

# MUSEO DEL PRADO



The Prado Museum is renowned as being the largest art gallery in the world. It also exhibits sculptures, drawings, coins and other works of arts, but it is undoubtedly its large collection of paintings which has given it fame worldwide. It houses more than 8,600 paintings, of which they exhibit less than 2,000 because of lack of space available. Many museums throughout the world have less artistic riches in their halls than the Prado Museum has in storage.

The present day art gallery comes from the royal collections of the old Trinidad Museum, as well as acquisitions, donations and bequests.

Its history began during the reign of Charles III, when he tried to create a single art collection under one roof. But it was not until the reign of Fernando VII when the Royal Museum of Painting and Sculpture was created, on 19th November 1819. The king's death caused inheritance problems and endangered the unity of the collection, but with the disappearance of the monarchy in Spain the museum became national property and became known as the Prado National Museum.

From then to this date, the works of art have survived several challenges and were transferred several times during the Spanish Civil War, ending up in the Swiss city of Geneva and being returned to Madrid during the Second World War.

Nowadays, its treasures are exhibited in two adjacent buildings : the Villanueva Building where the majority of the works are housed, and the Casón del Buen Retiro.



## COLLECTIONS

The multiple origins of the paintings of the Prado Museum allow us to classify its works according to the nationality of the original school:

- The Italian school has among others, works by Andrea Mantenga, Sandro Botticelli, Rafael, Andrea del Sarto, Correggio, Lorenzo Lotte, Tintoretto, Verones, Tiepolo and above all, Tiziano.
- Early Flemish, with works by Rogier van der Veyden, Flemish master Hans Memling, Jochim Patinir, Quentin Metsys, Bernard van Orley, Hieronymus Bosch, Pieter Brueghel and the Flemish school with Rubens, Jordaens and Anton van Dyck.
- The German, French and Dutch schools with works by Lucas Cranach, Albert Durer, Nicolas Poussin, Claudio de Lorena and Rembrandt

