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Cover Detail of Granata, 1572, 1415 × 1915 Hand-colored Engraving G. Hoefnagle Inside Cover Detail of Toletum; Georgius Hoefnagle, 1572, 71/4 x 181/4; 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 awardwinning 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, descendent 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.

Museo del Barrio formally opened its exhibition "The Golden Age of Spain: Theatre and Period Dress."

Saturday, May 30, 1981

Friday, May 29, 1981

INTAR Hispanic American Theatre premiered "Life is a Dream," in the English language adaptation by Maria Irene Fornes. To the second of the second of

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

The Festival was coordinated by Anne-Marie Nolin.

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Detail; Festiva for the entry of Prince de Gell Madrid. Einzu Printzen van I landt, so den Madrill in Spe Geschenhen. mous, 1623, Museo Munici





## **Preface**



hilip 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

Sevilla; Georgius Hoefnagle, 1572, 14½ x 19½. Museo del Barrio

# Introduction

tions are still being

hen 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 ramifica-

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 Castillian 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 Quijote 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 austerely 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, 131/2 x 171/2. 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, 714 x 5%; Victoria and Albert Museum; Photograph: Phillip de Bay Hispaniae Faeminae, Biscalae Indigenae: HISPANIA FAMINA C.J. Visscher, 1605-15. Victoria and Albert Museum: Photograph: Trevor Chris, A.C. Cooper



Cabeca; Georgius Hoefnagle, 1565, 3 x 191/2: Museo del Barrio

### II: Printmaking in Golden Age Spain



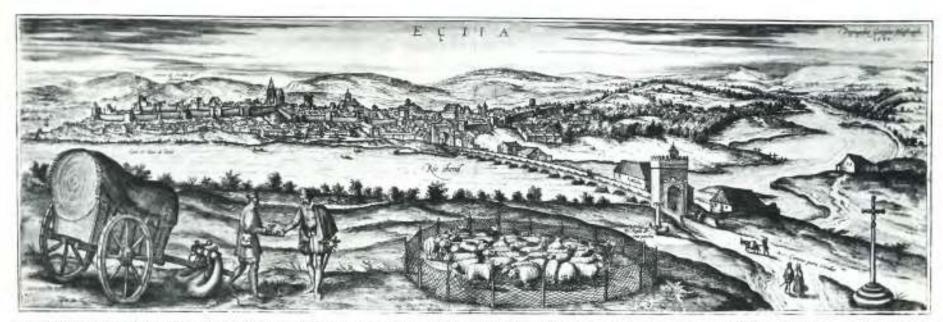
MAURA GRANADENSES

Maurae Granadenses; C.J. Visscher, 1605-15, 3 x 1 ½; Victoria and Albert Museum; Photograph: 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 voldedicated) remained the major vehicles for graphic dec

Key passages of early Renaissance novels were a trated in fifteenth century woodcuts. One of the me known of these was Diego de San Pedro's Carcel de the first edition of which, published by Hans Roser Barcelona in 1493, contained sixteen woodcuts in an style (still tinged with many Gothic elements) by an mous artist who was most likely of German origin. portance of northern influence on Spanish prints re preeminent in the sixteenth century when book an production expanded enormously. It has been es that over ten thousand books were printed in Spain the first century of the Golden Age, most of which or prints. Not all of these books were printed in Spain Many were produced in Spanish colonies in other Europe. Antwerp, for example, became one of the centers for the publication of Spanish illustrated box ing the late Renaissance.

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



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 midcentury, 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 Lusiadas by Luis de C.J. Visscher, 1605-Camoens (1639).

