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# VISIONS OF THE HISPANIC WORLD:

*Treasures from the Hispanic Society Museum & Library*

ALBUQUERQUE MUSEUM

November 10, 2018 – March 31, 2019



Velázquez, Diego  
(1599 Seville, Spain – 1660 Madrid, Spain)  
*Portrait of a Little Girl*, ca. 1638-42  
oil on canvas, 51.5 x 41 cm

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## BELL BEAKER CULTURE

The Hispanic Society's important collection of Bell Beaker culture ceramics contains one of the most exceptional and exhaustive series in existence. According to radiocarbon dating, the maritime Bell Beaker culture originated in Portugal in the Tagus River estuary around 2800-2700 BCE, and later extended throughout Western Europe from northern Great Britain to western Germany. This culture is responsible for the spread of copper metallurgy through its entire area of influence. Its name is derived from the characteristic form of its ceramics, produced in the shape of an inverted bell. These Bell Beaker ceramics were prestige items, demonstrating social status. Weaponry and other objects made of copper, as well as gold jewelry, have been found alongside Bell Beaker ceramics in the tombs of warriors.

Researchers have determined their dates using carbon-14 dating and have concluded that all of these ceramics can be placed at the end of the Copper Age, during the transition from the 3rd to the 2nd millennium BCE.

1

### ***Bowl***

Bell Beaker culture

El Acebuchal, Carmona, Seville

ca. 2400-1900 BCE

earthenware

E21

2

### ***Bowl with Stand***

Bell Beaker culture

El Acebuchal, Carmona, Seville

ca. 2400-1900 BCE

earthenware

E22a (dish), E 22b (stand)

Archaeologist George Bonsor found these two Bell Beaker ceramics—a dish and a stand—together during his 1896-97 excavations undertaken at El Acebuchal. The dish, with a dark brown surface, is burnished on both sides. Its decoration—consisting of a series of triangles, filled punctuated dots, and parallel slashes—occupies the entire rim and lip, inside and outside. The exterior wall of the vessel is covered in vertical lines of punctuated dots that are interrupted by four triangles free of internal decoration. The center of the vessel is decorated with a solar motif.

3

### ***Bowl***

Bell Beaker culture

El Acebuchal, Carmona, Seville

ca. 2400-1900 BCE

earthenware

E23

## THE PALENCIA HOARD

The hoard of Celtiberian metalwork from Palencia is the most important held by the Hispanic Society. It is a collection of twenty-two objects made of gold, silver, and electrum. This hoard was discovered in 1911 in Palencia during the construction of a railroad ditch. Other hoards were found throughout the region in subsequent decades, leading researchers to believe there was significant local manufacture of Celtiberian jewelry. Some archaeologists assert they were used by people in their daily lives and in times of war. Others believe them to be votive offerings to the gods, used to adorn wood or clay icons of the patron deities of families or communities. They could have been bridal dowries, or had value as currency.

The chronology of these hoards is a problem, as they were doubtlessly hidden in a moment of instability with the hope of recovering them later. Some were placed inside ceramic or metal vessels and buried beneath the floors of houses; others were thrown into wells. In the case of Palencia, we know that during the 2nd century BCE, the city found itself under siege on several occasions: in 151 by Lucullus, in 137 by Lepidus, in 135 by Calpurnius Piso, and in 134 by Scipio. The definitive takeover of Palencia occurred during the Sertorian War, between the years 80 and 72 BCE. As a result, these years are the latest the jewelry could have been buried. This also corresponds with the dates on some Roman coins found with these troves, although the date of manufacture of the jewelry must be different, since they could have been pieces of great value passed down for generations.

4

### **Silver Torque**

Celtiberian  
Palencia  
ca. 150-72 BCE  
silver  
R3143

Neck rings, or torques, were worn as symbols of status for both men and women. This rope-like torque is composed of smooth bars interrupted by wire, decreasing in thickness out from the center toward two pear-shaped terminals with rings on the ends. A chain, now lost, would have gone between these two rings in order to tie the torque.

5

### **Electrum Torque**

Celtiberian  
Palencia  
ca. 150-72 BCE  
electrum  
R3144

This braided torque is formed from twelve threads of electrum, a naturally occurring alloy of gold and silver.

6

**Silver and Gold Torque**

Celtiberian  
Palencia  
ca. 150–72 BCE  
silver and gold  
R3146

Of unique design, this torque is made with a solid silver bar, hexagonal in shape toward the ends, and rounded toward the center, ending in crest-shaped terminals that double back on themselves. Its decoration consists of alternating incised circles and figure eights, distributed equally on the front part. The closure, in the form of a clasp, is decorated with a gold-embossed circle. It carries a dotted mark reading "I F", the significance of which has not been possible to decipher.

7-8

**Spiral Bracelets**

Celtiberian  
Palencia  
ca. 150–72 BCE  
silver  
R3151 and R3152

9

**Fibula**

Celtiberian  
possibly from Palencia  
ca. 150–72 BCE  
silver and gold foil  
R3176

Used for fastening garments, this crossbow fibula consists of an arched bow and turned ends, finished with knobbed terminals in the shape of turrets. The exterior part of the bow is decorated with a sheet of gold and braided filaments, also gold. On both sides of the gold sheet, the bow is adorned with fifteen triangles with interior dots. A coil on one end, perpendicular to the bow and ending in a needle, hooks into the other end

10

**Double Wick Lamp with a Mask of Pan**

Roman  
Villanueva del Trabuco, Málaga  
1st century CE  
bronze  
R4179

Exceptional for its size as much as for its artistic quality, this large double wick lamp could be compared to the best works created in Herculaneum and Pompeii. It was discovered at Villanueva del Trabuco, Málaga, along with six other bronze tools, also held by the Hispanic Society. The large triangular plaque contains a mask in relief representing Pan, the Greek god of the countryside, flocks of sheep,

and forests and fauna. He was also the god of fertility and masculine sexuality due to a certain proclivity for chasing nymphs through forests. He is associated with the god Dionysus, or Bacchus, for sharing similar avocations. The mask of Pan could indicate this lamp served as a ritual vessel for a Bacchus cult.

11-12

**Pair of *Trullae***

Roman

Nuestra Señora de Tiermes, Soria

100-125 CE

silver

R3035-A and R3036-B

*Trullae* are Roman handled saucers, made of various combinations of metals, alloys, ceramic, or glass. These two *trullae* are almost identical, and form a pair: the smaller one can fit inside the larger for storage. Each handle's ornamentation, appearing in relief, is the mirror image of the other's. Although we do not know the concrete circumstances under which these *trullae* were discovered, it is possible that they would have formed part of a burial. Providing food and drink to the dead for their journey into the afterlife was a common custom in the Roman world. On the other hand, *trullae* were also used domestically and in libation rites for serving liquids, confirmed by the decorations on the handles here, which include Bacchic images, masks, and baskets filled with fertility symbols.

13

**Portrait Bust**

Roman

Italica, Santiponce, Seville, or Italy

ca. 138 -150 CE

marble

D205

Of exceptional sculptural quality, this Roman bust is a representation of a young man with head erect and turned slightly to the right. His face, carefully modeled with a pensive expression, is dominated by a straight nose and precise, strong contours below the arch of the eyebrows. The artist exhibited mastery in achieving this impressive natural effect. The soft skin of the young man contrasts with the delicate wisps of the eyebrows, sideburns, incipient beard, and mustache; abundant curly hair covers the ears, framing the forehead, and all of this is achieved with beautiful chiaroscuro effects. The artist sculpted the eyes' irises and pupils with a half-moon-shaped hole, characteristic of the end of the Antonine Period. Aside from a minor nick and some abrasions, this bust is preserved nearly intact. At some point the head and trunk of the bust were separated. A scientific analysis performed by the National Gallery of Art in Washington, D.C. proved the pieces were carved from the same marble.

