



the
Golden Age of Spain
Museo del Barrio







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SPECIAL NOTE

The "**Golden Age of Spain: Theatre and Period Dress**," is an exhibition created as part of a larger Golden Age of Spain Festival.

Three leading Hispanic cultural institutions, Ballet Hispanico of New York, INTAR Hispanic American Theatre, and El Museo del Barrio, joined together to celebrate the 300th Anniversary of the passing of the great Spanish playwright *Calderón de la Barca*.

El Museo del Barrio organized the exhibition which this catalogue accompanies. The Ballet Hispanico's artistic director, Tina Ramirez, choreographed a new work based on *Lope de Vega's "Fuenteovejuna."* INTAR Hispanic American Theatre, through its artistic director, Max Ferra, commissioned a modern adaptation with music of *Calderón's "Life Is A Dream."* The adaptation was done by the award-winning playwright Maria Irene Fornes.

The events involved in the Golden Age of Spain Festival were as follows:

- Monday, May 25, 1981** Proclamation of **Golden Age of Spain Week** by the Mayor of New York City. On May 25, 1681, Calderon de la Barca died.
- Tuesday, May 26, 1981** Duke of Veragua, descendant of Cristobal Colón, sailed into New York Harbor on the tall ship "**Juan Sebastian El Cano.**"
- Wednesday, May 27, 1981** Philip Morris, Incorporated hosted a reception where guests saw a preview of all parts of the Festival.

- Thursday, May 28, 1981** Ballet Hispanico of New York premiered its ballet "**Fuenteovejuna**" at the Symphony Space Theatre, Broadway at 95th Street.
- Friday, May 29, 1981** Museo del Barrio formally opened its exhibition "**The Golden Age of Spain: Theatre and Period Dress.**"
- Saturday, May 30, 1981** INTAR Hispanic American Theatre premiered "**Life is a Dream,**" in the English language adaptation by Maria Irene Fornes.



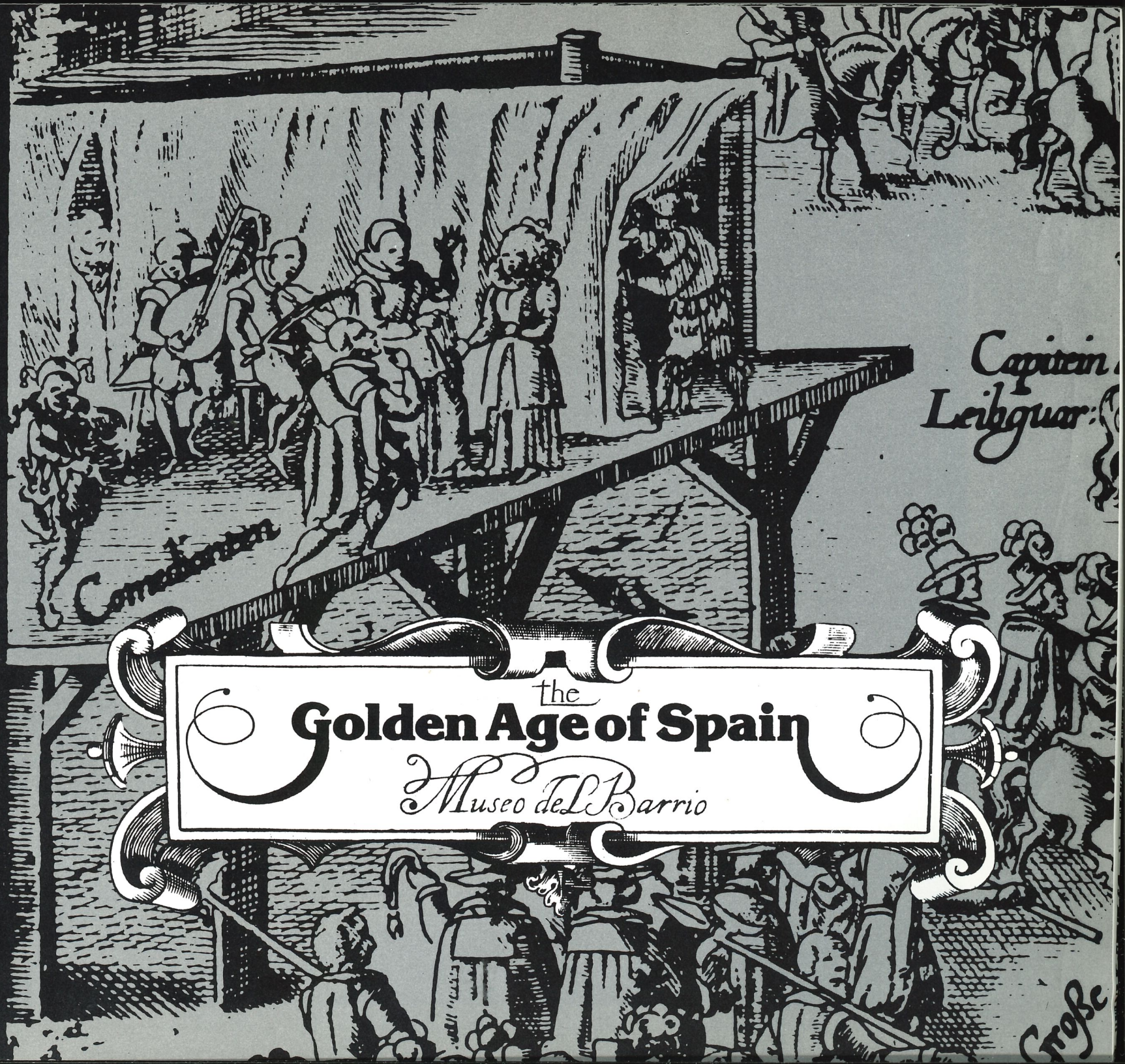
Espagnols; Anonymous, c. 1682; 5 7/8 x 4; Victoria and Albert Museum; Photograph: Trevor Chris, A.C. Cooper

The Festival was coordinated by Anne-Marie Nolin.

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Preface



Philip Morris is pleased to support this unusual adventure by three leading Hispanic cultural institutions in New York City, to help coordinate their various artistic interests under a theme of historic worth: The Golden Age of Spain.

We welcomed this opportunity to add to the cultural traditions and enterprises of about one and a half million Spanish speaking citizens in our community. But while it reflects the heritage of our Hispanic neighbors and associates here and throughout the country, it also creates a noteworthy cultural occasion for all New Yorkers, indeed for all Americans.

Our company has for many years been associated with artistic undertakings all over the Western Hemisphere. Since 1967, when we issued a book of essays on modern Venezuelan philosophy, Philip Morris and its affiliated companies have sponsored numerous cultural activities, embracing music, art, literature, photography, prints, folklore, film and drama, in most countries of Central and South America.

If Sir Francis Drake had not defeated the Armada, we in

the New World might be more familiar with the Golden Age of Spain than with the glories of the Elizabethan Age that flourished at the same time. In any event, now Calderón, Cervantes and Valázquez are woven quite harmoniously into our complex American perceptions. For the United States is, uniquely, a nation of nations, a huge expanse of land and history where the cultural heritages of our many people converge and blend, yet maintain their independent identities to form a stunning, sometimes bewildering, panorama we call the American character. New York City offers spirited and abundant evidence of it.

None of us—nor our nation—would be what he is today without the presence of everyone else in our extraordinary diverse ethnic amalgam. We all came from somewhere else to forge a common destiny with uncommon riches.

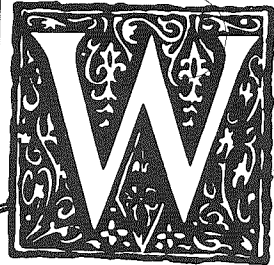
This three-day festival will, we hope, sharpen popular awareness and enjoyment of that grand era of Spain, even as it deepens the pride of those who are Hispanic.

The Golden Age of Spain retains the freshness inherent in all great art, to delight, excite and inspire every one of us, Hispanics and non-Hispanics, alike and together.

George Weissman
*Chairman of the Board
and Chief Executive Officer*
Philip Morris Incorporated

Introduction

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When we began discussing the Golden Age of Spain in 1979, we were very much attracted by two of the many outstanding achievements of the period: the exploration and conquest of the New World, and the great painters.

Americans generally are familiar with the names of Balboa, Cortes and Pizarro, respectively the discoverers of the Pacific Ocean, Mexico and Peru. But they are less likely to know Cabrillo, who discovered what is today California; Hernan de Soto, who explored the Mississippi River from the Gulf of Mexico to its source deep inside the North American continent; and Ponce de León, who discovered and named Florida, and who established the oldest city in what is today the United States, St. Augustine. Not only don't most Americans know these men and their accomplishments, but they are also generally unaware that the Spanish completed their explorations and settlements 120 years before the Pilgrims arrived at Plymouth Rock. The **Conquistadores** caused events in history whose geopolitical ramifications are still being

played out in the New World and Europe. And they represent a fire and fever in the imagination of men still unmatched in the world's history. These great explorers, therefore, were a strong temptation to us as a theme for an exhibition—not only are their feats unparalleled, but our fellow American citizens of all heritages would enjoy knowing more about them.

But if the names of these explorers conjure up images of fantastic and exotic exploits, the names of the painters of the Golden Age are from the Who's Who of International Art: Murillo, Miranda, Zurbarán, El Greco, José Ribera, and Diego Velázquez. These artists have left an imprint in art equal to, or greater than that left by the **Conquistadores** in exploration. And their work continues to startle us in headlines today, as when Velázquez's painting "Portrait of Juan de Pareja" was sold at auction by Christie's of London for \$5,524,000 as recently as 1970.

||

The discovery and conquest of the New World and the accomplishments of the great painters of the 17th century are indeed monumental. And yet it is another series of events that gave us the spine for our exhibition—the introduction of printing and engraving.

How did the man and woman in the streets of Sevilla, Valladolid, Barcelona, Madrid, Cadiz, etc. know what was happening in their own time? The answer, we can surmise, was a combination of the presentations in the theatres, word of mouth, and through the books and prints which had begun to circulate. The books were limited in number and the population who could read would have been small, but



the typical Spaniard would have depended on the print for the pictorial representation of the events of his age.