Although there appear to have been very few women painters in the Iberian peninsula during the seventeenth Chris. A.C. Cooper

Ecifa (Andalusia); Georgius Hoefnagles, 1572, 6 x 181/g Museo del Barrio



Mauri Granadenses; 15.3 x 2½: Victoria and Albert Museum: Photograph: Trevor



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

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

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

As Brown has shown, several of Ribera's prints we fluential for the compositions of paintings by other coporary artists. This fact brings us to a final point in 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 I This artist was enormously prolific and over 2,700 works are known. As Katherine Van Eerde points out recent monograph on Hollar (1970), the decade of the saw the artist particularly interested in creating pringle figures (especially women) representing the diregions of Europe. One of the areas to which he departicular attention was Spain. Like his predecessors lar seems to have been more interested in the dress subjects than their personalities, and in his prints he different spanish types" rather than representing individuals.

One of the most fascinating traditions in Renaissance is that of the city view. A number of artists through fifteenth, sixteenth and seventeenth centuries created cartographically correct depictions of the famous tow Europe, or "iconographic views" in which certain imp or otherwise significant features of the cities would be cially indicated in order to emphasize the importance location. The prints of Spanish cities included in Bod George Höfnagel's Civitatis Orbis Terrarum (publish Cologne in 1598) seem to be a combination of bol cartographic and iconographic types of city views. H piction of Valladolid, for example, is a fairly straightfol rendition of that important city (once the capital) country), whereas those of Granada and Seville deno major architectural monuments of the city with nu above them, and corresponding explanations in small of text at the upper right and left of the print.

The works by native graphic artists in the exhibiticulde several small woodcuts from a sixteenth century of Agriculture" displaying the ingenuous naïveté dearly practitioners of the Spanish print (who often reliimported German or Flemish woodcuts for their inspirations).

The Poet; José Ribera, 1620-21,6½ ox 14¾s. 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, pressages 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

### **Bibliography**

#### General

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Matrisana M.; Wenzel Holler, 1648, 3 ½ x 2 ½ Victoria and Albert Museum; Photograph: Trevor Chris, A.C. Cooper

## 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 Aragon 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.

### RONOLOGIQUE ET HISTORI A L'HISTOIRE D'ESPAGNE

rement possedée par les rule Jes Pheniciens uperent enfuite les males ; C Vais les Re A la fin du quatrie : in de l'Empire Ros undales, les Cheres irent les maistres et me entre eux .. Spres jeths où Visigots en des A Plaitea en pet de s v requerent pusques lian avant apelle les ces Goths à se vetirer a et 2. feturie ch jes ume en yez, dent Row Les Maures de teongnis l'Expragne tir in France, Mais. fie dans une Memo Joursius relisterent lept on huiet Secles ndant lequel temps e 14: Revaumes fuite seus les noms er de Portugal, par nand arec Isabelle qui chasferent les Jeanne fille de elle avant été ma : utriche Chance cing scrita ces Rovan de Ferdinant fon ve 2 fon fils se Pertugal en 1572 pui mination d'Espaone fecene fen jeus dest le scient rari à Tolede set dans la neuverie ife un Grand ve t pra habité par cobie que lon en tous les . Janres e geoceei ve terreir

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Charles 3 Ros Philippe & Erpayse Archi V Duc d'Anjon duc d'Austriche Bri d'Espay



Philippe 4 en lost

Philippe 3 en 1498



Philippe 2:

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meme tempis de Portugal vernee par d Tusquen 1029: comme en le m

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Les Ross d'An a traner en u Roy de Naran tadan les Etal a Garrias 4 on Ferdinand

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ts or Visigoths: a Germanic people that came in the Baltic coast and in 410 overran the

ian peninsula.

mians: A Germanic people that joined forces and 406 with the Vandals and other Germanic des and in 409 overran Spain. They settled Galicia and Portugal, and Hermenric was their king. In 585 the usurper Andeca was deted by Leuvigilde, King of the Goths, who ded the two kingdoms.

711, the Moors came to help Count Julian. by defeated the Goths, thus causing nine years

nterregnum.