14

**Torso of Diana the Huntress**

Roman

Italica, Santiponce, Seville

ca.138-150 CE

marble

D201

The cult of Diana the Huntress (Artemis in Greek) must have been very popular in Spain, judging by the many statues of this goddess that have been found there. In Roman mythology, Diana was the daughter of Jupiter and Latona. After witnessing the painful birth of her twin brother Apollo (she was born first), she decided to maintain her virginity forever. Her father Jupiter armed her with a bow, and made her queen of the forests. Accompanied by a group of beautiful nymphs, she devoted herself to the art of the hunt. Paradoxically, in some areas she was also worshipped as a goddess of fertility and childbirth, due to her having helped her mother during the birth of Apollo.

Although its current state is incomplete, this sculpture is closely related to the sculpture of *Artemis of Versailles* (at the Louvre, Paris) in both posture and dress. It appears to be a Roman copy from the Antonine Period in the second century CE, following a Greek model from the 2nd or 3rd century BCE. Despite its fragmentary state, this fine, dramatic sculpture indicates the hand of a supremely talented artist, as evidenced by the work's textural nuances and formal complexity.

15

### **Head of Medusa**

Roman

Canania, Alcolea del Río, Carmona, Seville

ca.175-225 CE

mosaic

U1.1

This dramatic medallion with the head of Medusa was the center of a mosaic that was found in the Roman city of Canania (now Alcolea del Río), a dozen miles to the north of Carmona (Seville). The Medusa head motif appears frequently in the ancient mosaics of Spain. Medusa was one of three Gorgons: horrific to behold, they had serpents for hair, with eyes that turned whoever looked into them to stone. Even after being decapitated by Perseus (with the help of the goddess Athena, and a mirror), her head retained its fearsome power, thus leading to it being used as a protective talisman. Although the exact context of this mosaic is not known, examples on the floors of other ruins from the Roman Empire suggest images of this type were often placed in entranceways of homes to ward off evil influences.

16

### **Belt Buckle and Plaque**

Visigothic Spain

550-580 CE

copper alloy with garnets, green glass, gold foil, cuttlefish bone, with textile and leather remnants  
LR2124

The Visigoths moved into northern Spain at the end of the 5th century, and with the collapse of Roman control over the Iberian Peninsula, they established a Visigothic Kingdom that ruled most of Spain from their capital at Toledo until they were conquered by the Muslims in 711. Bronze or copper alloy belt buckles embellished with semiprecious stones or colored glass set in *cloisons* (compartments) over gold foil, were status symbols for Visigothic women. In this exceptional example, the buckle's plaque consists of rectangular and leaf-shaped *cloisons* set with cut and polished garnets, combined with four opposing leaf- or heart-shaped motifs in green glass centered on the edges, and four triangles of cuttlefish bone near the corners on the short edges. At the center of the plaque is a small oval of cuttlefish bone with a smaller circle of green glass set in the center. The red, green, and white coloring

of the belt buckle is characteristic of polychromed Visigothic art.

17

**Khalaf**

active at Madīnat-al-Zahrā', 966

**Pyxis**

ca. 966

ivory with chased and nielloed silver-gilt mounts

D752

Ivory *pyxides* (cylindrical lidded boxes), produced for the courts of the Umayyad caliphs in Córdoba at the end of the 10th century, were items of great luxury, representing the apex of Islamic art on the Iberian Peninsula. Within this context, this *pyxis* has been hailed as one of the great masterpieces of Islamic ornament. In contrast to other examples—carved with floral and foliate designs, architectural elements, and animals—the decoration of this *pyxis* is exclusively in the Arabesque style. Its decorative motifs carry metaphorical connotations as symbols of fertility, prosperity, and eroticism. Carved rope designs, symbols of eternity, encircle the base of the container and the lid, where they frame an inscription in *Kufic* script. Carved in relief, it contrasts with the signature of the artist, Khalaf, which is incised and located in the middle of the lid's double hinge, without forming part of the poem:

*The sight I offer is the fairest of sights,  
The still firm breast of a lovely young woman.  
Beauty [Khalaf's work] has bestowed upon me*

*A robe clad with jewels,  
So that I am a vessel for musk  
and camphor and ambergris.*

The poem speaks in the first person, describing its function, and sensually comparing its own beauty to that of certain aspects of the female anatomy.

It is probable that this *pyxis* eventually formed part of a treasure belonging to a cathedral, church, or monastery. Christians in the Middle Ages appreciated and preserved these works, commonly changing their function from perfume holders to reliquaries.

18

**Fragment from the Tunic of Prince Philip of Castile or Inés Téllez Girón**

Villalcázar de Sirga, Palencia

ca. 1265–74 Granada?

silk and gold threads

H904A

In the 13th century, the Christian rulers of the Peninsula—the princes (*infantes*), including the principal prelates and nobles—wore luxurious Hispano-Islamic silk fabrics produced at Muslim centers such as Granada. This tunic (*aljuba*) or doublet fragment comes from either the sepulcher of Prince Philip of Castile (1231–1274), or from that of his second wife, Doña Inés Téllez Girón. Two years before his death, Prince Philip rebelled against his brother Alfonso X together with a group of magnates, with whom he sought refuge in Granada where he received this textile as a gift. After reconciling with his brother, he

died in 1274 at the age of 43, and was entombed in the church of Santa María la Blanca in Villalcázar de Sirga, with his wife, Doña Inés. The tunic fragment is a double-warp taqueté textile, with only one warp in the textile's background and in its decoration. Made with silk and gold thread, its design consists of interwoven horizontal bands decorated with geometric designs, lobed medallions, rosettes including stars, and *Kufic* inscriptions of the word *al-yumn* (happiness).

19

**Textile Fragment**

Toledo or Granada

ca. 1300

silk and gold threads

H909

Made with silk and gold thread, this rich fragment is a double-warp lampas textile. The work is made up of six pieces of the same textile sewn together. The colors of the silks on the reverse, less exposed to light, are very vivid. The central band consists of three lines of large and small roundels joined by knotted frames. The large roundels house pairs of seated young women drinking and pairs of gazelles back to back with a stylized tree of life between the animals, while the small roundels contain stars of interlacery. The small roundels are linked vertically with geometric interlacery. Although human figures may not be very common in Hispano-Islamic textiles, they appear in other pieces from the period. Less complete pieces of the same textile have been preserved in Barcelona, London, Brussels, Lyon, and New York. The inscription of a benediction in mirror image reads: "al-yumn al-dā'im al-'izz al-qā'im" (eternal happiness and everlasting glory). Scholars have debated the dating of this textile, placing it either from the late 13th century or 14th century, but it is possibly much older based on comparisons with similar objects of earlier periods.

