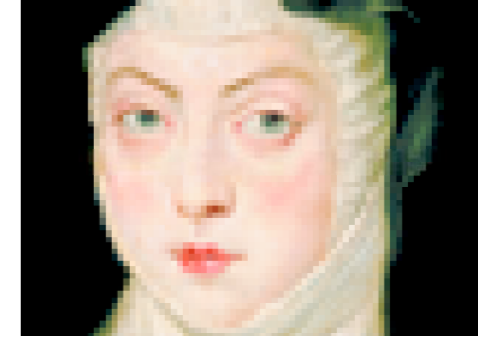
Saint Joachim and Saint Anne with the Chile Virgin. Anonymous Spanish. XVII-XVIII centuries
Virgin of the milk. Anonymous Spanish. XVII-XVIII centuries
Virgin of Bethlehem. Anonymous Spanish. XVII century



Saint Teresa of Jesus
Anonymous Spanish
XVII century



Virgin of Bethlehem
Anonymous Spanish
XVIII century



Portrait of Sister Ana Dorotea
Pedro Pablo Rubens
1628



Saint Clare of Assisi
Pedro de Mena
1675

When noise invades everything and becomes unbearable, silence is a highly-prized asset that becomes essential. And in the silence the inner voice is once again heard and its whisper reaches one in a mysteriously quiet way. It is the grand silence of the interior of the cloisters. And in this chosen cloister, with a joy and happiness that sprouts from the deepest parts, perhaps in an incomprehensible way, their inhabitants encounter the peace necessary to find the meaning to the words of Psalm 129: "Out of the depths I cry to you Lord, Lord hear my voice". Protected by the community that gathers them and by the spirit that encouraged their founders, they zealously guard the history and art enclosed within their walls. And it is this hidden heritage that appears today to be shown to all. These artistic treasures, which give sense to the expression of a religious feeling, also make up the expression of art in their time.

Saint Peter of Alcántara
Pedro de Mena, (Studio)
1665



Chalice
Madrid or Alcalá School
Second quarter of XVII century



Drinking jug
Talavera de la Reina
Second half of XVIII century

Christ Man of Sorrows
Anonymous Spanish
XVII century

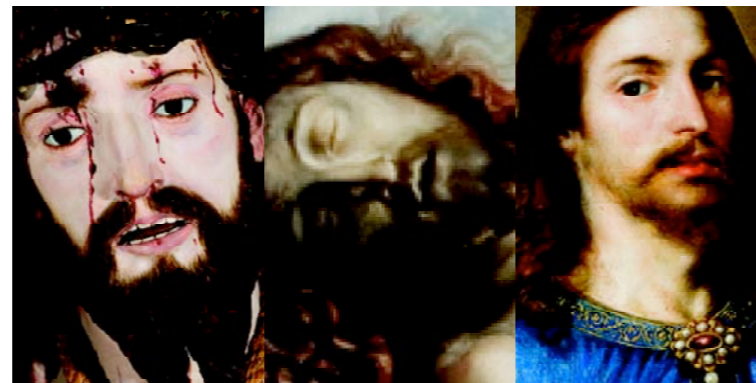
Reclining Christ
Francisco Camilo
XVII century

The Saviour
Antonio de Pereda
1655

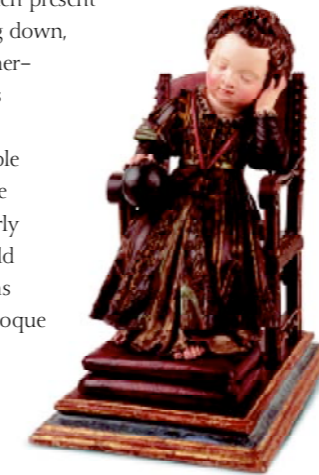
The faces of these saints, painted and sculpted by the best artists of the time, which seek to represent the virtues that gave meaning to their lives, also show the peace, serenity, sweetness or strength of some men and women of their time going beyond the religious meaning to become representations of art.

In the decoration of the vessels and plates and in the profuse decoration of the chalices, thuribles and censers, one finds the mastery of the craftsmen and silversmiths who know how to translate the technique and art of their time into the matter that gave them shape.

The representations of the Christian God, in his forms of Father the Creator, Christ who suffers or Christ triumphant after the Resurrection, also become the expressive force of the gestures, attitudes and mood of power, suffering or splendour that the spirit of Baroque transmitted from the hand of the artists of the XVII and XVIII centuries.



And when Mary, the Virgin Mother, takes on different faces, reminding the faithful of her condition and becomes an object of worship for them, these faces also express the deep sense of maternal love encouraging tenderness, protection and inner beauty. The child representation of her son, becoming God, is also another referent that is often present and in many forms –sitting, lying down, asleep or in the arms of his mother– in the cells and private chambers of the religious congregations. These children are also an example of the care taken to give an image of the human condition in its early years of life, acquiring this twofold condition of being representations of the son of God and of the Baroque art of Madrid.



Baby Jesus asleep
Spanish School
Late XVI century

Baby Jesus asleep, hugging the cross
Anonymous Spanish
XVII century



The artistic treasures kept in the cloisters of the convents and monasteries of Madrid are capable of transmitting the deepest and most intense forms of religiousness as an expression of the world of silence and inner gathering that surrounds the life of religious congregations. They also constitute, however, key pieces in the history of the cultural heritage of a society, of which the convents and monasteries are a part of the intricate, and sometimes mysterious, series of relationships that many men and women established and who still establish with their God. This is a historical heritage that over time has left its deep and forceful impression at some times and at other times almost imperceptible and delicate, to eventually form part of the collective memory of a whole society.



Christ crucified
Anonymous Spanish
XVII century

Portrait of five Franciscan Conceptionist nuns
Juan Carreño de Miranda
1655