722, a Gothic kingdom was reestablished in n, Oviedo, and Asturias: the proud King Pereunited the Goths and secured his kingdom ne mountains. Around 1217, Ferdinand III, el to, inherited Castile from his nephew Henry, thus united Castile and León.

ile became a kingdom at the same time as són and Portugal. After 904 Castile was ruled ounts. In 1029 it became a kingdom.\*

kingdom of Aragón dates back to 1035. tho the Great, King of Navarre and Castile ded his realm between his three sons: Nawas given to Garcia III, Castile to Ferdinand,



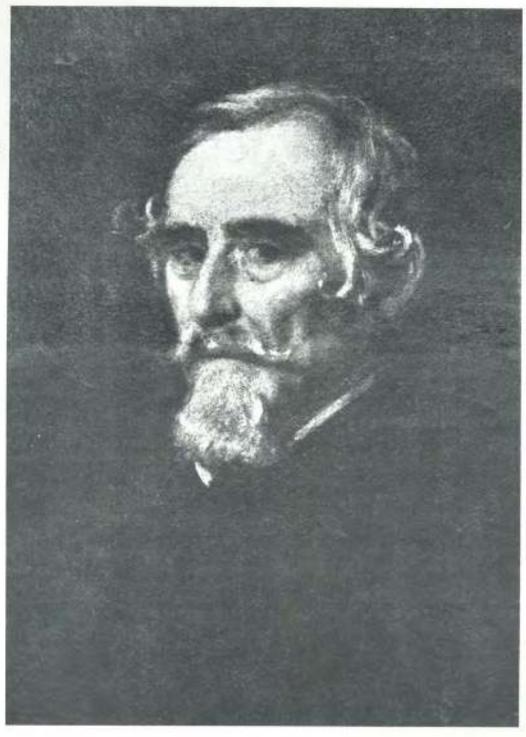
and Aragón to Ramir. These three kingdoms were reunited in 1479 when Ferdinand V of Aragón married Isabel of Castile.

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 Castile 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 dispersed 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 Ferdinand 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, redivided. It was not until Ferdinand III in 1230 that the two were definitely united as a kingdom.

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



# The Spanish Theatre in The Golden Age



uring the course of the 16th centure. Spanish theatre became a national pastr of the Spanish people and one of the miglorious reasons why this century is call the Golden Age.

The immediate precursor to this gatheatrical movement was LOPE DE RUE (1505–1565), actor and playwright was

traveled throughout Spain directing his company which one of the first companies of professional actors. Tow 1554 he emerged as one of the most renown players a achieved the honor of performing before King Philip II, short works, called pasos, are full of popular spirit realistic portrayals of manners; these are direct forerum of the entremeses or "interludes" which were literarily nobled by Cervantes in such a way as to be, in some cas small masterpieces.

MIGUEL DE CERVANTES (1547-1616) is the main fig of the Spanish Golden Age due to his masterpiece, the ne Don Quixote de la Mancha, the most important gem d tributed to world literature of all ages. The extraordin fame of Don Quixote and the astonishing genius of Cert tes' contemporary, Lope de Vega, clouded the importante other works by Cervantes. In spite of all, later critics h deeply studied the theatre of Cervantes, finding in it ad matic strength and vitality that do not justify the indifferent in which it is still held. It is known that Cervantes regard his dramatic works highly, considering them far superior Lope de Vega's; thus one can imagine the bitterness w which he published his Ocho Comedias y Ocho Entreme nuevos nunca representados (Eight New Comedies and El New Interludes Never Before Performed) in 1615. From time that Lope started running a veritable dictatorship

1920 Photogravure copy of Portrait of Man called Calderon de la Barca; Alonzo Cano. c.1601-1649, 6 ½ x 5: British Museum

Vera Roberts, On

Permission of the

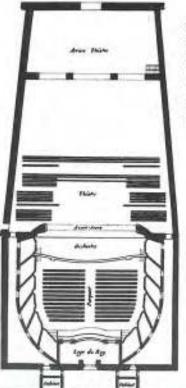
Stage: A History of

Theatre; Reprinted by

interpretation of the best tragedies of the 16th century and the entire Spanish theatre. But the "interludes," with their eightful cross section of contemporary types superbly porayed by means of subtle satire and lively, graceful, realistic alogue, are the true masterpieces of Cervantes' theatre. The best known are El Retablo de las Maravillas (The Tabsau of Wonders), La Guarda Cuidadosa (The Careful Guard), Rufian Viudo (The Rascal Widower) and La Cueva de salamanca (The Cave of Salamanca).

