

This upper gallery leaves at sight the **middle of 16th century** façade structure, which belonged to the renaissance palace reform ordered by **Archbishop Hernando of Aragon**. Moving forward, we can see the upper zone of the **Gothic façade of Dalmau de Mur's chapel**, discovered at the building restoration after being hidden inside the walls since the 16th century.

Selection of works shown in this gallery allows us to understand religiosity and aesthetic development among the **16th and 18th centuries**, by some artists' hands of that moment. From renaissance serenity and balance captured in Damián Forment's and his disciple **Gabriel Yolí's** sculptures, until getting more drama and movement in Baroque style. We see some examples of it in the group of "Baby Jesus". Following the model created by Martínez Montañés towards 1600, they reflect the interest of that time to reforce the human reality of God, grabbing the essence of the childhood world embedded in Baby Jesus.



This detail belongs to the work: Weeping into the lying corpse of Christ, made by **Damián Forment**. It was part of the main altarpiece of Saint Magdalena's parish Church in Zaragoza. This composition transmits balance and pain hold, characteristics of **Renaissance**. Damián Forment was the greatest representative of this style in Aragon, making works so important such as the **main altarpiece of the Cathedral- Basilica of Our Lady of the Pilar**, the main altarpiece of the Cathedral of Huesca and the main altarpiece of the Cathedral of Santo Domingo de la Calzada.



The Immaculate Conception of the Virgin Mary" is the most relevant representation in Spanish Baroque. In this room, we can see two sculptures following **iconography set in the 16th century**, which determines that the Virgin figurates accompanied by symbolic elements extracted from different biblical texts, as it is appreciated in the Immaculate coming from the parish of San Felipe and Santiago. Thus, clouds, cherubs and half moon where the image of Virgin is situated on, have been extracted from Apocalypse. It was defined as dogma in **1845** in the encyclical of Pope Pío IX, although it was in Middle Ages when the devotion appeared.

Did you know?...

- **Damián Forment** died in 1540 and some time later, in **1545**, it took place the **Council of Trent** and, with it, the **Counter- Reformation** start. This context benefited the beginning of **Baroque style**.