And it is through prints that we have an idea of what life was like in the Golden Age. For the painters were primarily interested in the court and religion, and they either did not draw very much, as the art historian Gomez-Sicre has suggested, or the painters saw no point in preserving their sketches and studies. Paintings did not circulate—if you had no business at the palace you could not see the paintings.

For these reasons we decided to introduce our visitors to the Golden Age of Spain as it was depicted in prints of the period.



Finding the prints was difficult. Not all we found were suitable. We discarded religious prints, and thereby substantially reduced our field of choice. We did so in the belief that religious themes had more to do with classical theological or biblical motifs. Apart from capturing some of the religious fervor of the time they really do not tell us much about daily life. In fact, the Ribera print, **The Poet**, is an example of what we mean. Not a religious theme, it nevertheless is an idealized (perhaps romantic?) depiction of an archetypical poet. It is doubtful that any poet dressed in this way in the Golden Age. Yet, the print is important for us in that it is in the spirit of some of the characters in Calderon's plays who seem to be other-worldly, massive and ethereal at the same time.

As already stated, many early prints were done as parts of books. This fact introduced another important restriction into our exhibition—where a print was still part of a book it became difficult to borrow the book. Generally, the books

are quite rare and in delicate states, making museums and libraries loathe to lend them.

Problems of language and time kept us from conducting adequate searches for prints in France, Germany, Austria, the Netherlands, and Italy—all places very likely to have collections from the period because of their relationships with Spain either through war, or through inter-marriage of the nobility.

However, a search of collections in the United States, Spain and England has confirmed our premise that the subject area is ripe for study and interpretation. Our exhibition, circumscribed as it may be, indeed makes a unique contribution to the scholarship of the period.

To the historian the Golden Age of Spain is a more limited period of time than we have endeavored to present. We think of the period as ranging from King Ferdinand and Queen Isabella to the death of Calderón de la Barca. We have assembled prints which include nobles and plain folk, geography and cartography, portraits and plays, and where original material could not be borrowed, we have included photographs. And we have narrowed our focus to theatre and period dress.

And yet, the Golden Age of Spain is so rich in its accomplishments that our exhibition only skims the surface. Thus, while we believe that the current exhibition conveys a flavor of the period, we see that our work does not end here.

We hope you enjoy this exhibition and that you look forward, as we do, to revisiting the Golden Age of Spain in subsequent exhibitions.

Jack Agüeros
Director
El Museo del Barrio
May 1981

Detail; Sit Hispani
Tanros infectantus;
Diversarium Gentium
Armatura; A. de
Bruyn, 1577,
6½ x 5¼ Victoria
and Albert Museum,
London.
Photograph: Phillip
de Bay, London.



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Prints of the Golden Age



I: What was the Golden Age?



The works in the present exhibition represent masterpieces of graphic art by Spanish and non-Spanish artists which were created during a period usually referred to as Spain's "Golden Age." Before discussing more precisely the objects displayed, it may be worthwhile to examine the question of what exactly constitutes this period of splendor. In strictly chronological terms this was an era which began with the reign of King Charles I (Charles V of the Holy Roman Empire) in the early sixteenth century and ended with the death of Charles II in 1700. Yet we can trace the roots of Spain's finest hour somewhat further back in time, to the last decades of the fifteenth century, the time of Ferdinand and Isabella when the seven hundred year struggle against the Moors finally ended with the reconquest of Granada, the last Islamic stronghold in the country. These monarchs, whose marriage in 1469 had joined the crowns of Castile and Aragon, made Spain a much more viable political force than ever before. The year in which the **reconquista** was finally accomplished was a momentous time for Spain in other ways as well. The first Castilian grammar by Antonio de Nebrija was published, and Christopher Columbus commenced his voyages of discovery, thus beginning what was to be Spain's most ambitious and lucrative period of international expansion.

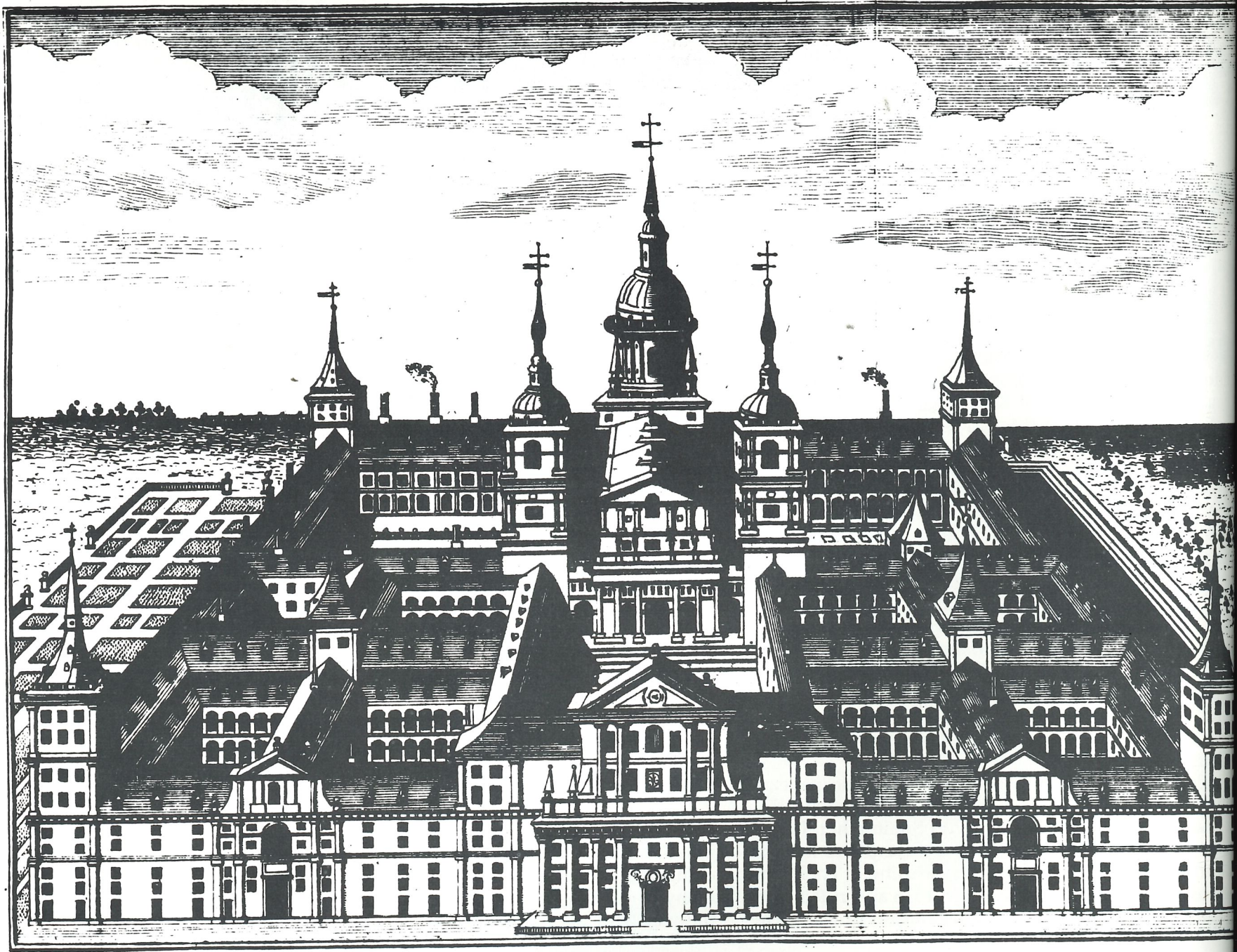
The Golden Age of Spain was a vast dramatic pageant which unfolded under the reigns of the Hapsburg monarchs. This Austrian family became linked with Spain when Juana, daughter of the "Catholic Kings" (as Ferdinand and Isabella were known) married Philip "the Handsome." Their son Charles assumed the throne of Spain in 1516 and ruled until his abdication in favor of his own son Philip II in 1556. The

reigns of these two kings were marked by both splendor and misery. The riches of the New World sustained the country for many decades although by the end of the sixteenth century much of this wealth had been squandered. The Catholic Church became an extremely powerful political and social force during this time. The zeal of the Counter Reformation spirit in Spain caused the Inquisition to assume an influential role not only in assuring religious orthodoxy but also in determining what writers and painters could produce.

The later sixteenth century was the Golden Age of Spanish literature and Spanish architecture. The plays of Lope de Vega (1562-1635), the poetry of Garcilaso de la Vega (1503-36) and the capital achievement of all Spanish letters, **Don Quixote** by Miguel de Cervantes (published in two parts, 1605 and 1615) may stand as paradigms of an age which witnessed a burgeoning of literary talent unprecedented in the history of Europe. In the visual arts, the major achievement of the Spanish Renaissance was the building and decoration of the vast monastery-palace complex at El Escorial near Madrid. This monument, constructed between 1563 and 1582 under the direction of Philip II, stands as an austere imposing testimony to the resources of the Spanish economy and the steadfastness of Spanish faith during this period.

The following century saw the germination and flowering of the social discontent which had been sown in the preceding decades. The reigns of the last three Spanish Hapsburgs, Philip III, Philip IV and Charles II witnessed much internal discord. The Portuguese and the Catalans revolted from the central government; gold from the Indies no longer flowed into Spain with such regularity as before thus seriously damaging the economy; waves of plague and famine gripped many parts of the country which also suffered heavy losses in the war with the Netherlands. Despite these afflictions, the

Map of Spain; Theatrum Geographiae Veterias, Petrus Bertius, c. 1618, 13½ x 17½. Museo del Barrio



The Escorial; Anonymous, c. 1763, 4 x 5½;
Museo del Barrio

seventeenth century was the Golden Age of Spanish painting and sculpture. Among the many noteworthy masters of the period some, such as Francisco de Zurbarán, Jusepe de Ribera and Diego Velázquez stand out as figures with truly international reputations. They were principally patronized, as were their fellow artists, by the Church and the Crown. Much of their subject matter was religious, reflecting the primacy of Catholicism. The portrait genre was most brilliantly practiced by Velázquez, the highly influential official court painter. His sensitive renditions of King Philip IV, his family and members of his court (the most well known of which is the intriguing *Las Meninas* or the *Maids of Honor* now in the Prado Museum in Madrid) embody his sober, straightforward style which was taken up by other artists of the day. Velázquez's portraits also served as models for contemporary graphic artists who popularized the images he painted with their prints.