20

**Alhambra Silk**

Nasrid

Granada

ca. 1400

silk

H921

"Alhambra silks" are so named because their designs recall the tile designs of the Alhambra of Granada. These silks are also known as "striped Granada cloth." Unique for having been preserved in one piece with its borders and selvages, this luxurious silk, possibly from Granada, is a lampas with a twill background. Because of its dimensions, it would have been woven on a very wide loom and possibly would have served as a wall hanging or curtain. The decorative motifs, similar to those utilized in ceramics, woodwork, and plasterwork, are spread throughout nine parallel bands on a red and yellow background. The piece can be read either horizontally or vertically; the design is symmetrical. The central band acts as the composition's axis, and this is flanked on both sides by four bands in mirror image. This repetition of motifs expands the viewer's awareness, which remains grounded by the many fine details.

In the cartouches that form the interlaced design, two inscriptions in *Nashk* script are inserted. In one band the script reads, "al-'izz al-dā'im" (perpetual honor), and on the next, "wa-l-yumn wa-l-iqbāl" (prosperity and good fortune). A third inscription, in *Kufic* characters, reads "wa-l-gibṭa" (happiness).

This textile does not use gold thread, which was more expensive, but in its place yellow silk in order to achieve the effect of gold, a very characteristic technique of textiles from Granada at the end of the 14th and beginning of the 15th century. This silk appears in a manuscript list of textiles that Raimundo de Madrazo (1841–1920) offered to Archer M. Huntington in 1912, where he describes it as, "Hispano-Moresque textile from the 15th century, extraordinary for its size and preservation for having always been folded up in the convent where Baron Davillier saw it." Signs of its having been folded remain, but Madrazo unfortunately did not indicate in which convent the textile had been seen. Baron Jean-Charles Daviller (1823–1883) was an important French collector and art historian who wrote extensively about Spanish decorative arts. He traveled to Spain in 1861–62, accompanied by the artist Gustave Doré (1832–1883), and published his experiences in *L'Espagne* (1874), illustrated by Doré.

21

**Bowl**

Manises, Valencia

ca. 1370s

tin-glazed earthenware with cobalt and luster

E643

22

**Deep Plate**

Manises, Valencia

ca. 1370s

tin-glazed earthenware with cobalt and luster

E634

23

**Albarello**

Manises, Valencia

ca. 1390

tin-glazed earthenware with cobalt and luster

E574

Among the Hispanic Society's greatest strengths in the decorative arts is its outstanding collection of lusterware ranging from the late 14th- through the 19th century, numbering over 150 pieces. The production of tin- and lead-based glazed earthenware, commonly known as *maiolica*, as well as the application of metallic oxides to create an iridescent effect, were among the most important artistic techniques introduced by Muslim potters to the Iberian Peninsula. Abassid lusterware was imported into Spain as early as the 10th century when much of the country was under Muslim rule. By the 13th century, lusterware was made in Andalusia, primarily in the cities of Murcia, Almería, and Málaga. Málaga dominated production in Andalusia earning fame in Spain and abroad as the center for *obra de Malíqa* (Málaga ware). Potters from these southern cities, who were primarily Muslims, soon began to migrate north to the region of Valencia where they opened workshops beginning in the early 14th century. Even after Valencia had become a major center for the manufacture of lusterware, the ware continued to be called *obra de Malíqa*. Early production in Valencia followed the forms and designs of Málaga and began to evolve by the end of the 14th century. Such is the case with this group of objects. The density of decoration, the use of pseudo-Arabic script, trees of life, interlacery, and palmettes, and the division of the design into sections are all characteristic of early Manises lusterware decorated in the Nasrid style of Málaga.

To make lusterware, a compound of copper and silver oxides was added to tin-glazed *maiolica* vessels, then fired in a smoky reduction kiln deprived of oxygen; the copper-silver compound would then fuse to the glaze, resulting in a gold-colored iridescent decoration. Shades of luster vary from yellow or greenish gold to a reddish copper color. The blue decoration was achieved by applying cobalt oxide before the *maiolica* glaze, and the cobalt would migrate to the surface of the glaze during firing.

Luxury wares such as those from Valencia, Damascus, and Cairo had a wide appeal throughout Europe in the 14th and 15th centuries with distribution throughout the Mediterranean. Valencian lusterware soon found its way to the homes of some of the grandest noble, royal, and ecclesiastic families of Europe, such as the Despujol family, one of the oldest noble families from Cataluña, whose arms appear at the center of the deep plate. Clearly such examples were luxury showpieces that saw little use. The two holes at the top suggest that the plate was designed to be hung like a work of art. The spread eagle with fern leaves and scrolls on the reverse side of the plate, exemplifies the free-hand decoration that characterized many Valencian pieces from the 14th century and onward.

24

**Baptismal Font**

Toledo

ca. 1400-50

tin-glazed earthenware

E503

This octagonal baptismal font is one of five extant fonts made of tin-glazed earthenware (known as *maiolica*) in Toledo in the first half of the 15th century. Even after Toledo was absorbed by Castile in 1085, Muslim potters dominated ceramic production through the 15th century. Each of the eight sides of the Hispanic Society font contain alternating motifs framed by bands of interlacyery, all in relief: one with the cross of Golgotha and lion-head bosses, the other with a Christogram (the monogram "IHS" for Jesus Christ). Flanking the Christogram in the bottom corners are two applied small hands with green glaze and a series of impressed eyes. The hand and eyes motif also is impressed on the top and interior of the rim of the font. The ancient symbol of an open right hand, the khamsa or "Hand of Fatima," was a protective talisman against the evil eye in the Islamic world, especially for women and children, and was readily assimilated by the Jewish and Christian communities of Islamic Spain. On the bottom of one side of the font is a drawing of a thistle plant, which probably represents the blessed thistle (*carduus benedictus*), that was believed to be a cure for the plague. Toledo had been affected by the plague in the mid-14th century, so the representation of the thistle would have served as a prophylactic talisman to protect baptized infants.

25

**Basin**

Manises, Valencia

ca. 1425-50

tin-glazed earthenware with cobalt and luster

E635

26

**Galleried Plate**

Manises, Valencia

ca. 1430-70

tin-glazed earthenware with cobalt and luster

E578

The number of lusterware works from Manises with coats of arms is a testament to their broad appeal throughout the Mediterranean and even to the more distant lands of England and Egypt. The ware also had a domestic distribution to noble, ecclesiastic, and royal patrons, made evident by these two grand works emblazoned with the arms of Castile and León, possibly made as a royal commission.

The basin and plate together showcase the transition from the earlier Nasrid styles of the 14th century to the development of a style that would come to define Valencian lusterware. The decoration on the base of the basin is rendered with a network of white interlacery set against a cobalt blue ground with gold luster patterning, recalling the intricate floral interlacing found on many Nasrid art forms, including plasterwork, textiles, and woodwork – especially doors and coffered ceilings. New to the decorative vocabulary of Manises is the wheel-like motif on the rim of the basin, which is often thought to represent slices of oranges (a tribute to the province of Valencia, known for its citrus groves) or perhaps to represent a stylized flower, such as daisies (margaritas). By the 1430s, Islamic decoration evolved, and the use of other intricate patterns and plant motifs began to appear.

One of the more elegant motifs is based on the *ataurique*, or plant arabesques, shown on this galleried plate in combination with a solid almond leaf form. The decoration is rendered in gold luster complemented by cobalt blue floral clusters on the edge of the plate, surrounding the shield, and along the exterior vertical slab of the plate. The central compartment and vestigial lugs on the rim suggest that it was based on a metalwork form, which would have been designed to hold a ewer. While examples of ceramic ewers are known to have been made in luster, the lack of wear suggests that one was never used with the plate. Painted on the reverse is a dramatic spread eagle with a hare in its belly framed within a shield. The motif may refer to the myth of Zeus abducting Ganymede, a story associated with messianic salvation.