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

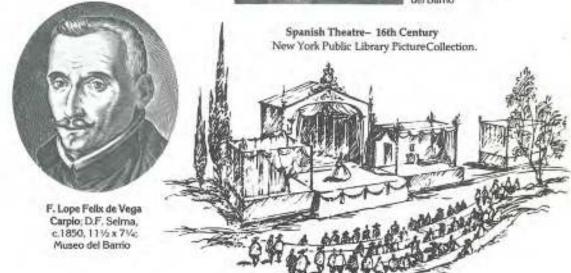
FELIX LOPE DE VEGA (1562-1635), poet and playwright, Phoenix of Wit" and "Phenomenon of Nature" as he was alled in his own time, is one of the most prolific writers of Il ages, having written as many as 1800 plays, more than 00 auto-sacramentales (mystery plays), dozens of entreneses (interludes) and loas (preludes), not to mention works other genres. Today there are 42 extant plays and 42 mysery plays, of which the most well-known are Fuenteovejuna The Sheep Well), El Caballero de Olmedo (The Gentleman f Olmedo), Peribañez y el Comendador de Ocaña (Periañez and the Knight of Ocaña), El Mejor Alcalde, el Rey The Best Mayor, the King) and La Dama Boba (The Foolish ady). Lope de Vega was the creator of the Spanish national neatre and he set the definitive rules for the new theatre in is Arte Nuevo de Hacer Comedias (The New Art of Play riting) in 1609 that were to be followed for over a century. he 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

Miguel de Cervantes; D.F. Selma, c.1850, 111/2 x 71/2; Museo del Barrio



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.

PARTE

COMEDIAS

DON PEDRO CALDERON

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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 Sín 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

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. 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 a
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 ALAR-CÓN 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 Seville), 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

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; CALDERON 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 suprises 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

Elfin 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 Prójimo Como a Ti 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)





n 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

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; EneaVico, 1523-67 5 x 3½, Metropolitan Museum of Art



HAT THE BONDS: STAD INCOME.

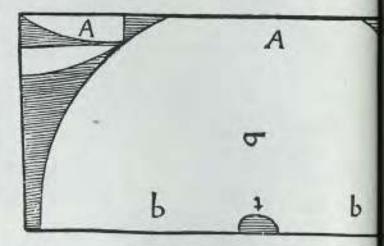
Anne of Austria; 4th Wife of Philip II of Spain; Crispen de Passe, 1598, 6 x 41/2; Library of Congress

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





# Capa, y ropilla de



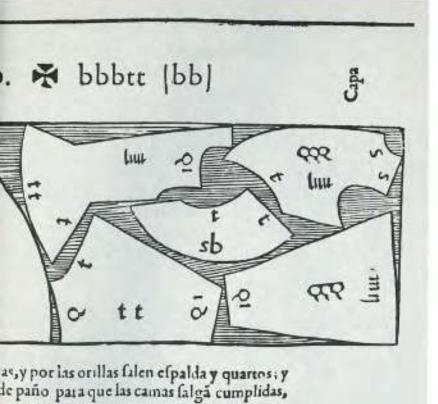
POR El lomo falen la capa y capilli al cortar desta capa se ha de dexarda y assi se cumplira este vestido.

time, both the ruff and the farthingale became so big the Phillip IV passed a law restricting their size. Eventually the ruff gave way to the golilla, a stiff white collar which ence cled 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 an 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



Lisbona: J. de Ram, 1648-1696, 5% x 7%; Victoria and Albert Museum; Photograph: Trevor. Chris, A.C. Cooper