The last half of the seventeenth century has often been cited as a period of frank decadence in terms of both Spain's social and artistic situation. Charles II (often called "Charles the Bewitched") has been described as the country's most unfortunate monarch who led Spain into economic disaster while promoting little intellectual activity. Recent investigations by social and art historians have uncovered many facts to refute this concept. Our notion of the late years of the Golden Age must now be revised. In art many great figures such as Claudio Coello, Juan Carreño de Miranda and Francisco de Herrera "the Younger" are now being re-evaluated not only for their masterful paintings but also for the prints which they designed, transmitting their style throughout Spain. The Golden Age Spanish print is itself a crucial subject for our understanding of the art of this era. It is also an art to which, until now, only a modicum of attention has been paid.

Detail; Senator Hispanus, from *Diversarium Gentium Armatura Equestris*. A. de Bruyn, 1577, 7¼ x 5¾; Victoria and Albert Museum; Photograph: Phillip de Bay

Hispaniae Faeminae, Biscaliae Indigenae; C.J. Visscher, 1605-15, Victoria and Albert Museum; Photograph: Trevor Chris, A.C. Cooper



HISPANIAE FEMINAE



BISCALIAE INDIGENAE



Cabeza; Georgius
Hoefnagle, 1565,
3 x 19½;
Museo del Barrio

II: Printmaking in Golden Age Spain



MAURÆ GRANADENSES.

Maurae Granaden-
ses; C.J. Visscher,
1605-15, 3 x 1¾;
Victoria and Albert
Museum; Photo-
graph: Trevor Chris,
A.C. Cooper

Printmaking began in Spain as early as 1403. The first Spanish prints were woodcuts and graphic artists continued to employ this medium as their primary mode of expression until the second half of the sixteenth century when copper engraving supplanted this technique. Although there are a few single leaf woodcuts known from the early part of the fifteenth century, it was not until printing was introduced into Spain in c.1475 that prints were circulated on a wide scale. By 1480 books with woodcut illustrations were being produced on a mass basis from the four centers of publication: Segovia, Barcelona, Saragossa and Valencia. The early years of book production in Spain were also crucial ones for prints because patterns were established that would remain viable throughout the entire Golden Age. Until the eighteenth century, frontispieces of books as well as initials and

portraits of the authors (or the person to whom the volume was dedicated) remained the major vehicles for graphic decoration.

Key passages of early Renaissance novels were also illustrated in fifteenth century woodcuts. One of the most well-known of these was Diego de San Pedro's *Carcel de Amor*, the first edition of which, published by Hans Rosenthal in Barcelona in 1493, contained sixteen woodcuts in an early style (still tinged with many Gothic elements) by an anonymous artist who was most likely of German origin. The importance of northern influence on Spanish prints remained preeminent in the sixteenth century when book and print production expanded enormously. It has been estimated that over ten thousand books were printed in Spain during the first century of the Golden Age, most of which contained woodcut prints. Not all of these books were printed in Spain. Many were produced in Spanish colonies in other parts of Europe. Antwerp, for example, became one of the major centers for the publication of Spanish illustrated books during the late Renaissance.

After the introduction of copper plate engraving in 1550 the technical excellence of Spanish prints improved.



markedly. One of the principal masters of this period was Pedro Perret, a Fleming who had trained in Rome and was later called to Spain to engrave the plans for the monastery of El Escorial by Juan de Herrera which accompanied the book entitled *Sumario y breve declaración de los diseños y estampas de la fábrica de San Lorenzo del Escorial* (1589).

In the seventeenth century books continued to be the major vehicles for the publication of prints in Spain. Frontispieces were engraved to resemble architecture, such as the altarpieces (*retablos*) of contemporary churches. Madrid assumed an important position for printmaking. It had been declared the nation's capital in 1607 and attracted hundreds of artists, among them many foreigners who would become master print makers in Spain in the Baroque period. One of these, Diego de Astor from Mechelen in Flanders, collaborated with El Greco on a number of single-leaf engravings after his paintings. Unfortunately only four of these remain, yet these few examples are sufficient to prove that the northerner had fully assimilated the idiosyncratic mannerism of the master of Toledo.

Jean de Courbes was one of a number of French artists at

the court of Madrid where he worked from 1620 until the late 1630's. He is principally known as the first engraver in Spain to copy a portrait by Diego Velázquez. A 1630 edition of the works of Luís de Góngora included a variation of the portrait of this great poet and satirist by Velázquez which is now in the Museum of Fine Arts in Boston. Also highly inspired by the portraits of Velázquez was the seventeenth century's most renowned graphic artist Pedro de Villafranca (a native of Alcolea in La Mancha) who was named Engraver to the King in 1654. Antonio Gallego has pointed out the key role played by Villafranca in his recent *Historia del grabado en España* (1979) stating that he was the first Spanish-born artist to assume a predominant position in the graphic arts at court over the Flemish and French engravers who had, until mid-century, controlled the industry. Among the many books illustrated by Villafranca were Vignola's manual on the five orders of architecture (1651) and the first edition printed in Madrid of the Portuguese classic *Os Lusíadas* by Luis de Camoens (1639).

Although there appear to have been very few women painters in the Iberian peninsula during the seventeenth

Ecija (Andalusia);
Georgius Hoefnagel,
1572, 6 x 18 1/4;
Museo del Barrio



MAURI GRANADENSES

Mauri Granadenses;
C.J. Visscher, 1605-
15, 3 x 2 3/4; Victoria
and Albert Museum;
Photograph: Trevor
Chris, A.C. Cooper



Trinity; Albrecht Dürer's, 1511 Kunsthistorisches Museum, Vienna

century, there were a surprising number of women engravers who are recorded by such chroniclers as J.A. Ceánurruza in his multi-volumed *Diccionario de los mas ilustres profesores de las bellas artes en España* (1800). Several of these artists were daughters of master print makers such as María Eugenia de Beer, Teresita Aguesca and Ana Heuser. Another engraver, María Luisa Morales was the daughter of Juan de Valdés Leal the painter. Morales contributed numerous prints to one of the most ambitious publications of Baroque Spain, the record of the festivals held in Seville in honor of the patron of that city, St. Ferdinand (*Fiestas de la Santa Iglesia Metropolitana y Patriarcal de Sevilla al nuevo centenario del Señor Rey San Fernando*, 1671). Others who designed prints for this sumptuous book (with a text by Fernando de la Torre Farfan) were Bartolomé Esteban Murillo, Heuser "the Younger" and Morales's own father and brother, Juan, and Lucas.

Jusepe de Ribera must be counted among the most important print makers of the seventeenth century. This engraving work, unlike that of his compatriots, has received deserved attention and the monograph by Jonathan Brown on Ribera's prints and drawings (1973) stands as a model of scholarship in this field. Ribera spent virtually all of his artistic life in Italy and his paintings reflect current stylistic trends and themes of the art of that country. Ribera's prints, dating from his early years (1620's) are unique in their style and subjects, often dealing with martyrdoms, minute studies of mouths and eyes and grotesque heads of old men in the manner of the caricature drawings of Leonardo da Vinci.

As Brown has shown, several of Ribera's prints were influential for the compositions of paintings by other contemporary artists. This fact brings us to a final point in our summary discussion of the role of prints in Golden

Trinity; El Greco,
1577; Prado, Madrid

Spain. Many Spanish artists of the seventeenth century regularly used prints (often by foreign masters) as compositional sources for their paintings. The most well known example is Zurbarán, many of whose most famous pictures were inspired by Flemish and French prints of the previous century. Martin Soria, in an essay published in *The Art Bulletin* in 1948, demonstrated the importance of prints by Schelte à Bolswert for Zurbarán's paintings for the Carthusian monasteries in Seville and Jeréz de la Frontera; whereas for his series of canvases of the "Deeds of Hercules" for the Buen Retiro Palace in Madrid, he relied on woodcuts of the French artist Gabriel Salmon. Zurbarán was, of course, not the only artist of Spain's Golden Age indebted to prints, for we find them used as sources for compositions by Velázquez, Murillo, and Alonso Cano. Even El Greco, who developed the most highly personal manner of all these artists, derived inspiration from foreign prints. His magnificent **Trinity** of 1577 (in the Prado), for example, is based on Albrecht Dürer's woodcut of the same subject dated 1511. Thus it can be understood that the art of the print played an enormous role in Golden Age Spain. The production of native graphic artists rivalled that of their fellow woodcutters and engravers in other parts of Europe while works by foreign printmakers known in Spain contributed to the development of all aspects of the visual arts in the Iberian peninsula during the Renaissance and Baroque periods.

III: The Exhibition

The present exhibition is particularly significant. It offers,



for the first time, a panorama of graphics devoted exclusively to the subject of Spain in the Golden Age. The majority of works on view were created by non-Spanish artists, although some prints by native masters have been included. The organizers of the exhibition have concentrated on themes of modes of dress and habits of Spanish people as seen by observers from outside the country.

A. Hyatt Mayor stated in his informative and witty book **Prints and People** (1971) that "Ever since about 1500 B.C. when Queen Hatshepsut in Egypt had pictures carved of the tree houses and strange beasts of the Land of Puoni (South Arabia), people have wanted to see how men live far away." During the Renaissance and Baroque eras Europeans were fascinated with Spain and artists appealed to this interest by creating series of prints for mass consumption which illustrated the people of that land. Spain was indeed a far-away place, separated from the rest of Europe by the Pyrenees, and located thousands of miles from other major European centers in Germany, Flanders or Italy. Although the Spaniards were known throughout Europe by their military conquests, a voyage to Spain was considered as strange and exotic a trip as one to the orient (an attitude that would remain viable throughout the nineteenth century). Among the earliest surveys of costumes (of Spaniards as well as other European and Near Eastern peoples) was that executed in the 1550's by the Italian artist Enea Vico. This master engraver made certain to divide and sub-divide his subjects into different categories according to their social status and dress and to give the viewer a complete picture of the varieties of Spanish society. Several anonymous sixteenth century German woodcuts attest to the fact that this type of representation of Spanish people was an internationally popular one.