27

**Albarello**

Manises, Valencia

ca. 1430-70

tin-glazed earthenware with cobalt and luster

E598

28

**Albarello**

Manises, Valencia

ca. 1435-75

tin-glazed earthenware with cobalt and luster

E597

29

**Plate**

Manises, Valencia

ca. 1435-75

tin-glazed earthenware with luster

E551

The two *albarellos* and plate represent fine examples of two of the most common decorations for fine grade lusterware made at the height of production in Manises. A close look at some of the plants and flowers that appear on lusterware reveals that Valencian potters, in fact, drew their design from their natural surroundings. One of the most important of these designs derives from the *bryony*. The bryony appears on a wide variety of decorative art forms from the Medieval period, including tapestries, textiles, and book illuminations. *Bryony* is a genus of tendril-bearing vines with large leaves and red or black berries. Known to grow wild in the Mediterranean, the bryony was commonly used in gardens and was said to carry medicinal and magical qualities. In addition to the simplified six-petal flower, the design incorporates the vine with its tightly coiled tendrils and broad leaves, which are often mistaken for parsley leaves. It was through the Valencian potters that the Florentine potters came to produce their own version of the bryony design in the second half of the 15th century.

30

**Plate**

Manises, Valencia

ca. 1470-1500

tin-glazed earthenware with cobalt and luster

E610

31

**Plate**

Manises, Valencia

ca. 1468-1516

tin-glazed earthenware with luster

E651

32

**Plate**

Manises, Valencia

ca. 1500-15

tin-glazed earthenware with cobalt and luster

E599

These three luster plates characterize the distinct styles produced in Manises at the end of the 15th and the beginning of the 16th centuries. Workshops continued the Islamic penchant for *horror vacui*, covering works with dense patterns so that no space was left undecorated. As production began to wane by the turn of the 16th century, so too did the number of commissions for armorial pieces. Spanish lusterware had begun to fall out of fashion among international patrons, especially with the introduction of brightly colored narrative scenes on Italian *maiolica*. In an effort to appeal to the domestic market at lower cost, lusterware also was made for general consumption. Designs were enlarged and expensive materials, such as silver and tin, were reduced.

As a result, the base *maiolica* white glaze ranges from cream to pink – as opposed to brilliant white, and the luster begins to have a more pronounced copper color. New designs also emerged both to compete with their local and international counterparts and to respond to the increasing interest in metalwork tableware. Cobalt oxides were used more modestly, and molds were used to create a variety of metalwork forms and surface decorations, as shown with the plate embellished with striped raised ribs, known as *cordoncillos* (cords or piping), and small studs. The *cordoncillos* radiate outward from the central coat of arms, and three different patterns alternate in the radial compartments: dot-and-stalk, thistle bud, and interlacyery. At the center of the plate is a shield with a rampant lion, which was a common heraldic devise that is difficult to identify with any certainty. The reverse side is covered with a stylized fern motif.

Another plate made by mold for a rippled effect is emblazoned with the arms of Sicily. The concentric circle composition is quite distinct from other works from this period. The outer band consists of a more traditional diaper pattern. From there, the bands then alternate three times between a floral trefoil on a white ground, and bands with the inscription: "svrge domine," meaning "Arise O Lord!" The plate with a rampant lion outlined in cobalt occupies the entire circumference of the form similar to the way these figures were previously painted on the reverse sides in the 15th century. The body of the lion and the sprig of leaves are filled with a lace pattern, while the ground decoration is covered with flower-heads, spindles, leaves, and buds. Like the rampant lion, this series typically rendered heraldic symbols. Similar plates dating from the late 15th century have the figures incised, so plates with only painted decoration, like the present example, are believed to date from the early 16th century. The idea of incising figures on plates was a technique adopted from metalwork.

33-34

**Plates**

Seville

ca. 1500

earthenware with cuerda seca decoration

E501 and E502

These plates with striking bold figures represent two of a limited number of extant 16th century ceramic objects decorated with the *cuerda seca*, "drycord," technique. *Cuerda seca* was one of the numerous artistic techniques introduced in Spain by Muslim potters during the Umayyad Caliphate (929–1031). The technique continued to be employed in the Nasrid Kingdom of Granada (1238–1492), and at Seville and Toledo in the late 15th and early 16th centuries. The technique is rendered by drawing outlines of the design on the clay body with a mixture of manganese oxide and a fatty substance, which together act as a barrier to prevent the different colored glazes from mixing. Similar to resist ware or cloisonné enamel, the manganese mixture disappears in the firing leaving an unglazed outline, or *cuerda seca*.

*Cuerda seca* was initially developed to emulate the elaborate and labor-intensive geometric patterning of tile mosaics, known as *alicatados*, and later was expanded to designs incorporating figures. The technique is most commonly used to decorate architectural tiles; however, a limited number of other forms were made in *cuerda seca*, including apothecary jars, anthropomorphic jugs, plates, and architectural finials. The figures on these plates feature a dragon and a harpy. The harpy was a malevolent creature in Greek mythology distinguished by its female head and body of a bird that also was employed as a common motif in parts of the Muslim world. The palette is limited to honey brown, green, blue and white. Like many Spanish decorative arts of the period, the design covers the entire

surface of the plates, leaving little space undecorated. The central figures are surrounded by stylized foliage and flowers and enclosed within a bold frame on the rim of the plates. The workshops that manufactured both *cuerda seca* tiles and decorative household and architectural wares are believed to have been located in Triana, which was an administrative district on the west bank of the Guadalquivir River in the city of Seville.

35

**Mudéjar Chest**

probably Barcelona

ca. 16th century

walnut and inlaid ivory

S55

Elaborate decoration of inlaid bone, ivory, and precious woods characterize luxury furniture in a style known as *Mudéjar*, influenced by Islamic art, materials, and techniques, but made outside al-Andalus for Christian or Jewish patrons. Because the term originally referred to Muslims who remained in territories conquered by Christians, scholars and connoisseurs in the 19th century reapplied the word to describe this style that Muslim craftsmen and Christians working within this tradition developed under Christian rule.

The Nasrid technique for decorating wooden objects with micromosaics of precious materials is known as *taracea*, from the Arabic *tarsi* for incrustation. The most famous early use of this technique in al-Andalus was the *minbar* (a set of steps used by the imam as the pulpit in a mosque) commissioned by Hakam II for the Great Mosque of Córdoba in the 10th century. By the 14th century, furniture with micromosaic incrustation was produced in Spain, Italy, and Egypt. As seen with other decorative arts, Mudéjar artisans brought this elaborate art form to other areas of Spain, including Barcelona, where this chest is believed to have been made. In the Spanish regions of Aragón and Cataluña, the micromosaic effect was simplified so that small pieces of ivory or bone were inlaid directly into a wide variety of furnishings.