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

padding and a low neckline. From the middle class they rowed puffed sleeves, man-like caps and mantillas. Chareristic of the Spanish peasant costume was the short, nar-

embroidered apron and triangular earrings. he Spanish cape was very popular in the courts of Europe was stylishly worn in a variety of ways. Underneath the e, men wore jerkins (shirts) and doublets (vest) with short ong skirts, and protruding peasecod body (protective ath). Short or knee high breeches or trunks, slashed in the man style, were attached to the upper garments. It was fashion to add to the male frame by stuffing the underments with a variety of materials. Hats varied from caps

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



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



Baur, Johann Wilhelm (c. 1600–1649)
Born in Strasbourg, minatiurist 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:

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#### Spanish engravers of the 16th and 17th Century

Hipolita de Jesus Francisco Artigas Jeronimo Aguesca Teresita Aguesca Pedro Gutiérrez de Aguilar José Acosta Bartolomé Arteaga Matias de Arteaga Diego de Astor F. Bolaños Diego López Bueno José Carrdi Francisco Carares Luis Claros Antonio Company Alonso Cano Ignacio de Cárdenas Juan de Courbes Cornelio Boel Juan Dolivar Vicente Aloy Domenech Antonio Ferrer Antonio Fuster Juan Conchillos Falcó Juan Bautista Francia Juan Felipe Juan Franco Cornellis Galle Gregorio Heredia Francisco de Herrera, el Viejo Francisco Heylan Ana Heylan

José de Heylan

Detail Spagnish; J.W.

Albert Museum; Photograph: Trevor Chris,

Baur, 1636, 3%x

43/a: Victoria and

A. C. Cooper

Miguel Lasne Valdés Leal Juan B. Lavana Pedro de Villafrança Malagón Andres de Medina Juan Bautista Morales Lyra de Melpomene Juan Méndez Maria Luisa Morales Jusepe Martinez Crisóstomo Martinez Juan de Noort Don Marcos de Orogco Diego de Obregón Ramon Olivet Francisco Quesădez Pedro Perete Herman Pannells Juan Perez Antonio Pimentes Francisco Ribalta Pedro Rodriguez Juan de Renedo Francisco Roselló Simón Roca Pablo Albinianos de Rojas Corneli Schut Lucas Valdés Pedro Valdivieso Juan Bautista Vilar José Vallés

## PRINTS IN THE EXHIBITION

ondon, britis	h Museum (by Perm	ission of ti	ne Tru	stees)	Alonzo Cano	Portrait of Man called Calderón de la Barca	6½×5	1920	Photogravu		
H. David	Marie Therese Daughter of Philip IV	7 × 101/4	1600	Engraving	Alonso Sanchez Coello	The Infanta Isabella, Daughter of Philip II	11¼ × 9¼	1898	Photogravu		
Peter de Jode	Hispani et Hispanae in Vestitu Cultus	9×6	1610	Engraving	J. Jollivet	El Duque de Feria Socorriendo una Plaza	15 × 18	1840	Lithograph		
Wenzel Hollar	Matrisana M.	31/4 × 21/4	1648	Etching	J. Jollivet	Rendición de Breda al Marques de Espinola	13¼ × 17	c. 1700's	Lithograph		
Anonymous	Hispana Mulier Plebeja	11×7	1577	Woodcut	J. Jollivet	Ataque Entre Españoles	14% 16%	c 1900's	Lithograph		
Anonymous	Rustica Mulier	$11\%\times7\%$	1577	Woodcut		y Olandeses	1474 1072	C. 1000 S	Lithograph		
	Hispanica				J. Jollivet	La Expugnación de un	16½ × 14¼	c. 1800's	Lithograph		
Anonymous	Hispanus Plebejus in Quotidiano Habitu	914 × 615	1577	Woodcut		Castillo Mandada por D. Fedrique de Toled					
Anonymous	Mulier Hispana in Forum Progrediens	11½×7	1577	Woodcut	Juan B. Del Mazo	Vista de la Ciudad de Zaragoza	10½ × 19	1700	Lithograph		
Anonymous	Mulier Hispanica	91/2 × 61/2	1577	Woodcut	Pedro Nunez de	Unos Muchachos	13×16	c. 1700's	Lithograph		
Anonymous	Donna de Vil Viciosa	3%×6%	1560	Engraving	Villavicencio	Jugando a los Dados					
Anonymous	Sacerdotis Hispanici Concubinae Vestitus	10 × 6½	1577	Woodcut	London, Victoria and Albert Museum						
Anonymous	Hispanus Sacerdos	101/4 × 61/2	1577	Woodcut							
Anonymous	Rusticus Piscajensis Vel Cantaber	11% × 7¼	1577	Woodcut	J.W. Baur	Spanish	3% × 4%	1636	Etching		
Anonymous	Juvenes et Virgo Piscajensis	11 × 71/4	1577	Woodcut	J. De Ram	Porto Rico	5% × 1%		Etching		
					J. De Ram	Madrid	5% × 7%		Etching		