Among the most well known northern engravers of the

seventeenth century was the Bohemian-born Wenzel Hollar. This artist was enormously prolific and over 2,700 works are known. As Katherine Van Eerde points out in her recent monograph on Hollar (1970), the decade of the 1630's saw the artist particularly interested in creating prints of single figures (especially women) representing the different regions of Europe. One of the areas to which he devoted particular attention was Spain. Like his predecessors Hollar seems to have been more interested in the dress of his subjects than their personalities, and in his prints he created "Spanish types" rather than representing individuals.

One of the most fascinating traditions in Renaissance art is that of the city view. A number of artists throughout the fifteenth, sixteenth and seventeenth centuries created cartographically correct depictions of the famous towns of Europe, or "iconographic views" in which certain important or otherwise significant features of the cities would be especially indicated in order to emphasize the importance of their location. The prints of Spanish cities included in Book 1 of George Höfnagel's *Civitatis Orbis Terrarum* (published in Cologne in 1598) seem to be a combination of both cartographic and iconographic types of city views. His depiction of Valladolid, for example, is a fairly straightforward rendition of that important city (once the capital of the country), whereas those of Granada and Seville denote the major architectural monuments of the city with numerous figures above them, and corresponding explanations in small blocks of text at the upper right and left of the print.

The works by native graphic artists in the exhibition include several small woodcuts from a sixteenth century print of "The Art of Agriculture" displaying the ingenuous naïveté of the early practitioners of the Spanish print (who often relied on imported German or Flemish woodcuts for their inspira-

The Poet; José Ribera,
1620-21, 6³/₁₀x 14³/₁₆.
Yale University

More impressive, however, is **The Poet** by Jusepe de Ribera. This is one of his most curious etchings and has caused a good deal of controversy over its iconographical interpretations. The symbolic nature of this work of around 1620-21 probably concerns the relationship between poetry (the man crowned with laurel) and melancholy (the head in a downcast pose, resting on the hand). While not possessing the technical perfection of some of his later etchings, this print which Ribera executed in his adopted city of Naples, is one of the most haunting images of the Golden Age of Spain and one which, in many respects, presages the evocative beauty of Ribera's brilliant paintings.

IV: Conclusion

Prints hold a unique position in the history of art. Being usually small and relatively inexpensive works, they can be taken from place to place easily and can be seen and owned by a wide public. The art of the print is a "democratic art." Prints were (and still are) collected and studied by a much greater variety of people than paintings or sculptures. As we have seen, prints throughout the ages have been most influential in the transmission of knowledge about life, dress and customs in different parts of the world. Prints have also played a seminal role in the spread of knowledge of artists' work over broad geographical areas, influencing the style and subject matter of other printmakers, painters, sculptors and even architects and practitioners of the decorative arts. The subject of Spanish prints as well as that of prints by non-Spanish artists depicting life in Spain during



the Golden Age is one which has heretofore received less critical attention than it deserves. Most writers who have addressed themselves to this topic have done so in reference to book publishing in the Renaissance and Baroque periods. Antonio Gallego's recent **Historia del grabado en España** is an important contribution to this field and presents a broad survey of the development of woodcuts, engravings, etchings and lithographs in the Iberian peninsula from the Middle Ages to the present. The current exhibition at the Museo del Barrio continues to enhance our knowledge of this fascinating area of hispanic aesthetics. We can only hope that in the future scholars will continue to show a vibrant interest in this field from which so much can be learned and from which so much pleasure can be gained.

Edward J. Sullivan
New York University

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-

Ein Matrisanisch Weib.



Wollw. fecit. 1643

Mulier Matrisana,

Ein Matrisanisch Weib.



Wollw. fecit 1648

Matrisana M.

Matrisana M.; Wenzel Hollar, 1648, 3 1/4 x 2 1/4 Victoria and Albert Museum; Photograph: Trevor Chris, A.C. Cooper

Translation of Text

CHRONOLOGICAL AND HISTORICAL CHART OF SPAIN

Spain was first inhabited by the Celtiberians. Later the southern part of the peninsula was conquered by the Phoenicians and the Carthaginians, who in turn were vanquished by the Romans. At the end of the 4th century AD, the Roman Empire went into a decline and the Iberian peninsula was invaded by the Goths, the Vandals, the Suevians and other Germanic people, who formed several kingdoms. After many upheavals, the Goths (or Visigoths) became the sole sovereigns of the peninsula and in 416, Vallia was crowned King. The Gothic kingdom lasted until 713, when Count Julian asked for the help of the Moors. They overran the Goths and drove them into the mountains of Leon and Asturias where, in 718, King Pelage reestablished a Gothic kingdom. After having conquered Spain the Moors invaded France, but they were defeated by Charles Martel during the memorable battle of Poitiers, near Tours. The Moors remained in Spain for another seven or eight centuries, withstanding the attacks from the other Spanish kingdoms that were created during that time: these fourteen nations merged into the one kingdom of Aragón, Castile and Portugal when Ferdinand of Aragón married Isabel, heiress of Castile. Ferdinand and Isabel drove the Moors out of Spain. Their daughter, Joan, was married to Philip of Austria. Joan's son, Charles V, inherited the kingdom of Spain after his grandfather Ferdinand died. In 1578, Charles I's son, Philip II, conquered Portugal, which had been ruled by Spain for sixty-two years. The city of Madrid replaced Toledo as Spain's capital. Madrid is located in New Castile, and the city has become quite famous. The province of New Castile is sparsely populated, specially since 1610 when 80 to 90,000 Moors were driven out. The land is very dry, with many mountains and few lakes or rivers. Little wheat grows there but very good wine is produced.

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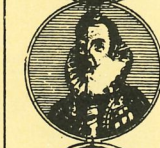
Charles 3: Roi
d'Espagne Archi
duc d'Autriche.
Philippe V: Duc d'Anjou
Roi d'Espag:



Charles 2. a
commencé a
Regner en
1665.



Philippe
4 en 1621



Philippe 3
en 1598



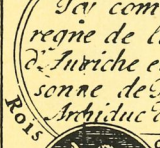
Philippe 2:
en 1555



Charles I Roi
d'Espagne ou
Charles 5^{me}
quite l'Em:
en 1555 et
Meurt en 1558



Philippe et
Jeanne en
1504



Ferdinand
et Isabelle
en 1474.



Jeanne 4.
en 1454



Les Rois
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 ou Ferdinand
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 unis en 1479.

Carta Crono-
Et Historique
L'Histoire
Anony-
c. 1700, 13 x
Museo del

Spagnisli; J.W.
1636, 3 3/8 x
Victoria and
Museum; Pho-
graph: Victoria and
Museum

ths or Visigoths: a Germanic people that came
from the Baltic coast and in 410 overran the
Iberian peninsula.

Swabians: A Germanic people that joined forces
around 406 with the Vandals and other Germanic
tribes and in 409 overran Spain. They settled
in Galicia and Portugal, and Hermenric was their
first king. In 585 the usurper Andeca was de-
posed by Leuvigilde, King of the Goths, who
united the two kingdoms.

In 711, the Moors came to help Count Julian.
They defeated the Goths, thus causing nine years
of interregnum.

In 722, a Gothic kingdom was reestablished in
Asturias, Oviedo, and Asturias: the proud King Pe-
lo reunited the Goths and secured his kingdom
in the mountains. Around 1217, Ferdinand III, el
Santo, inherited Castile from his nephew Henry,
thus uniting Castile and León.

Castile became a kingdom at the same time as
Aragón and **Portugal**. After 904 Castile was ruled
by counts. In 1029 it became a kingdom.*

Kingdom of Aragón dates back to 1035.
Ferdinand the Great, King of Navarre and Castile
divided his realm between his three sons: Na-
varre was given to Garcia III, Castile to Ferdinand,



Rusticus Piscajensis Vel Cantaber; Unknown Artist, 1577
London, British Museum

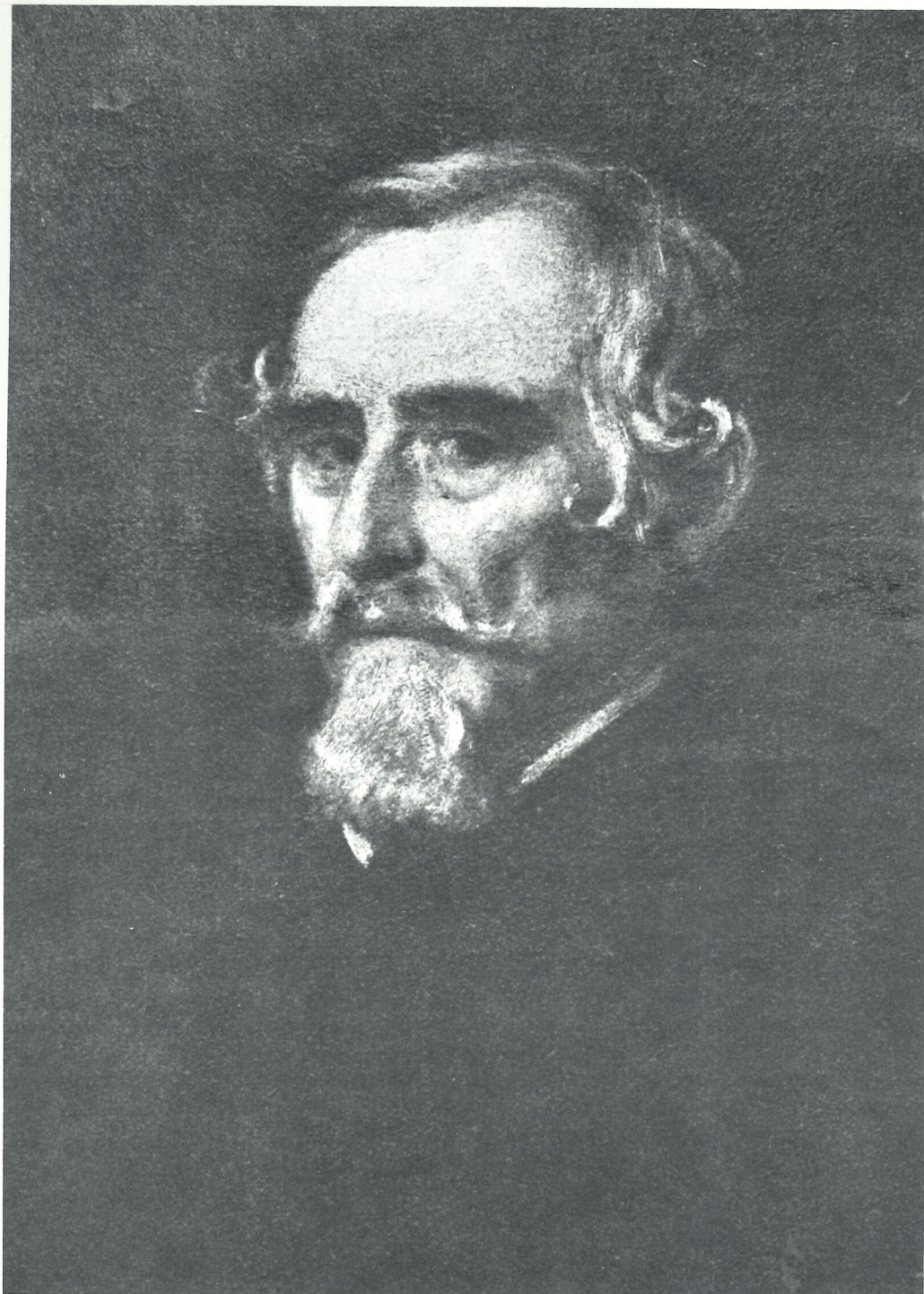


and Aragón to Ramir. These three kingdoms
were reunited in 1479 when Ferdinand V of Ara-
gón married Isabel of Castile.