36

**Alfonso VII, King of Castile and León**

Caldas de Reis, Pontevedra, Galicia, ca. 1105–Despeñaperros, Jaén, 1157

**Privilegio**

**A Grant**

Toledo

30 November 1150 (Spanish era 1188)

manuscript on parchment

B16

This charter issued by Alfonso VII, King of Castile and León, in Toledo in 1150 (Spanish era 1188) records a grant of lands to Willelmus, abbot of the Benedictine monastery of Santa María de Valdeiglesias. The *era hispánica*, or Spanish era, was a dating system employed in the Iberian Peninsula with year one beginning in 38 BC, marking the date that Hispania became a tributary province of Rome. The Spanish era became the official dating system of the Visigothic Kingdom in the 6th century and remained in use into the 14th and 15th centuries when it was replaced with the Christian era. Written in Latin in a fine Carolingian minuscule hand, in brown ink, the manuscript displays all the usual features of this type of legal document. The grant is confirmed by the king, "Ego adefonsus ymperator

*yspanie. hoc priuilegium confimo. et propria manu corroboro,*" and is corroborated by a list of witnesses, among them Archbishop Raimundo of Toledo, "Raimundus tholetane sedis archiepiscopus yspanie primas."

What makes this charter stand out from other examples of similar transactions is the drawing that occupies the lower third of the manuscript. Rendered in a rather lively style, we have a pictorial representation of the transaction described in the text. Pictured, from the left, we have the king's sons, Sancho III, King of Castile, and Fernando II, King of León. In the middle frame we have the abbot Willelmus, pictured carrying a crosier and standing within a frame whose decoration is clearly evocative of contemporary ecclesiastical architecture. The king is seated to the left of the abbot and, beside him, is his mayordomo, Count Ponce de Cabrera, who is pictured leaning slightly towards the king. Special attention should be paid to the depiction of each figure's feet: the king is the only figure pictured in a static, upright pose, facing directly forward, while the others all appear to be in motion. Similarly, all the figures, with the exception of Sancho, are depicted in action: the king, Alfonso, offers a branch, a symbol of donation, to the abbot, whose hand is raised in blessing. King Fernando likewise offers a branch, while the king's mayordomo carries a sword and shield.

Along the top of the drawing we find the names of the individuals depicted, with each assigned a letter: "Sancius rex. Ferandus rex. / B // Willelmus uallis ecelesiarum / C // adefonsus imp[er]ator. / A // Poncius comes. / D" and below, using the key, we find the explanation of the identity of each individual: [a] pater [b] proles [c] abbas [d] testis; and their roles: the king (a) donates, his sons (b) confirm the donation, the abbot (c) receives the donation, and the count (d) verifies the transaction. These additional details, somewhat redundant given that a full account of the transaction is in the text of the charter, serve to reinforce the authority of the document. The skillful rendering of scene, in all likelihood by the same scribe that copied the text, leads one to believe that this was a presentation copy made in a royal scriptorium.

37

### **Libro de memorias y aniversarios**

### **Book of Memorials and Anniversaries**

Monastery of San Pedro de Cardeña, Castrillo del Val, Burgos  
late 12th-14th centuries  
manuscript on parchment  
NS7/1

This manuscript is a compilation of different texts dating from the late 12th through 14th centuries concerning the Benedictine monastery of San Pedro de Cardeña, including the *Regla* (Rules) of the order. The illustrated sections of the manuscript correspond to the aesthetic of "1200 style," which spread into various centers of artistic production in the Iberian Peninsula. During the same epoch as this manuscript was created, San Pedro de Cardeña also executed the Bible of Burgos and a *beatus* whose leaves have been dispersed among various Spanish institutions and private collections in Europe.

Of the sixteen different texts in this compilation the most important are the *Libro de memorias y aniversarios* and rules for the Benedictine order, the *Regula eximij beatissimi Benedicti*. However, the oldest text in the codex is the "Evangelia," which can be dated to the late 12th century. Also dating from the same period is the "Martyrology," which is the most illustrated text in the volume. Each month begins with a large initial, Romanesque in style, four of which contain figures. It is here that we can see

the artist's wit and ingenuity, apparent in his illustration of the anthropomorphic dragon's tail which metamorphoses into a vine snaking around the archer's leg and extending up to function as a resting point for his bow arm.

38

**Biblia sacra iuxta versionem vulgate  
Bible in latin (Old and New Testaments)**

Paris, Soissons Atelier  
ca. 1250  
illuminated manuscript on vellum  
HC397/344

The workshops of Paris were responsible for some of the finer Bibles produced in the late Middle Ages. Apart from the quality of the Bible itself, this copy has two additional, meta-textual features of note. First is its provenance: on the front guardsheet, we find a note in a 16th century hand that reads:

*"Hec Sacra Biblia habuit domus porte celi ex Benedicto decimo tertio. Pie Memorie dono et liberalitate Bonifatij Ferrer monachi ejusdem domus et magne Chartusis atque totius Sacri ordinis Chartusiensis prioris Generalis"*

Thus, we learn that the Bible was a gift from Benedict XIII (Avignon antipope, 1394–1417) to Bonifacio Ferrer (Valencia, 1350–1417), a monk in the Cartuja of Porta Coeli (Serra de Porta Coeli, Valencia), and brother of Saint Vincent Ferrer. Bonifacio had entered the Carthusian monastery in 1396 after the death of his wife and seven children in the plague. He was also the author of the first printed translation of the Bible into a modern romance language spoken in the Iberian Peninsula: "*lemosí*," or Valencian. This Bible appeared in print from the presses of Alfonso Fernández de Córdoba and Lambert Palmar in Valencia in 1478. The edition was quickly ordered to be destroyed by the Inquisition, which only recognized the Latin Vulgate Bible, with the result that only one leaf is known to survive, which includes the colophon, held in the Hispanic Society Library. The other additional feature of note is the binding: it is probably contemporary with the time of the gift to Bonifacio Ferrer and is of the style known as *Mudéjar*, i.e. it bears a blind-stamped geometrical pattern with double outline interlacery, also known as strapwork, influenced by Islamic decorative schemes. The binding retains its original clasps and bosses.

39

**Alfonso X, el Sabio, King of Castile and León**

Toledo, 1221–Seville, 1284

**Privilegio rodado**

**A Grant**

Aguilar de Campoo (Palencia)  
8 March 1255 (Spanish era 1293)  
manuscript on parchment with pendant lead seal on silk cord  
B13

Unique to the kingdom of Castile, the *privilegio rodado* first made its appearance in the 12th century, employed by King Fernando II of León and his nephew King Alfonso VIII as a means of authenticating their grants or confirmations of royal privileges. The term *privilegio* was particularly applied to a document attesting a royal donation. The document receives its name from the circular *signo rodado*,

the illustrated or illuminated seal that bears the monarch's name and mark or coat of arms as a form of authenticating documents that developed from the rota of Pope Leo IX. Although rather more plain in their first appearances, usually a simple linear wheel with one rim, probably drawn by the scribe himself, the *signo rodado* quickly developed into the visually striking device that dominates all such documents.

Each document begins with the *chrismon*, the sacred monogram for Christus (XPS) formed by superimposing the Greek letters chi, rho, and sigma, with the alpha and omega suspended from the arms of the letter X. The name of the monarch and his wife were normally highlighted in Lombardic capital letters. At the end of each document, normally listed in four columns, with two on either side of the *signo rodado*, we find the names of the various ecclesiastics and noblemen who witnessed and confirmed the privilege.

40

**Misal tarragonense**

**Missal: Tarragona Usage**

Barcelona

1405-10

illuminated manuscript on parchment

B1143

The *Misal tarragonense* epitomizes the international gothic style which was popular in the late 14th and early 15th centuries in which stylistic models from the north of France were incorporated and reinterpreted through Catalan miniatures and other paintings. The date of production of the manuscript cannot be earlier than 1405 because the calendar records the solemn transfer of the relics of Saint Severo in that year from the Monastery of San Cugat to Barcelona. Through the absence of Saint Vincent Ferrer from the calendar of saints, we can establish the *terminus ante quem* for the manuscript as 1455 (the year in which Vincent Ferrer was canonized). However, based on stylistic grounds, it would seem that the period 1405-1410 is the most likely date of production.