**Author**

El Greco

**Title***The Nobleman  
with his Hand on  
his Chest***Chronology**

Ca. 1580

**Technique**

Oil

**Support**

Canvas

**Measures**

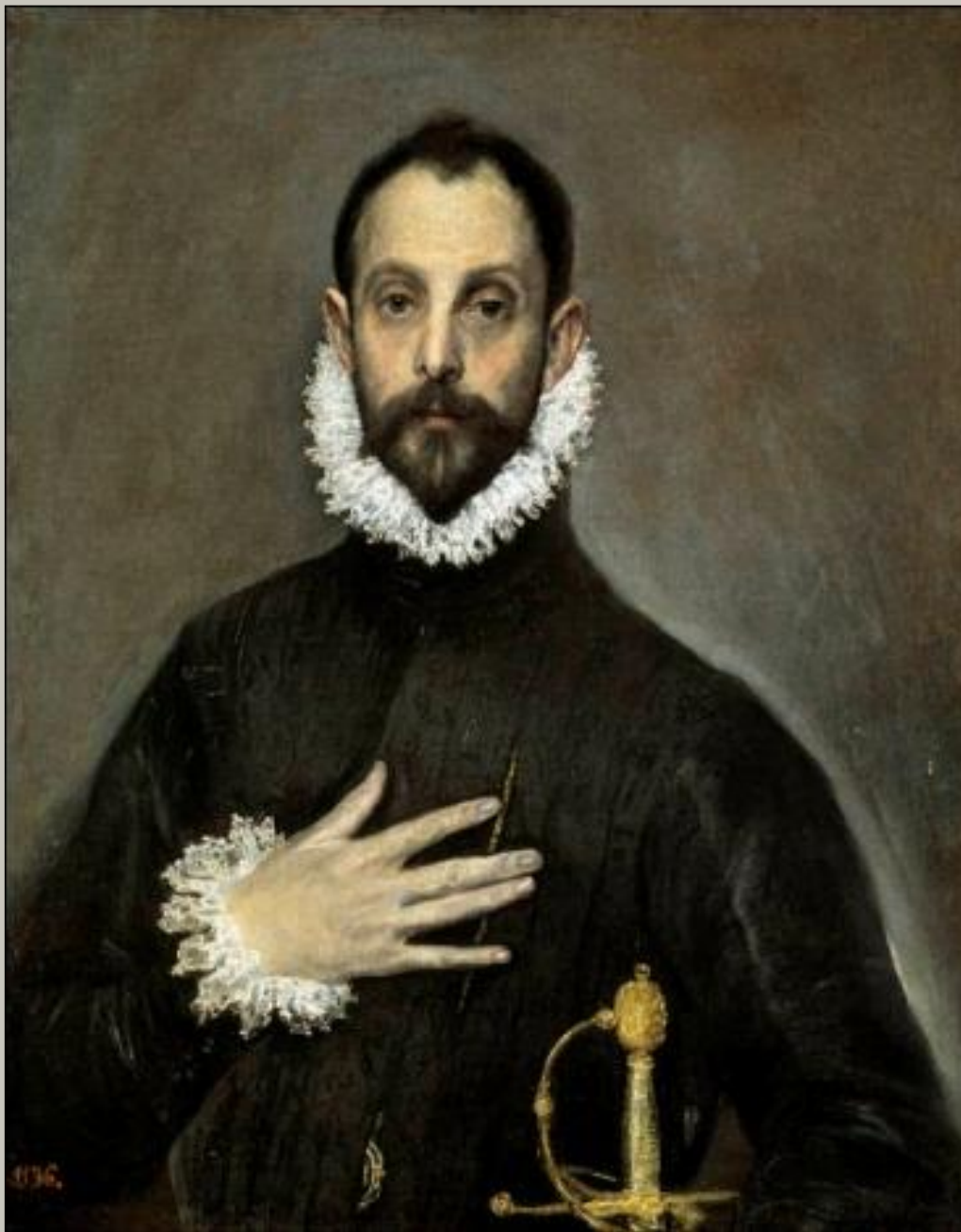
81 cm x 65 cm

**School**

Spanish

**Theme**

Portrait. Civil



A portrait of an unidentified person wearing a black suit with lace collar and cuffs and a pendant and sword that indicate he is a gentleman. This is one of the masterpieces of the Spanish Renaissance and the best known of El Greco's works.

Painted during the artist's first years in Toledo, *Gentleman with his Hand on his Chest* is remarkable for the expressive gaze its sitter directs at the viewer, and the naturalness of the hand's gesture.

There are many hypotheses about the identity of the sitter and the significance of the painting. Some see his gesture as a symbol of repentance, or of a vow and, while there are reasonable doubts, he could be identified as Juan de Silva y Ribera III, Marquis of Montemayor and mayor of the Alcazar of Toledo.

**Author**

Flades, Juan de

**Title***Crucifixion***Chronology**

1509 - 1518

**Technique**

Oil

**Support**

Wooden Panel

**Measures**

123 cm x 127 cm

**School**

Spanish-Flemish

**Theme**

Religion. New Testament

Documentation shows this work to be by Juan de Flades, who is known only for the paintings he made in Castile beginning in 1496, when he entered the service of Isabel la Católica. When the Queen died in 1504, he continued to work in Salamanca and Palencia, adapting his style to the demands of his new clientele. Sometimes these were large works, such as the main altarpiece at Palencia Cathedral, of which the present panel is a part of the attic's central row.

Juan de Flades conceived the space of this Crucifixion with a low viewpoint, recalling compositions by Mantegna. His placement of the figures and mastery of straight lines give the overall work a sense of monumentality, recalling Italian painting. In order to focus attention on the figure of Christ on the Cross, which is at the center of the composition with a background of landscape, Flades conceived a semicircle of figures around Him. This Flemish painter's originality in representing such an iconographic subject is reinforced by his technical mastery, which is evident in his manner of reproducing the qualities of objects such as the precious stones and coral scattered around the ground.



A portrait of a Cardinal that has been identified as either Alidosi, Bibbiena, Cybo or Trivulzio.

This work was painted in Rome at a time when Raphael was at the height of his capacity to “paint people as more real than they really are,” as his peers put it.

The composition is derived from Leonardo da Vinci’s *Mona Lisa*. In both works, the model appears seated, forming a triangle with his or her body and arm. Especially surprising here are the chromatic contrasts between the brilliant red of his hat, the whiteness of his sleeve, and his face, thanks to the use of highlights. This characteristic and the meticulous brushstrokes give the sitter a three-dimensional character that reveals Raphael’s interest in sculpture during those years.