Portugal was long ruled by the Moors. Henry
of Burgundy drove out the Moors. In 1089 he
married the daughter of Alfonso I, King of Cas-
tile and became the ruler of Portugal. In 1139, his
son Henry defeated five petty Moorish governors
and was proclaimed King.

The Kings of Granada were the descendents
of the Moors who overran Spain but were dis-
persed after the city of Cordoba was lost. In
1230, Muhammad Aben Alhamar reestablished
a Moorish Kingdom around Granada. In 1492
Granada was conquered by the armies of Ferdi-
nand and Isabel.

*During the 10th and 11th centuries, Castile was a county,
while León was already a kingdom. In 1029, Ferdinand
I acquired the county of Castile, and in 1035 the kingdom
of León. Thus in 1035 both Castile and León were under
his rule but they were two different types of states. Upon
his death the two holdings were divided again; one of his
sons, Sancho II, got Castile and Alfonso II got León.
Later the two holdings were reunited and, later still, re-
divided. It was not until Ferdinand III in 1230 that the two
were **definitely** united as a kingdom.



The Spanish Theatre in The Golden Age



during the course of the 16th century Spanish theatre became a national pastime of the Spanish people and one of the most glorious reasons why this century is called the Golden Age.

The immediate precursor to this great theatrical movement was **LOPE DE RUEL** (1505–1565), actor and playwright who traveled throughout Spain directing his company which was one of the first companies of professional actors. Towards 1554 he emerged as one of the most renowned players and achieved the honor of performing before King Philip II. His short works, called *pasos*, are full of popular spirit and realistic portrayals of manners; these are direct forerunners of the **entremeses** or “interludes” which were later glorified by Cervantes in such a way as to be, in some cases, small masterpieces.

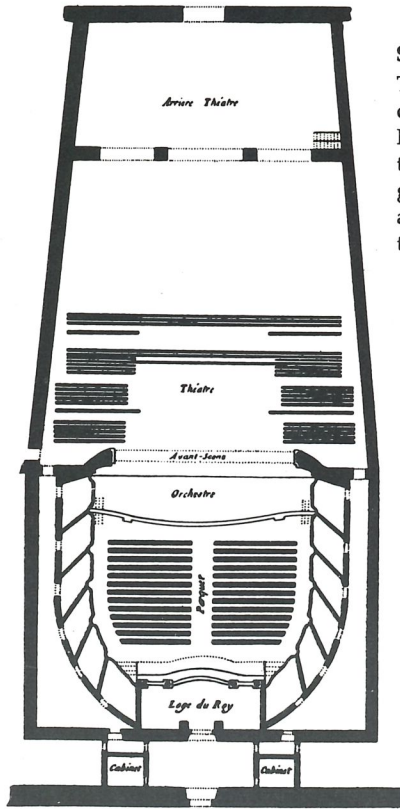
MIGUEL DE CERVANTES (1547–1616) is the main figure of the Spanish Golden Age due to his masterpiece, the novel **Don Quixote de la Mancha**, the most important gem contributed to world literature of all ages. The extraordinary fame of **Don Quixote** and the astonishing genius of Cervantes' contemporary, Lope de Vega, clouded the importance of other works by Cervantes. In spite of all, later critics have deeply studied the theatre of Cervantes, finding in it a dramatic strength and vitality that do not justify the indifference in which it is still held. It is known that Cervantes regarded his dramatic works highly, considering them far superior to Lope de Vega's; thus one can imagine the bitterness with which he published his **Ocho Comedias y Ocho Entremeses nuevos nunca representados** (**Eight New Comedies and Eight New Interludes Never Before Performed**) in 1615. From the time that Lope started running a veritable dictatorship over

1920 Photogravure copy of Portrait of Man called **Calderón de la Barca**; Alonzo Cano, c.1601-1649, 6½ x 5; British Museum

actors and audiences, Cervantes plays were never produced. Formerly he had staged some works, among them *Numancia*, one of his most important pieces and one that is today considered one of the best tragedies of the 16th century and of the entire Spanish theatre. But the "interludes," with their delightful cross section of contemporary types superbly portrayed by means of subtle satire and lively, graceful, realistic dialogue, are the true masterpieces of Cervantes' theatre. The best known are *El Retablo de las Maravillas* (The Tabernacle of Wonders), *La Guarda Cuidadosa* (The Careful Guard), *El Rufian Viudo* (The Rascal Widower) and *La Cueva de Salamanca* (The Cave of Salamanca).

As Lope de Rueda prefigured Cervantes, JUAN DE LA CUEVA'S (1550-1610) introduction of Spanish historical themes derived from traditional Spanish ballads (*romancero*) and chronicles prefigures Lope de Vega's dramatic vein.

FELIX LOPE DE VEGA (1562-1635), poet and playwright, "Phoenix of Wit" and "Phenomenon of Nature" as he was called in his own time, is one of the most prolific writers of all ages, having written as many as 1800 plays, more than 100 auto-sacramentales (mystery plays), dozens of *entremeses* (interludes) and *loas* (preludes), not to mention works in other genres. Today there are 42 extant plays and 42 mystery plays, of which the most well-known are *Fuenteovejuna* (The Sheep Well), *El Caballero de Olmedo* (The Gentleman of Olmedo), *Peribañez y el Comendador de Ocaña* (Peribañez and the Knight of Ocaña), *El Mejor Alcalde, el Rey* (The Best Mayor, the King) and *La Dama Boba* (The Foolish Lady). Lope de Vega was the creator of the Spanish national theatre and he set the definitive rules for the new theatre in his *Arte Nuevo de Hacer Comedias* (The New Art of Play Writing) in 1609 that were to be followed for over a century. The number of acts in a comedy was reduced from five to



Spanish Court Theatre 16th Century

The plan of the theatre of Philip IV at El Buen Retiro. The space allotted to the stage was greater than that for the audience; the rear of the stage could be

opened to a garden; the appointments were lavish. Parallel de Plan des Plus Belles Salle de Spectacle, etc. Dumont, c.1700

Vera Roberts, *On Stage: A History of Theatre*; Reprinted by Permission of the Author



Miguel de Cervantes; D.F. Selma, c.1850, 11 1/2 x 7 1/2; Museo del Barrio



F. Lope Felix de Vega Carpio; D.F. Selma, c.1850, 11 1/2 x 7 1/4; Museo del Barrio

Spanish Theatre- 16th Century
New York Public Library Picture Collection.



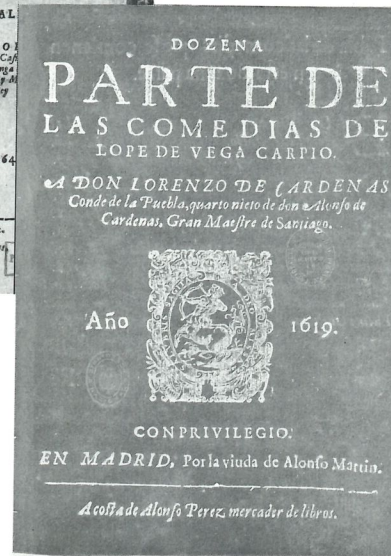
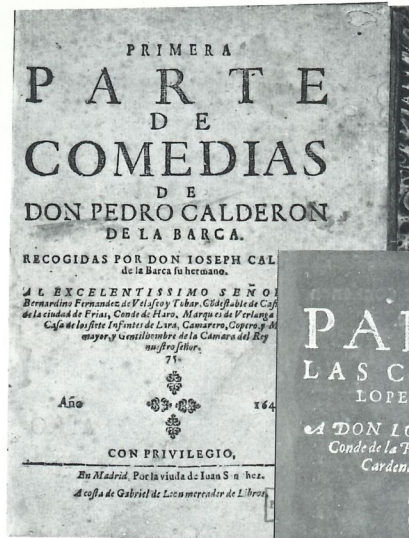
**First Part of the Works
of Don Pedro Calderón
de la Barca**

Published Madrid, 1640,
by the widow of
Juan Sanchez.

Includes *Life is a Dream*.

Approximate size 9" x 7"

Biblioteca Nacional,
Madrid, Spain.



**Part of the Works of
Lope de Vega Carpio**

Published 1619, by
the widow of
Alonso Martin.

Approximate size 9" x 7"

Biblioteca Nacional,
Madrid, Spain.

Vega, however, did not achieve in his works the universality that other writers did. He is too Spanish, too human and sincere perhaps, to tap sensitivities foreign to our language and culture; but the whole world, nevertheless, marvels at his prodigious output. Perhaps he is still awaiting his best English translator.

It is also worthwhile to point out Lope's important contributions to Golden Age poetry as he, along with GÓNGORA (1561–1627) and QUEVEDO (1580–1645) are among its luminaries.

An entire generation of great playwrights arose from the admiration and imitation of Lope de Vega: among the outstanding followers are TIRSO DE MOLINA, RUÍZ DE ALARCÓN and GUILLÉN DE CASTRO.