The manuscript is divided into four sections: the calendar; the proper of seasons, i.e. the list of the liturgical feasts of the year; the mass; and the listing of the feast days of the saints, known as the proper of saints. Each section is decorated with initials executed in a delicate red and blue filigree and illustrated with miniatures or historiated initials specific to each section of the text. Thus, the calendar is illustrated with scenes appropriate to each month of the year: pruning plants in March, harvesting and threshing in June and July, winemaking in September. The proper of seasons is illustrated with scenes depicting the major holidays: the Nativity, Epiphany, Resurrection, Ascension, and Pentecost. Three scenes from the mass are presented, including the consecration of the host; the proper of saints that depicts the stoning of Saint Stephen, a saint whose feast day, December 26, is still celebrated as a regional holiday in Catalonia; and Saint John the Baptist.

The text of the manuscript is the work of two different scribes, written in a clear Gothic script, on a fine vellum. The text is incomplete, lacking an undetermined number of folios after folio 432. The manuscript is bound in a 19th century blind-tooled reddish-brown morocco by Rivière and Company, a noted English bookbinder of French descent.

41

**John II, King of Castile and León**

Toro, Zamora, 1405–Valladolid, 1454

**Privilegio rodado**

**A Grant**

Valladolid

1423

manuscript on parchment with pendant lead seal on silk cord

HC339/41

In this grant of 1423, John II, King of Castile and León, named Álvaro de Luna (1388/90–1453), Constable of Castile, an office that he would hold until his death in 1453. He would later be appointed the Grand Master of the Order of Santiago. Álvaro de Luna was introduced to court as a page in 1410, aged about 20, and soon became a close confidant to the young king. He was a central figure in the court of King John until the death of the king's wife, María of Aragon, in 1445 and his subsequent marriage, in 1447, to Isabella of Portugal. Alvaro de Luna's questionable influence over the king was resented by many, and he was even suspected of involvement in the death of María of Aragon. The king's second wife, Isabella, finally managed to break the power that Álvaro de Luna yielded in court, and he was found guilty of murder and was executed in 1453. The king himself died the following year, filled with remorse at his treatment of his court favorite.

The privilegio issued in 1423 and subsequently confirmed in 1424, is extravagantly decorated, perhaps a sign of the importance that John II gave to this confirmation, and perhaps also an indication of the great esteem that he felt towards his friend, Álvaro de Luna. The entire manuscript is framed within a foliate border inhabited with dragons, fantastic beasts, and soldiers bearing the coat-of-arms of Álvaro de Luna. The sign manual itself is extremely ornate and heavily illuminated. It is inscribed: "[outer ring] *iohan furtado de mendoca mayordomo mayor del rey confirma iohan de auellaneda alferes; [inner ring] mayor del rey confirma signo del muy alto rey.*" In addition to the king's sign manual, we find his signature, "Yo el Rey."

42

**Horae beatae marie secundum usum curie romane**

**Black Book of Hours**

Circle of Willem Vrelant (active Bruges, Belgium, 1454–1481)

Bruges, Belgium

ca. 1458

illuminated manuscript on vellum painted black

B251

15th century Books of Hours like this one, illuminated on vellum stained or painted black, are extremely rare, making this manuscript is one of the most singular pieces in the exhibition. The Black Book of Hours most likely was commissioned by or for María of Castile upon the death of her husband, Alfonso V of Aragon, who died in Valencia in 1458. Indeed, the coat-of-arms as it appears on the first leaf is no longer blazoned with that of Aragon, together with the fact that the manuscript is on black parchment, would support this theory. Similarly, the death of the intended recipient of this bereavement offering less than three months after that of her husband, serves to explain why numerous miniatures were left unfinished.

43

**Hebrew Bible**

Spain and Portugal

ca. 1450-1497

illuminated manuscript on vellum

B241

This illuminated Hebrew Bible is remarkable in many aspects and is considered one of the most impressive examples of this distinguished cultural tradition. We can trace the history of this Bible and its whereabouts almost from the moment of creation up to the modern day. The Bible was written and decorated in Spain, probably after 1450, and subsequently made its way to Portugal around 1492 upon the expulsion of the Jews from Spain. Eight illuminated folios were added in Portugal between 1492 and 1497. The manuscript left Portugal following the expulsion of the Jews in 1497, eventually ending up in the possession of the Rossilho family who presumably fled Portugal after the decree issued by King Manuel I of Portugal in 1496. From a manuscript note written on one of the flyleaves, we know that the Rossilho family had arrived in Pisa from Fez. Finding themselves in financial hardship, the Rossilhos sold the manuscript in 1618 to Jacob Curiel (Duarte Nunes da Costa, 1585-1664), a Marrano (Christianized Jew) born in Lisbon, whose family left Portugal in 1609 to avoid persecution. Jacob Curiel, a wealthy merchant and the author of the note in the manuscript, first settled in Florence, then Amsterdam, and finally Hamburg where he later served as the agent of the Portuguese crown until his death in 1664. The lavishly gilt-stamped, red leather binding was executed in Rome in the early 17th century around the time of its purchase.

The illuminations and decorated initials are what truly set this manuscript apart from other Hebrew Bibles. The text is preceded by ten decorative folios which list the verses in the books of the Bible, all surrounded by filigree decoration in mauve and gold, within a filigree gold frame. The last prefatory folio bears a depiction of a menorah. The text itself is decorated throughout with resplendent gold initials or initial words. The eight full-page Renaissance-style illuminations executed in Portugal interspersed throughout the Bible all have the same basic layout: two wide painted borders enclosed around the outer edge by lace-like filigree, all creating a central focus of space for the Biblical text. The exterior borders are filled with leafy branches and are inhabited by all manner of animals, both real and imaginary: snails, owls, a parakeet and other exotic birds, a lion, dragons, and, most frequently, a peacock.

44

[Le Comte d'Artois]

**Book of the Most Valorous Count Artois, and of His Wife, Daughter of the Count of Bouloigne**

**Livre du tres cheualereux conte d'Artois et de sa femme fille du conte de Bouloigne**

France

ca. 1450

illuminated manuscript on vellum

B1152

This richly illustrated manuscript is one of three extant manuscript copies, all of which were produced during the 15th century in France. Written by an anonymous author ca. 1450, the text draws on both folkloric and literary sources (Decameron, by Giovanni Boccaccio [1313-1375], has been suggested as a possible influence), and appears to have enjoyed a certain degree of popularity. The plot, as is so often the case in this type of tale, is rather convoluted. Philippe, the Count Artois, abandons his wife

when it appears that she is unable to bear children and sets off in pursuit of chivalric prowess. Before his departure, he promises that he will return if she can fulfill three tasks: getting herself pregnant by him, taking his favorite horse, and obtaining his finest diamond, all of which must be accomplished without his realizing it. Upon discovering that her husband, Philippe, is at the court of the king of Castile, where he also has designs on the king's daughter, the wife tricks him into a liaison (he thinks it is the king's daughter) and conceives his child. Still unaware of his lover's true identity, Philippe also gives her his horse and diamond. Having thus fulfilled the tasks set her, the wife sends her ambassadors to the Count who, chastened by his experience, returns to take up his place with his wife once more. The manuscript ends with an illustration of the baptism ceremony of the Count's son, his much-desired heir.