J. De Ram	Lisbona	5%×7%	1648-96	Etching	Anonymous	Matrona Hispanica	5%×5	c. 1600	Etching			
C.J. Visscher	Hispani	3 × 1%	1605-15	Etching	Anonymous	Noblis Hispanica	6×5	c. 1600	Etching			
C.J. Visscher	A Spainyard	3 × 1%	1605-15	Etching	Anonymous	Espagnols	5%×4	1650	Etching			
C.J. Visscher	Lusitani	3 × 1%	1605-15	Etching	Wenzel Hollar	Mulier Nobilis	3% × 2%	1642	Etching			
C.J. Visscher	Nobiles Faeminae	2%×1%	1605-15	Etching		Hispanica						
	Biscaiae				Wenzel Hollar	Foretana di Napoli	$3\frac{1}{2} \times 2\frac{1}{2}$	c. 1642	Etching			
C.J. Visscher	Granadi	$3 \times 1\%$	1605-15	Etching	Wenzel Hollar	Mulier Generosa Hispanica	3% × 2%	1642	Etching			
C.J. Visscher	Mauri Granadenses	3 × 2¾	1605-15	Etching								
C.J. Visscher	Biscaiae Faeminae	$\% \times 1\%$	1605-15	Etching		en la presidenta avvolución estrución						
C.J. Visscher	Granadensa Faeminae	3×1%	1605-15	Etching	Connecticut, Yale University Art Gallery							
C.J. Visscher	Maurae Granadenses	3×1%	1605-15	Etching	José Ribera	The Poet	6% × 41% 16	1620-21	Etching			
C.J. Visscher	Castili	$3 \times 1\%$	1605-15	Etching				1020-21	Licining			
C.J. Visscher	Biscaiae Indigenae	$3 \times 1\%$	1605-15	Etching		Washington, D.C., Library	of Congr	ess				
C.J. Visscher	Biscai	3×1%	1605-15	Etching			o, cong.					
C.J. Visscher	Castilia Faeminae	3×1%	1605-15	Etching	Crispen de Passe	Anne of Austria, 4th Wife of Philip II of Spain	6 × 4½	1598	Engraving			
C.J. Visscher	A. Italien	$3 \times 1\%$	1605-15	Etching								
C.J. Visscher	Hispaniae Faeminae	$3 \times 1$	1605-15	Etching	Pierre Drevet	Don Phelipe V. por la Gracia de Dios Rey de	21 × 15	1703	Engraving			
C.J. Visscher	Lusitaniae Faeminae	3×1	1605-15	Etching					0			
C.J. Visscher	A. Turke	3 × 1%	1605-15	Etching	Jonas Suyderhoff	las Espanas Phillip I, Duke of Burgundy, Archduke of Austria, King of Castile		- 200	0 Engraving			
C.J. Visscher	A. Egyptian	3 × 1½	1626	Etching				c. 1650				
C.J. Visscher	His. Wyfe (a, b, c, d)	3 × 1%	1605-15	3								

