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**TYTUŁ PROJEKTU:**

“Tak daleko, tak blisko. Polska i Hiszpania jako rubieże Europy”

# **The Prado Museum Masterpiece Quest**

Łucja Wełdycz  
Kamila Woch  
Karolina Wojciechowska  
Michał Wyród

Ruben  
Rebeca  
Himena  
Jimena



Philip II - Sofonisba Anguissola  
Italy, 16th century, Renaissance

Anguissola painted this portrait when Philip was married to Isabel de Valois. It was retouched eight years later to form a pair with a portrait of the King's last wife. Details of the clothes were changed as well as the position of the hands. The rosary in the King's left hand refers to the Feast of the Rosary instituted in 1573 to commemorate the military victory at Lepanto over the Turkish forces.



Nobleman with his Hand on his Chest - El Greco  
Toledo, 16th century, Renaissance

It is a symbol of the Spanish Renaissance gentleman. We can see the sober style of dress in Spain at the time. It could symbolise a state of mind, such as repentance or a vow. Nowadays it is thought to be a portrait of Juan De Silva y Roberta, the head notary of Toledo



Eva - Durer

Nuremberg, 15th century, Renaissance

This painting of Eve, signed and dated in the cartellino hanging from the tree, and its companion piece, Adam, were a gift from Queen Christina of Sweden to Philip IV.



The Annunciation - Fra Angelico

Florence, 15th century, Renaissance

Scene representing the virginity of Mary via the announcement by the angel Gabriel that Mary would conceive a child and he will be the son of God

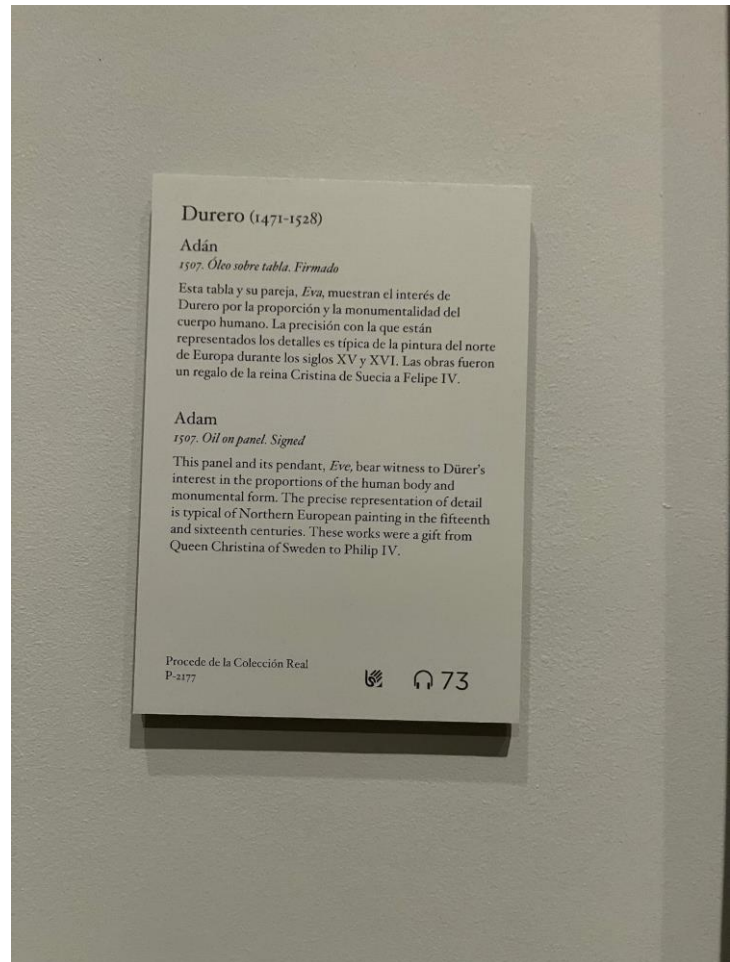


„The Third of May in Madrid” – Francisco de Goya

Madrid, 19th century, Napoleonic era

Francisco De Goya captured on that painting a historical moment in Spanish history. Napoleonic army which was sowing terror in entire Spain what was an ignition to the uprising in 1808. The actual painting shows the line of participants of the uprising and also the Napoleonic soldiers armed and ready to make a shot. In the back we can see towers of the churches of Santa Cruz, but the actual „centre” of the painting is a man dressed in white shirt with his hands up. The entire painting shows the contrast between those two groups, actual insurgents that can't run away from the approaching death, and French tormentors whose faces are hidden under the hoods, ready to kill every prisoner. Francisco Goya's masterpiece had met a mixed response from art critics, because he had shown a cruel and more brutal face of the war than other artists used to do it in his times.





„Adam” – Albrecht Durer

Nuremberg, 15th century, Renaissance

Durer's piece of art. „Adam” with „Eve” are in fact one painting, Of course, the man on the canvas is the first human made by God, we can see him in a dynamic pose holding in his left hand a twig with a „forbidden fruit” of a tree which was grew right in the centre of Eden. The subject was a kind of pretext to the artist to reveal a true nature, sizes and beauty of the human body, which was also the purpose of taking up the topic by Durer.



## TIZIANO - ADAM AND EVE

Italy, 16th century, Renaissance

Tizian was inspired by Raphael's fresco in Stanza della Segnatura in the Vatican and by Dürer's print of the same subject of 1504. The presentation of Adam is unusual as he seems to wish to prevent Eve's action in contrast to his habitual passivity in depictions of this biblical episode. The serpent, fox and child and serpent offering the apple are all symbols of Evil. The canvas belonged to Antonio Pérez, secretary to Philip II.



## EL BOSCO - THE GARDEN OF EARTHLY DELIGHTS TRIPTYCH

*Spain, 16th century, Renaissance*

This triptych possibly Bosch's most complex and enigmatic work, is first referred to in 1517 in Henrik III of Nassau's palace in Brussels although it previously belonged to his uncle Engelberecht II who commissioned it from the artist. By 1593 it belonged to Philip II. The central panel depicts a false paradise given over to lust. The work's principal message is that of the fragile and transient nature of happiness and the enjoyment of these singular pleasures.





Diego Velázquez- Las meninas

17th century, Madrid, baroque

This 17th-century group portrait of the court of King Philip IV of Spain, with his young daughter, the Infanta Margaret Theresa, at its center remains an enigma, a puzzle to be solved. The title of the painting, "Las Meninas," is Spanish for "The Ladies-in-waiting".





Tiziano - Carlos V en la Batalla de Mühlberg

16th century, Madrid, Renaissance

This portrait commemorates Charles V's victory over the Schmalkaldic League at Mühlberg on 24 April 1547. The Monarch is shown in his dual condition of Christian nobleman and heir to the Roman imperial tradition. An example of this is the lance he holds in his right hand and which was the symbol of power of the Caesars.