45

**Cofradía de Nuestra Señora del Hospital de Esgueva**

**Statutes of the Confraternity of Our Lady of the Hospital of Esgueva**

Valladolid

16th century

manuscript on parchment

HC339/25

Motivated by his desire to serve God, the *Hospital de Nuestra Señora de Esgueva* was founded in Valladolid by Count Pedro Ansúrez and his wife Doña Eylo sometime during the reign of King Alfonso VI (r. 1072–1109). The hospital was built on the grounds of the count's palace, to which he ceded all income that pertained to the palace and its lands. To manage and preserve the hospital, a confraternity was established, the *Cofradía de Nuestra Señora del Hospital de Esgueva*, with the stipulation that all members were to be of noble family and pure of blood. Other than confession, there appears not to have been any requirement demanded of the patients, and they were not discriminated against on the basis of their origin or illness. This document begins with a prologue that describes the transformation from a hospital to a brotherhood, followed by 35 statutes that detail the administration and organization of the institution, the number and character of its members. There follows a list of all the properties owned and administered by the confraternity, and an accounting of all the donations and wills to the confraternity beginning in 1499 and continuing for 70 years.

46

**Reliquary Cross**

Crown of Aragón

early 1300s and ca. 1375–1450

silver gilt with champlevé and translucent enamels

R3015

This late Gothic reliquary crucifix is decorated with colorful champlevé leaf and floral forms surrounding a cast crucified Christ on the obverse; the reverse has the same decoration with four quatrefoils of the evangelists with translucent enamel similar to the Catalan technique surrounding an enamel champlevé Agnus Dei. The upper portion, a hollow patriarchal crucifix that comes apart to hold a relic of the true cross, has been adapted for use as an altar cross. The Gothic architectural knop consisting of a four-sided shaft carved with round-arched niches backed with blue enamel, shelters cast figures of prophets with scrolls. Above them, a Gothic canopy with four turrets ending in a total of eight supports leads to a separated eight-sided crown. The base of the crucifix has the form of a cross fleury with four enamel roundels in the indentations showing a green lion rampant on a red ground.

The object is both difficult to date and even more difficult to assign to a local school. The reliquary cross, which may intentionally imitate eastern examples, offers simple geometrical forms decorated with the colors of the enamel. The knop assembly, on the other hand, is an energetic late Gothic architectural fantasy, with the curious touch of the crown element hovering over the rest on the reconstructed shaft. The architectural elements find parallels in Valencian, Catalan, and Aragonese crucifixes, reliquaries, and chalices. The flowing base also finds parallels in these geographical areas, as well as in Mallorcan examples. The best approximation may be that an early 14th century patriarchal reliquary cross was modified around the turn of the 15th century at a center in Eastern Spain to adapt it to contemporary design preferences.

47

**Chalice**

Segovia?

ca. 1525-50

silver gilt, cast, repoussé, and chased

R3082

Combining both Gothic and Renaissance forms, this chalice clearly illustrates the transition from late Gothic to Renaissance in the religious arts at the culmination of the process, since most of the forms are overtly classical. The conical cup is given a rounded lower profile by a robust frieze of rinceaux with Green Man masks, bucrania, and birds back to back. Three of the lozenges contain images in bas relief: Saint Francis showing the stigmata, Saint Andrew, and the Virgin and Child; the other three have grotesqueries and rinceaux, two with Green Man masks and one with a cherub over a shield with the cross fleury of the Order of Calatrava and the arms identified by Ada Marshall Johnson as those of the Jiménez de la Fontaza family of Aragón. The rope motifs and image of Saint Francis may suggest a connection with a Franciscan institution. Against these Renaissance elements, the center of the hexagonal shaft explodes into an architectural evocation of late Gothic architecture, although the individual elements are also relatively heavy and solid.

## **FORGED IRONWORK**

The Hispanic Society's collection of ironwork, numbering some 300 major pieces and sets (knockers, door pulls, lock and lockplate sets, etc.), as well as several hundred individual minor parts (mostly nails, nail heads, bosses, etc.), was largely acquired in 1906 from Lionel Harris of The Spanish Art Gallery, London. A smaller number of pre-medieval iron antiquities came in as purchases and gifts from archaeologists and collectors. The collection acquired by Huntington had largely lost their contexts, a common problem with all similar collections, so early efforts at dating and identification of their regional origin had to rely on somewhat impressionistic comparisons to objects in other contemporary collections. The relatively slow advance of scholarship on Spanish ironwork, outside of decorative grilles (rejas) and architectural ironwork, continues to make precise dating difficult.

48

**Door Knocker with a Bird**

ca. 1500

iron

R55

Bird motifs of this type are relatively common in Spanish ironwork, especially in collections associated with Eastern Spain. Pedro Miguel Artíñano y Galdácano and Luis Pérez Bueno both point out the popular arts aspect of the bird figure, as they assign dates in both the 15th and 16th centuries. In the present example, the animating punch work, including the almost fingernail-like semi-circular forms creating the bird's plumage and the semicircle and dot forms running along the edge of the back plate, suggest a blacksmith with a keen eye for detail.

49

**Door Knocker with a Dragon Head (one of a pair)**

Castile (Toledo?)

16th or early 17th century

iron, plate

R73

This robust object combines a Mudéjar oval hammer ring with a diagonal cross-section, animated on the resulting flat surfaces with two bands of zigzag dotted punchwork separated by a punched dotted line. Two heart-shaped forms at the bottom on the inside of the ring are piled on one another, pointing up to a wolf-like dragon's head that serves as the hinge for the ring. Square terminal posts mark the end of the ring on either side of the dragon's head. The wall plate is a cross fleury augmented by swirling strap-work forms with incised lines. While the Mudéjar elements of the ring argue for a date before 1600, the robust forms of the plate look forward to the Baroque. Pairs of superior door pulls (designed to be grabbed from horseback) on large exterior doors would take the same form, although two monumental door knockers of this type would certainly have added cachet to the entrance of a noble house.

50

**Door Knocker with Bat Head**

Eastern Spain

ca. 1450-1520

iron, plate

R96

Door knockers and door pulls are often the same objects, with the simple addition of a striking anvil to the former and occasionally, as in the present example, of an enlargement on the hammer ring to engage with the anvil. The wall plate takes the form of an eight-pointed star with fluted rails ending in spiral conical finials, enclosing a field of double tracery. The hammer ring is held by the head of a bat, surrounded on both sides by scallop forms terminating the twisted bands of the ring.

In the case of the knocker, the star-shaped geometry of the plate and the effect of the double tracery field connect the object to the Mudéjar (Hispano-Islamic) traditions, especially those of Eastern Spain. The compositional energy of the twisted ring and spiral finials is amplified by the radial expansion of the bands separating the loop forms of the upper tracery and the points of the star.

The fine pierced work and delicate nature of the tracery—clearly the piece was a luxury object requiring a great deal of effort to create—argues for a date in the 15th century, perhaps extending into the first decades of the 16th century if the geometry of the striker enlargement of the ring is taken into consideration.