TIRSO DE MOLINA (1584–1648) has left to posterity an archetype of the stature of Don Juan in his *El Burlador de Sevilla* (*The Prankster of Sevilla*), a milestone in our dramatic arts that has served as model and source to other later Spanish and foreign interpretations of the Don Juan myth.

Together with Tirso de Molina, RUÍZ DE ALARCÓN (1581–1639) is Lope's most important follower. Born in Mexico, capital of the viceroyalty of New Spain, he moved to Madrid where he participated in literary life and held a position in the Council of the Indies. His moral "plays of manners" and "of character" stand out for their perfection of form and for their exquisite style and precise language. Of them *La Verdad Sospechosa* (*The Suspicious Truth*) and *Las Paredes Oyen* (*Listening Walls*) should be noted.

GUILLÉN DE CASTRO (1569–1631), inspired by popular ballads, created his masterpiece *Las Mocedades del Cid* (*The Youth of El Cid*) one of the most forceful and lively dramas of the Spanish epic tradition. Curiously, it has achieved greater world recognition through Corneille's

three, metric freedom was established with preference given to octosyllabic verse, tragic and comic elements were combined (underlined by the development of the **gracioso** figure or the jester), and the three unities of Classical tragedy were rejected, especially those of time and space. Lope also wrote the libretto to the first Spanish opera entitled *La Selva Sin Amor* (*Forest Without Love*) first performed in 1629 at the Buen Retiro Palace before King Philip III.

Lope de Vega's theatre is full of action, movement, interest and dynamism. His use of folkloric material—songs, dances, legends, traditions—is particularly fascinating. The vastness of his talent, the intensity of his life, his fantastic popularity as well as the hatred he brought out in some of the writers of his time, make this great Spanish poet an unparalleled figure in the literature of all ages. Lope de

French adaptation.

AGUSTÍN DE MORETO (1618–1669), whose main work **El Lindo Don Diego (The Handsome Don Diego)** has been shamelessly imitated by none other than Molière, also deserves to be mentioned in this group.

And finally we reach the playwright that undoubtedly occupies the highest summit of Spanish theater not only of the Golden Age, but of all time; **CALDERÓN DE LA BARCA** (1600–1681).

The theatrical genius of Calderón de la Barca is comparable only to that of Shakespeare in its literary quality, technical perfection, philosophical outlook, general knowledge, imagination, etc. Only two such geniuses have succeeded in penetrating so deeply into human passion as to create a spiritual theater in which man's soul can take on a theatrical human body in order to come to life and be real in any temporal or spatial setting: it always surprises and terrifies us with the eternal question "to be or not to be", to live or to dream. The answer or the choice springs from the famous Greek saying, "Know thyself" which in turn is the key to another discourse with the universe in which we all take part as actors and in which Calderón and Shakespeare constantly cue us to play our roles well: **El Gran Teatro del Mundo (The Great Stage of the World)**.

Calderón, as a successor of Lope, delved into and tightened themes and techniques of Lope's theater and created a theater new in technique and focus characterized by reflection, the fusion of drama and poetry, structural perfection and spectacular scenography. Plays of his early period—which still adhered to reality as plot—that stand out are **El Alcalde de Zalamea (The Mayor of Zalamea)**, **La Devoción de la Cruz (Devotion to the Cross)**, **La Dama Duende (The Elfín Lady)**.

His latter or mature period includes allegorical-poetic plays full of spiritual depth such as his masterpiece, **La Vida es Sueño (Life is a Dream)**, **El Mágico Prodigioso (The Prodigious Magician)**—an antecedent of Goethe's **Faust**—and **La Hija del Aire (The Daughter of the Air)**. Another product of Calderonian genius is that of the **auto sacramentales**, of which the most perfect and representative are **El Gran Teatro del Mundo (The Great Stage of the World)**, **La Vida es Sueño (Life is a Dream)** and **A Tu Próximo Como a Tí Mismo (Unto Thy Neighbor as Thyself)**. 120 plays, 80 mystery plays and twenty interludes, merry ballads (**jacaras**), songs, prologues (**loas**) and minor works are preserved. As author of **Zarzuelas** (Spanish musical comedies), Calderón can also be considered the original author of this Spanish lyric genre par excellence.

After his death, Calderón's fate ran parallel to Shakespeare's, for although he enjoyed great popularity until the 18th century, Neo-Classic criticism disliked his theatre to such an extent that mystery plays were not allowed to be performed; but Lessing, Goethe and the German Romantics headed by Schlegel began to restore interest in him as well as in Shakespeare.

The fact that the "Golden Age of Spain" Festival coincides with the tricentennial of the death of Calderón de la Barca is not merely accidental; it is a way of revindicating his name so that he can take his proper place as the main figure of a century, a culture and a language. As the proverb says, "¡¡¡A la tercera va la vencida!!!" (The third time, Victory!).

Angel Gil Orríos

Director

Teatro Real de España
(Royal Theatre of Spain)

Madrid; J. de Ram,
1648-1696, 5 $\frac{7}{8}$ x
7 $\frac{3}{8}$. Victoria and
Albert Museum; Pho-
tograph: Trevor
Chris, A.C. Cooper

26



Ln Spain, during the Golden Age, costumes reflected the social, political and economic atmosphere of the period. The unification of the empire as a result of the marriage of Ferdinand and Isabel together with the expulsion of the Moors and the discovery and exploration of the New World gave Spain and its people a sense of power and authority. Gold and other resources taken from the new territories brought wealth and an ambiance of luxury. The subsequent coronation of Philip II as the King of Kings and religious leader of Europe added a rigid formality and solemnity to its court.

Members of the Spanish court became the fashion setters of Europe and "a la Española" was the vogue. Everywhere the rich, formal and elegant look of the Spanish was imitated.

Luxury was one of the expressions of this political supremacy and the master painters of the epoch depicted the Spanish in all their glory. Fortunately engravers, unlike painters, not only depicted the noble men and women but also took great interest in the regional costumes of the middle class and the peasantry. It is through the work of engravers

Notes on Period Dress

like Visscher, Hollar, Vecellio, Vico and others that we are left with some detailed accounts of the types of costumes worn by all the classes in Spain during the 16th and 17th centuries. By examining their prints it is possible to put together a composite of the typical dress of the peasant and noble class in Spain during this period.

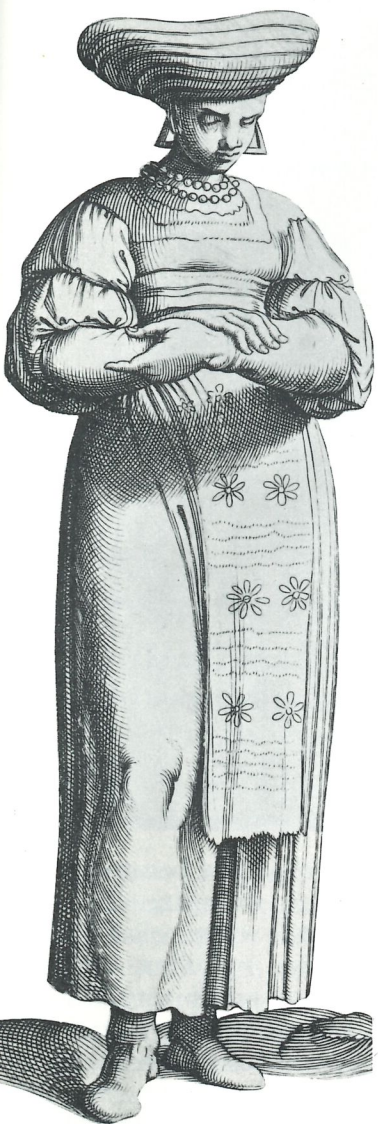
It should be noted that the first book of dress patterns with instructions was engraved in Spain by Juan de Alcega, titled *Libro de Geometria Pratica*, Madrid, 1589. This book standardized the court styles for the Spanish subject, and made patterns available to the members of other courts.



Spanish Fan, 16th Century

Museo de Indumentaria
Colección Rocamora
Barcelona, Spain

The Spanish court style was characterized by its rigid geometric form. The stomacher, a corset that came to a point, restricted the breast and elongated the body. This was worn over the farthingale, a cone-shaped underskirt. A starched, lace ruff collar was worn around the neck. With