This work was acquired by Carlos IV (1748-1819) in Rome while he was still a prince.

**Author** Raphael

**Title** *The Cardinal*

**Chronology** Ca. 1510

**Technique** Oil

**Support** Wooden Panel

**Measures** 79 cm x 61 cm

**School** Italian

**Theme** Portrait. Ecclesiastical



David leans over the dead body of Goliath in order to tie up his amputated head as a trophy.

This painting shows the final scene off the battle between Philistines and Israelites as told in the Old Testament (Samuel 17, 51). David slew Goliath, the giant, using only a stone and a sling, bringing victory to the people of Israel.

Caravaggio portrays David, not as a hero but rather as a young man with a serene aspect who has vanquished Evil thanks to his cleverness and Divine Aid. Only his clenched left fist betrays the tension of the moment.

There has been some controversy as to who painted this work, but nowadays it is unanimously attributed to Caravaggio himself.

**Author**

Caravaggio (Italian)

**Title**

*David Victorious over Goliath*

**Chronology**

Early Seventeenth Century



**Author**

Zurbar

**Title**

*Agnus Dei (The Lamb of God)*

**Chronology**

1635-1640

**Measures**

38 cm x 62 cm

This votive image was wide-spread in seventeenth-century Spain. It represents an Agnus Dei or “Lamb of God,” in allusion to Christ's sacrificial death to save humanity. The straightforward composition consists exclusively of an image of the young animal with its legs bound, lying on a windowsill and brightly light by a single light source.



**Author**  
Ribera, José de  
**Title**  
*Jacob's Dream*  
**Chronology**  
1639  
**Technique**  
Oil  
**Support**  
Canvas  
**Measures**  
179 cm x 127 cm  
**School**  
Spanish  
**Theme**  
Religion. Old  
Testament





**Author**

Goya y Lucientes, Francisco de (Spanish)

**Title**

*The Nude Maja*

**Chronology**

1797-1800

**Measures**

98 cm x 127 cm

**Author**

Titian [Vecellio di Gregorio Tiziano]  
(Italian)

**Title**

*Emperor Carlos V on Horseback*

**Chronology**

1548

**Technique**

Oil

**Support**

Canvas

**Measures**

335 cm x 127 cm

**School**

Italian

**Theme**

Portrait. Royal/Imperial



**Author**

Leoni, Leone

**Title**

*Charles V and the Fury*

**Chronology**

1551 - 1553

**Measures**

251 cm x 127 cm x 127 cm - 825 kg



**Author**  
Veronese, Paolo  
(Italian)  
**Title**  
*Venus and Adonis*  
**Chronology**  
Ca. 1580  
**Measures**  
162 cm x 127 cm



**Author**

Tintoretto, Jacopo  
Robusti (Italian)

**Title**

*The Foot Washing*

**Chronology**

1548-1549

**Measures**

210 cm x 127 cm



**Author**

Dürer, Albrecht

**Title**

*Self-portrait*

**Chronology**

1498

**Technique**

Oil

**Support**

Wooden Panel

**Measures**

52 cm x 41 cm

**School**

German

**Theme**

Portrait



**Author**

Tiepolo, Giambattista

**Title**

*The Immaculate Conception*

**Chronology**

1767 - 1769

**Technique**

Oil

**Support**

Canvas

**Measures**

281 cm x 127 cm

**School**

Italian

**Theme**

Religion. Iconography of the Virgin



**Author**

Bosch, Hieronymus

**Title**

*The Garden of Earthly  
Delights*

**Chronology**

1500 - 1505

**Technique**

Oil

**Support**

Wooden Panel

**Measures**

220 cm x 127 cm

**School**

Flemish

**Theme**

Allegory. Moral





**Author**

El Greco (Spanish)

**Title**

*The Trinity*

**Chronology**

1577-1579

**Measures**

300 cm x 127 cm



**Author**

Anonymous

**Title**

*Onyx saltcellar with golden mermaid*

**Chronology**

1501-1550

**Measures**

17 cm x 12 cm



**Author**

Bermejo, Bartolomé

**Title**

*Saint Dominic of Silos enthroned as a Bishop*

**Chronology**

1474-1477

**Measures**

242 cm x 127 cm