New	York, Metropolitan M	useum of	Art,		Georgius Hoefnagle Georgius Hoefnagle	Ecija (Andalusia) Loxa	6 × 18¼ 13% × 19¼	1572 1602	Etching Etching	
Enea Vico	Hispana Rustica	5 × 9½	1523-67	Engraving	Georgius Hoefnagle Georgius Hoefnagle	Masmoros Archidona	4% × 8½ 6 × 19¼	1602 1602	Etching	
Enea Vico	Himme Routine	CU 14 791			Georgius Hoefnagle	Cadiz	41/2 × 181/2	1575	Etching Etching	
tinea vico	Hispana Rustica	61/2 × 31/4	1523-67	Engraving	Georgius Hoefnagle	Malaga	4% × 181/2	1575	Etching	
Enea Vico	Hispana Rustica	61/4 × 31/4	1523-67	Engraving	Georgius Hoefnagle	Palacios	4¼ × 19¼	1565	Etching	
Enea Vico	Hispanica Rustica	61/4 × 41/2	1523-67	Engraving	Georgius Hoefnagle	Alcanerilla	$4\% \times 19\%$	1565	Etching	
					Georgius Hoefnagle	Cabecas -	$3 \times 19\%$	1565	Etching	
Enea Vico	Hispana Rustica Mal.	15 × 9½	1523-67	Engraving	Georgius Hoefnagle	Toletum	$7\% \times 18\%$	1572	Etching	
					Georgius Hoefnagle	Vallisoletum	51/2 × 181/2	1572	Etching	
					Georgius Hoefnagle	Hardales	$12\% \times 19\%$	1564	Etching	
Name	Vad. The New Yest	D. LE. 111		Georgius Hoefnagle	Cartama	$6\% \times 19\%$	1564	Etching		
new	York, The New York	Georgius Hoefnagle	Le Brixa	$6\% \times 16\%$	1575	Etching				
					Georgius Hoefnagle	Settenil	12% × 16%	1575	Etching	
	200 200 (000 000 W) (000 000 000 000 000 000 000 000 000 0				Anonymous	Habit of a Gentleman	$10 \times 7\%$	c. 1700	Etching	
Juan Rodrygues Baraona	Carta Executoria	12 × 8½	1682	Book: Vel-	Vi.	of Spain				
					Anonymous	Habit of the Infanta	10%×7	c. 1700	Etching	
1,022		E 10			Anonymous	Ferdinand II	$5\% \times 4\%$	c. 1700	Etching	
Ne	w York, El Museo de	Barrio		D.M. Brandi	D. Pedro Calderón de la Barca	11½×7¼	c. 1700	Mezzotint		
					Anonymous	Escurial - Le Temple	$5 \times 6\%$	c. 1750	Etching	
Petrus Bertius	Map of Spain	13½ × 17½	c. 1618	Etching	Anonymous	Escurial	4 × 51/2	c. 1763	Etching	
	Theatrum Geographiae Veterias			-10029140	D. F. Selma	F. Lope Felix de Vega Carpio	11½×7¼	c. 1850	Etching	
Petru Bertius	Map of Spain Theatrum	131/2 × 171/2	c. 1618	Etching	D. F. Selma	Miguel de Cervantes	11½ × 7½	c. 1850	Etching	
Anonymous	Espagnol	5½ × 4	1682	Etching		Saavedra	0.0000000000000000000000000000000000000	320132222	10/10/01/1985	
Georgius Hoefnagle	Granata	$4\% \times 18\%$	1572	Etching	Anonymous	Carte Chronologique et	1314 × 1714	c. 1700	Etching	
Georgius Hoefnagle	Sevilla	$14\frac{1}{2} \times 19\frac{1}{2}$	1572	Etching		Historique Pour Servir			7468 WINE	
Georgius Hoefnagle	Burgos	$6\% \times 18\%$	1572	Etching		a l'Histoire d'Espagne				
Georgius Hoefnagle	Antequera	$14 \times 19\%$	1602	Etching	Note: Prints attributed to Georgius Hoefnagle were from Civitatis Orbis Terrarum					
Georgius Hoefnagle Velis Malaga 61/2 × 183/4 1575 Etching				Braun and Hogenburg,	Cologne 1572_1618		700			

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