Hispana Rustica; Enea Vico, 1523-67
 5 x 3½, Metropolitan Museum of Art



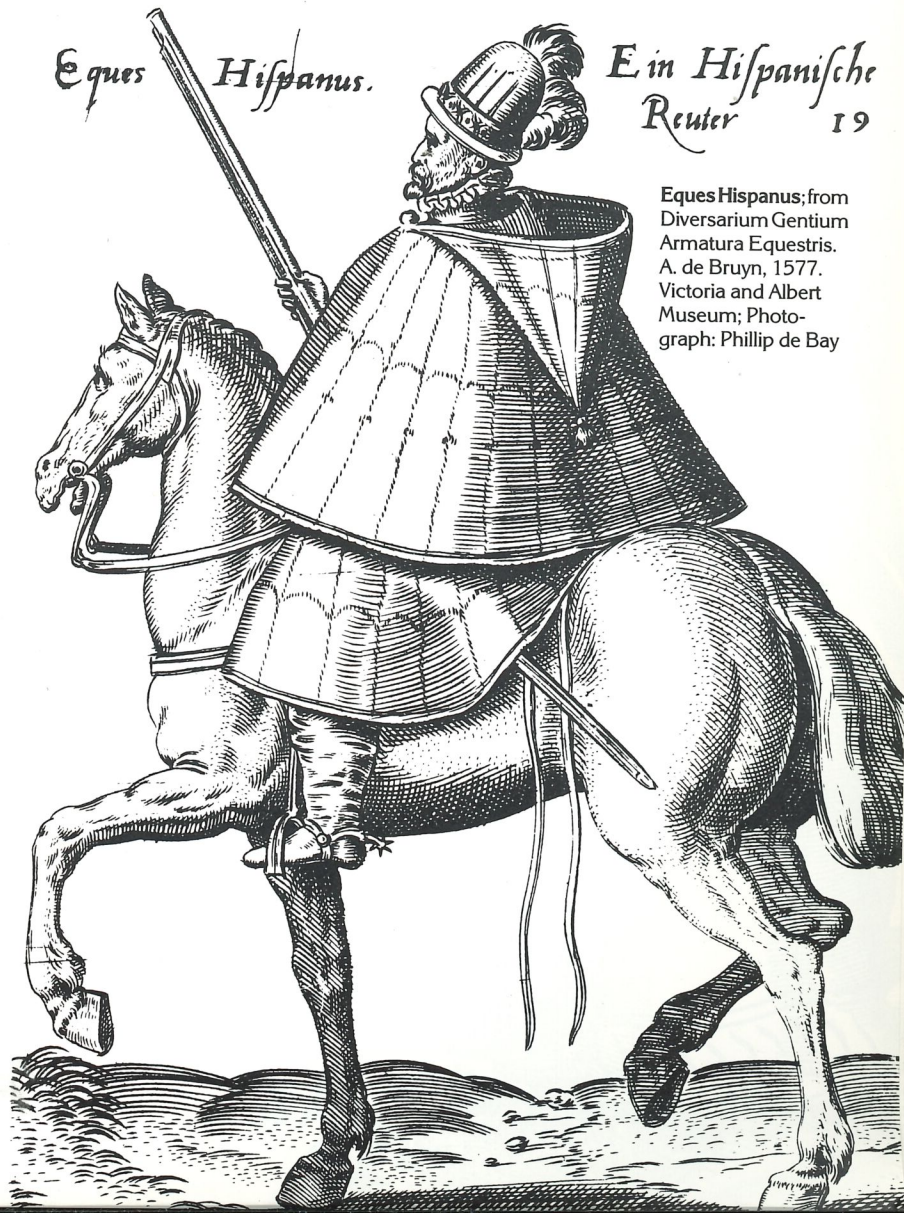
Noblis Hispanica;
 Anonymous, c.1600,
 6 x 5; Victoria and
 Albert Museum; Pho-
 tograph: Trevor
 Chris, A.C. Cooper



Anne of Austria; 4th
 Wife of Philip II of
 Spain; Crispen de
 Passe, 1598, 6 x 4½;
 Library of Congress

Equus Hispanus.

*Ein Hispanische
 Reuter 19*



Eques Hispanus; from
*Diversarium Gentium
 Armatura Equestris.*
 A. de Bruyn, 1577.
 Victoria and Albert
 Museum; Photo-
 graph: Phillip de Bay

Porto Rico; J. De Ram, 1648-1696, 5 7/8 x 1 3/8; Victoria and Albert Museum; Photograph: Trevor Chris, A.C. Cooper

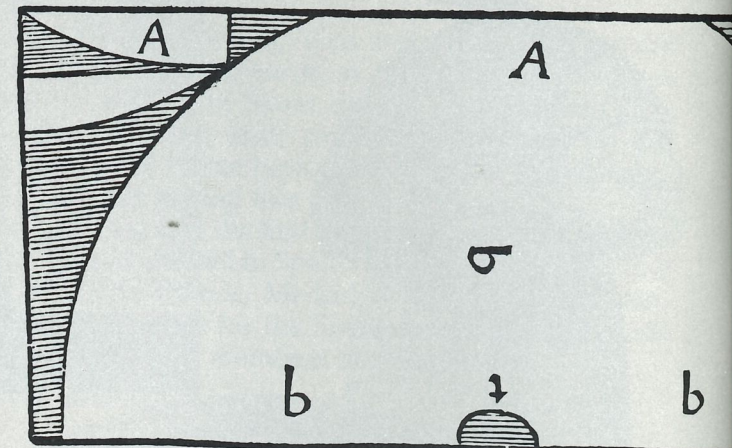


Mulier Hispanica; Anonymous, 1577, 9 1/2 x 6 1/2; British Museum

Gloves, 16th Century Museo de Indumentaria Colección Rocamora Barcelona, Spain



Capa, y ropilla de



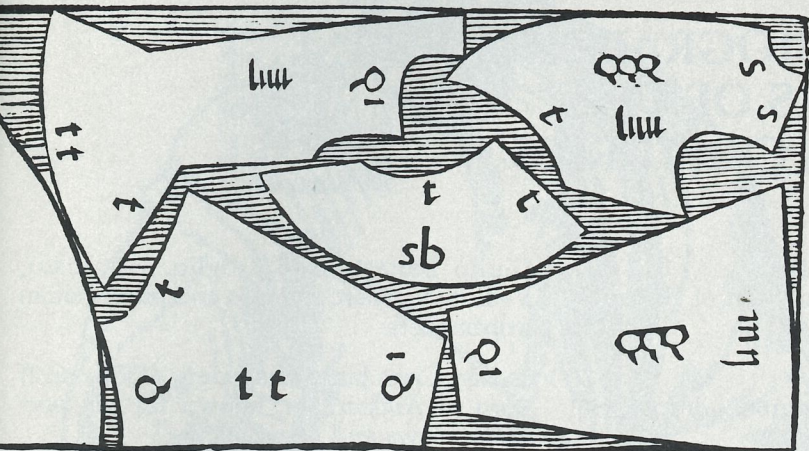
POR El lomo salen la capa y capilla
al cortar desta capa se ha de dexar dos
y asi se cumplira este vestido.

time, both the ruff and the farthingale became so big that Phillip IV passed a law restricting their size. Eventually the ruff gave way to the *golilla*, a stiff white collar which encircled the neck and was supported by wires. On their feet, women wore high clogs (*chapines*) which served to increase their height and lift them above the dusty surface of the road. The clogs were made of cork and covered with leather or velvet. In most of the regions of Spain, women were required to wear a "Mantilla" that covered their heads and shoulders, and allowed only one eye to be seen. This was especially required of unmarried women.

Peasant women wore loose hanging skirts with very little

o. ✠ bbbtt (bb)

Capa



as, y por las orillas salen espalda y quartos; y
de paño para que las camas salgá cumplidas,

padding and a low neckline. From the middle class they
wore puffed sleeves, man-like caps and mantillas. Char-
acteristic of the Spanish peasant costume was the short, nar-
row embroidered apron and triangular earrings.

The Spanish cape was very popular in the courts of Europe
and was stylishly worn in a variety of ways. Underneath the
cape, men wore jerkins (shirts) and doublets (vest) with short
puffed sleeves, long skirts, and protruding peasecod body (protective
padding). Short or knee high breeches or trunks, slashed in the
Frenchman style, were attached to the upper garments. It was
fashion to add to the male frame by stuffing the under-
garments with a variety of materials. Hats varied from caps



Juan de Alcega: Libro
de Geometria Pratica;
Madrid (Drouy), 1598,
Victoria and Albert
Museum; Photo-
graph: Philip de Bay

to sombreros and turbans decorated with a plume or jewel.

Although there is much more that could be shown and
said about Spanish prints and costumes, this exhibition is
intended to be a sampling of an art and a way of life from the
Golden Age of Spain. We hope you enjoy it.

Gladys Peña

Curator

El Museo del Barrio

May, 1981

Lisbona; J. de Ram,
1648-1696, 5 7/8 x
7 3/8; Victoria and
Albert Museum; Pho-
tograph: Trevor
Chris, A.C. Cooper



SELECTED BRIEF BIOGRAPHIES OF ENGRAVERS OF THE 16th AND 17th CENTURIES



Baur, Johann Wilhelm (c. 1600–1649)

Born in Strasbourg, miniaturist and engraver. In Rome and Naples, he was influenced by Callot and Stefano della Bella.

Cano, Alonso (1601–1667)

Born in Granada; painter, sculptor and architect. One of the most important figures in Spanish art for his universality.

Castello, Felix (1602–1642)

Born in Madrid, painter of historical scenes and battles. An artist greatly esteemed for the scope of his compositions.

Caxes, Eugenio (1577–1642)

Born in Madrid, painter of historical scenes. Son of the Italian painter Patrigio Caxes, he was awarded the title of "King's Painter" in 1612.

Hollar, Wenzel (1607–1677)

Cologne, London. Etched the first extensive publication of old-master drawings.

Jode I, Peeter de (1570–1634)

Born in Antwerp, artist known for his drawings and engravings.

Jode II, Peeter de (1606–1674)

Born in Antwerp, engraver, son of Peeter de Jode.

Jode, Peeter de (1648–?)

Worked in Amsterdam in 1667, drypoint engraver.

del Mazo, Martinez–Juan-Batista Martinez del Mazo (1612–1667)

Born in the province of Cuenca, painter. Studied at the school of Velázquez.

de Ram, Jean or Johannes (1648–1696)

Born in Amsterdam, printer and publisher.

Ribera, José (1588–1652)

Born in Spain. He worked in Naples, where he was known as "Lo Spagnoletto." Known for his paintings, drawings and etchings. Salvatore Rosa was his student.

Van Sichem, Cornelius (1580–?)

Born in Delft, engraver and publisher. Influenced by H. Goltzius, Bloemart and Mathan.

Vico, Enea (1523–1567)

Went to Rome when young and was a student of Barlacchi. Also studied the styles of

Giulio Bonastone, Caroglio, Agonisto, Veneziano, Marc Antonio and other Italian printmakers.

Visscher, Claes Jansz (the elder), (1550–1612)

Born in Amsterdam; known for his portraits, views and maps.

Visscher, Claes Jansz (the younger), (1586–1652)

Born in Amsterdam, printer and editor. Known for his portraits and maps.

Biographies taken from:

Bénézit, E., *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs, et Graveurs de tous les Temps et de tous les pays, par un Groupe d'écrivains Spécialistes France et étrangers.*
Paris; Gründ, 1948–55, 8 Vol.



Detail Spagnisli; J.W. Baur, 1636, 3 $\frac{3}{8}$ x 4 $\frac{3}{8}$; Victoria and Albert Museum; Photograph: Trevor Chris, A. C. Cooper

Spagnisli

Spanish engravers of the 16th and 17th Century

Francisco Artigas	Hipolita de Jesus
Jeronimo Aguesca	Miguel Lasne
Teresita Aguesca	Valdés Leal
Pedro Gutiérrez de Aguilar	Juan B. Lavana
José Acosta	Pedro de Villafranca Malagón
Bartolomé Arteaga	Andres de Medina
Matias de Arteaga	Juan Bautista Morales
Diego de Astor	Lyra de Melpomene
F. Bolaños	Juan Méndez
Diego López Bueno	María Luisa Morales
José Carrdi	Jusepe Martinez
Francisco Carares	Crisóstomo Martinez
Luis Claros	Juan de Noort
Antonio Company	Don Marcos de Orozco
Alonso Cano	Diego de Obregón
Ignacio de Cárdenas	Ramon Olivet
Juan de Courbes	Francisco Quesádez
Cornelio Boel	Pedro Perete
Juan Dolivar	Herman Pannells
Vicente Aloy Domenech	Juan Perez
Antonio Ferrer	Antonio Pimentes
Antonio Fuster	Francisco Ribalta
Juan Conchillos Falcó	Pedro Rodriguez
Juan Bautista Francia	Juan de Renedo
Juan Felipe	Francisco Roselló
Juan Franco	Simón Roca
Cornellis Galle	Pablo Albinianos de Rojas
Gregorio Heredia	Corneli Schut
Francisco de Herrera, el Viejo	Lucas Valdés
Francisco Heylan	Pedro Valdivieso
Ana Heylan	Juan Bautista Vilar
José de Heylan	José Vallés

PRINTS IN THE EXHIBITION

London, British Museum (by Permission of the Trustees)

H. David	Marie Therese Daughter of Philip IV	7 × 10¼	1600	Engraving
Peter de Jode	Hispani et Hispanae in Vestitu Cultus	9 × 6	1610	Engraving
Wenzel Hollar	Matrisana M.	3¾ × 2¼	1648	Etching
Anonymous	Hispana Mulier Plebeja	11 × 7	1577	Woodcut
Anonymous	Rustica Mulier Hispanica	11¾ × 7¼	1577	Woodcut
Anonymous	Hispanus Plebejus in Quotidiano Habitu	9¾ × 6½	1577	Woodcut
Anonymous	Mulier Hispana in Forum Progreadiens	11½ × 7	1577	Woodcut
Anonymous	Mulier Hispanica	9½ × 6½	1577	Woodcut
Anonymous	Donna de Vil Viciosa	3¾ × 6¼	1560	Engraving
Anonymous	Sacerdotis Hispanici Concubinae Vestitus	10 × 6½	1577	Woodcut
Anonymous	Hispanus Sacerdos	10¾ × 6½	1577	Woodcut
Anonymous	Rusticus Piscajensis Vel Cantaber	11¾ × 7¼	1577	Woodcut
Anonymous	Juvenes et Virgo Piscajensis	11 × 7¼	1577	Woodcut

Alonzo Cano	Portrait of Man called Calderón de la Barca	6½ × 5	1920	Photogravure
Alonso Sanchez Coello	The Infanta Isabella, Daughter of Philip II	11¼ × 9¾	1898	Photogravure
J. Jollivet	El Duque de Feria Socorriendo una Plaza	15 × 18	1840	Lithograph
J. Jollivet	Rendición de Breda al Marques de Espinola	13¼ × 17	c. 1700's	Lithograph
J. Jollivet	Ataque Entre Españoles y Olandeses	14¾ 16½	c. 1800's	Lithograph
J. Jollivet	La Expugnación de un Castillo Mandada por D. Fedrique de Toledo	16½ × 14¼	c. 1800's	Lithograph
Juan B. Del Mazo	Vista de la Ciudad de Zaragoza	10½ × 19	1700	Lithograph
Pedro Nunez de Villavicencio	Unos Muchachos Jugando a los Dados	13 × 16	c. 1700's	Lithograph

London, Victoria and Albert Museum

J.W. Baur	Spanish	3¾ × 4¾	1636	Etching
J. De Ram	Porto Rico	5¾ × 1¾	1648-96	Etching
J. De Ram	Madrid	5¾ × 7¾	1648-96	Etching

J. De Ram	Lisbona	5 $\frac{7}{8}$ × 7 $\frac{3}{8}$	1648-96	Etching
C.J. Visscher	Hispani	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	A Spainyard	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Lusitani	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Nobiles Faeminae Biscaiae	2 $\frac{3}{4}$ × 1 $\frac{3}{4}$	1605-15	Etching
C.J. Visscher	Granadi	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Mauri Granadenses	3 × 2 $\frac{3}{4}$	1605-15	Etching
C.J. Visscher	Biscaiae Faeminae	$\frac{3}{4}$ × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Granadensa Faeminae	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Maurae Granadenses	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Castili	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Biscaiae Indigenae	3 × 1 $\frac{3}{4}$	1605-15	Etching
C.J. Visscher	Biscai	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Castilia Faeminae	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	A. Italien	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	Hispaniae Faeminae	3 × 1	1605-15	Etching
C.J. Visscher	Lusitaniae Faeminae	3 × 1	1605-15	Etching
C.J. Visscher	A. Turke	3 × 1 $\frac{3}{8}$	1605-15	Etching
C.J. Visscher	A. Egyptian	3 × 1 $\frac{1}{2}$	1626	Etching
C.J. Visscher	His. Wyfe (a, b, c, d)	3 × 1 $\frac{3}{8}$	1605-15	Etching

Anonymous	Matrona Hispanica	5 $\frac{3}{4}$ × 5	c. 1600	Etching
Anonymous	Noblis Hispanica	6 × 5	c. 1600	Etching
Anonymous	Espagnols	5 $\frac{7}{8}$ × 4	1650	Etching
Wenzel Hollar	Mulier Nobilis Hispanica	3 $\frac{5}{8}$ × 2 $\frac{3}{8}$	1642	Etching
Wenzel Hollar	Foretana di Napoli	3 $\frac{1}{2}$ × 2 $\frac{1}{2}$	c. 1642	Etching
Wenzel Hollar	Mulier Generosa Hispanica	3 $\frac{5}{8}$ × 2 $\frac{3}{8}$	1642	Etching

Connecticut, Yale University Art Gallery

José Ribera	The Poet	6 $\frac{3}{16}$ × 4 $\frac{13}{16}$	1620-21	Etching
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Washington, D.C., Library of Congress

Crispen de Passe	Anne of Austria, 4th Wife of Philip II of Spain	6 × 4 $\frac{1}{2}$	1598	Engraving
Pierre Drevet	Don Phelipe V. por la Gracia de Dios Rey de las Espanas	21 × 15	1703	Engraving
Jonas Suyderhoff	Phillip I, Duke of Burgundy, Archduke of Austria, King of Castile	15 $\frac{3}{4}$ × 10 $\frac{1}{2}$	c. 1650	Engraving

New York, Metropolitan Museum of Art,

Enea Vico	Hispana Rustica	5 × 9½	1523-67	Engraving
Enea Vico	Hispana Rustica	6½ × 3¾	1523-67	Engraving
Enea Vico	Hispana Rustica	6¼ × 3¾	1523-67	Engraving
Enea Vico	Hispanica Rustica	6¼ × 4½	1523-67	Engraving
Enea Vico	Hispana Rustica Mal.	15 × 9½	1523-67	Engraving

New York, The New York Public Library

Juan Rodrygues Baraona	Carta Executoria	12 × 8½	1682	Book: Vel-
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New York, El Museo del Barrio

Petrus Bertius	Map of Spain	13½ × 17½	c. 1618	Etching
	Theatrum Geographiae Veterias			
Petru Bertius	Map of Spain Theatrum	13½ × 17½	c. 1618	Etching
Anonymous	Espagnol	5¾ × 4	1682	Etching
Georgius Hoefnagle	Granata	4¾ × 18½	1572	Etching
Georgius Hoefnagle	Sevilla	14½ × 19½	1572	Etching
Georgius Hoefnagle	Burgos	6¼ × 18½	1572	Etching
Georgius Hoefnagle	Antequera	14 × 19½	1602	Etching
Georgius Hoefnagle	Velis Malaga	6½ × 18¾	1575	Etching

Georgius Hoefnagle	Ecija (Andalusia)	6 × 18¼	1572	Etching
Georgius Hoefnagle	Loxa	13¾ × 19¼	1602	Etching
Georgius Hoefnagle	Masmoros	4⅝ × 8½	1602	Etching
Georgius Hoefnagle	Archidona	6 × 19¾	1602	Etching
Georgius Hoefnagle	Cadiz	4½ × 18½	1575	Etching
Georgius Hoefnagle	Malaga	4¾ × 18½	1575	Etching
Georgius Hoefnagle	Palacios	4¼ × 19¼	1565	Etching
Georgius Hoefnagle	Alcanerilla	4¼ × 19½	1565	Etching
Georgius Hoefnagle	Cabecas	3 × 19½	1565	Etching
Georgius Hoefnagle	Toletum	7¼ × 18½	1572	Etching
Georgius Hoefnagle	Vallisoletum	5½ × 18½	1572	Etching
Georgius Hoefnagle	Hardales	12½ × 19½	1564	Etching
Georgius Hoefnagle	Cartama	6¾ × 19½	1564	Etching
Georgius Hoefnagle	Le Brixia	6¼ × 16¼	1575	Etching
Georgius Hoefnagle	Settenil	12¾ × 16½	1575	Etching
Anonymous	Habit of a Gentleman of Spain	10 × 7½	c. 1700	Etching
Anonymous	Habit of the Infanta	10¾ × 7	c. 1700	Etching
Anonymous	Ferdinand II	5¾ × 4½	c. 1700	Etching
D.M. Brandi	D. Pedro Calderón de la Barca	11½ × 7¼	c. 1700	Mezzotint
Anonymous	Escorial - Le Temple	5 × 6¼	c. 1750	Etching
Anonymous	Escorial	4 × 5½	c. 1763	Etching
D. F. Selma	F. Lope Felix de Vega Carpio	11½ × 7¼	c. 1850	Etching
D. F. Selma	Miguel de Cervantes Saavedra	11½ × 7½	c. 1850	Etching
Anonymous	Carte Chronologique et Historique Pour Servir a l'Histoire d'Espagne	13¼ × 17¼	c. 1700	Etching

Note: Prints attributed to Georgius Hoefnagle were from Civitatis Orbis Terrarum . . . , Braun and Hogenburg, Cologne, 1572-1618

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Archidona; Georgius
Hoefnagle, 1565, 6 x
19¾; Museo del
Barrio



Venta