51

**Door Knocker with the Head of an African**

16th century

iron

R110

Late Medieval (Gothic) forms persisted in Spanish ironwork, especially in locks and decorative plates applied to portable drop-front secretaries (*vargueños*) and chests, through the Golden Age into the 18th century. The post-medieval character of this piece is made clear by the iconography, with a sub-Saharan African head on the hammer of the knocker. Since sub-Saharan Africans were generally not brought to Spain before the beginning of the Portuguese slave trade in the 1440s, the piece could not be earlier than about 1460. The larger forms of the single tracery panel, and the vestigial nature of the buttresses and finials, in fact argue for a later date, in the 16th century. The composition is animated by the expression of the face, the protruding Adam's apple, the hinge wheels with zigzag designs on either side of the hammer below the neck, and the rope-motif rounded band running under the upper frieze between the finials.

52

**Door Knocker with a Dragon**

Crown of Aragón

ca. 1500

iron

R111

The richness of the composition of this knocker and the fine detail of its workmanship set it, as in the previous example, in an elite category of luxury objects. Perhaps created for an interior door, the work exhibits an upper tracery band of intertwined abstract tree forms, almost arabesques, in two of a total of three bands separated by buttresses ending in knobbed finials. The underlying tracery plate has trefoils, quatrefoils, and tear-drop shaped openings, some forming triangular groups. The central band encloses a dragon-form hammer, with the head hitting the striking anvil. The winged dragon – possibly a chimera (head of a dragon, body of a fish, wings of a bird) – offers a surface animated with semi-circular, dotted, and s-shaped punchwork and fine chiseled lines. The overall effect is of energetic fine details constrained by geometric boundaries.

The combination of a governing geometrical grid enclosing Gothic and Mudéjar elements may be compared to the transitional Isabelline Gothic style as Spanish architecture headed slowly towards Renaissance forms around the turn of the 16th century. The winged dragon continued as a motif in eastern Spanish door knockers, including the works of popular artists/blacksmiths, from the Golden Age into the 20th century.

53

**Chest Lock**

17th century

iron

R114

One of the most complex ironwork objects in the Society's collection, this lock and hasp set was intended to lock a chest. The raised lock with its attached concave plate exploding out at the corners

matches the hasp's triangular form with curvilinear sides dropping below a rectangular band under an axle meant to be held by clinch rings just before the right angle turns at the end. Seven ebullient rosettes, four covering cotter pins attaching the lock and three providing decoration on the hasp, including a large central rosette, add three-dimensionality. The curvilinear forms and solid rosettes suggest Baroque design values. The central part of the axle, where it is soldered to the top edge of the hasp, bears a criss-cross chiseled pattern. A salamander, with its mouth open and tongue exposed, sits at the end of the hasp.

The governing metaphor of the design of the lock set is stamped and pierced leather, whether in the floral pattern on the flat fields of the lock and hasp, the punchwork scalloped border of the latter, or the radially dynamic piercework and chiseled lines of the plate around the lock. In fact, the lock set could have been used on either a wooden or a leather trunk, but it would have provided a wonderful sense of harmony with stamped leather. The raised lock also suggests a potential application to a leather trunk, since the upper cover is often thicker than the lower face of the trunk. In the event, the hasp has been bent with two right-angle turns, so it must have been put on a trunk, whatever the material, with the top cover flush.

54

**Door Knocker with Crab Claws**

ca. 1500

iron

R56

This remarkable piece of folk abstraction offers several elements in common with the Bird Knocker including the punchwork dots along the edges of the long, thin vertical backplate and the dotted and semi-circular punchwork and fine chiseled striations on the flat sides of the s-shaped hammer. The punched dots continue onto the ends of the hammer, which imitate crab claws.

55

**Door Knocker with a Wolf or Dog**

Galicia?

16th century

iron

R125

This elegant composition in wrought iron applies the classicism of the Renaissance to a traditional animal motif in the hammer, to lingering Gothic elements in the wall plate. The plate has a single tracery layer with relatively wide forms and a plain rectangular border. The hammer, a serpentine body with the head of a wolf or dog, engages the anvil via the curved upper lip of the wolf's mouth. The body is decorated with three torque rings; the tail curves back elegantly to touch the uppermost ring. The bun-like anvil is divided into four parts by a cruciform design, and its round shape echoes the round hinge.

56

**Door Knocker with a Lizard**

Eastern Spain

ca. 1570-1630

iron

R122

The streamlined lizard of the hammer on this knocker, animated by chiseled lines and semi-circular punchwork, is similar to works from both Barcelona and Teruel, often dated to the 16th century. The heavy strapwork of the backplate and its straight rectangular contour with a fleur-de-lis exploding out of the side holding the hammer suggest the 17th century. An interesting detail is that the anvil is in fact a miniature blacksmith's anvil.

57

**Miguel Alcañiz**

Valencia, active 1408-47

**Ascension of Christ**

Valencia

ca. 1422-30

tempera on wood

A2031/1

*The Ascension of Christ* is the central panel of a small altar ensemble commissioned for a lateral altar in the Church of the Knights of Saint John of Jerusalem in Valencia. Additional panels from the altar at the Hispanic Society include *Saint Vincent* and *Burial of Christ*. The remaining panels, *Saint Giles*, *Christ Triumphant over Satan*, and *The Mission of the Apostles* are in the Metropolitan Museum of Art. Two other panels possibly from the altar, *The Nativity* and *The Burial of the Virgin*, are in The Philadelphia Museum of Art. The altar ensemble is an important example of the International Gothic Style of the later 1300s and early 1400s, as it developed in Burgundy, Italy, Southern France, and Eastern Spain, initially under the influence of Simone Martini (1284-1344).

58

**Anonymous Hispano-Flemish Sculptor**

**Saint Martin**

ca. 1450-75

polychromed wood

D91

The statue depicts a celebrated miracle from the life of Saint Martin of Tours (ca. 316?-97). Although the son of pagan parents in the Roman Empire, he was attracted to Christianity and wished to convert. While serving in the Roman army, he found himself in modern-day France. Outside Amiens, he beheld a beggar shivering in the cold, and moved by compassion, he split his cloak in two to share it with the man. As recounted in the Golden Legend, Christ appeared to Martin in a dream that evening, holding up the half of the cloak Martin had given the beggar and saying "[see] what Martin has given me," thus informing the soldier that the beggar was Christ himself. Shortly after the event, the future saint left the Roman army and was baptized. He took up a religious career, eventually becoming the bishop of Tours. After his death, St. Martin enjoyed widespread veneration and the part of the cloak that he had kept would become one of the French monarchy's most cherished relics.

The story appealed to Christians as an example of charity while also serving as an example for knights and nobles. This depiction is among the earliest examples known from Spain, while other contemporary examples appear in Catalonia, Zaragoza and Valencia. St. Martin's costume of hat, cape and skirt are all consistent with other images from the period. These examples occurred in painted and sculpted altars, thereby suggesting that the Hispanic Society statue was also intended for such a setting. The sculptor has carved the horse and saint completely in the round yet left their backs without much detail, which strongly suggests he intended to place it in such a setting where these surfaces would not be visible. The carving of the saint reveals a talented sculptor who renders the delicate surfaces of the face, hair and costume with skill. As the saint concentrates on his task, he does not, however, move with the ease that later artists would depict. The horse by contrast presents a very stylized appearance that has a charm of its own. Because other examples almost always include the figure of the beggar, his absence here is notable and raises the question that perhaps he was a separate figure which has been lost over time.

59

**Workshop of Gil de Siloé**

***Effigy of Doña Mencía Enríquez de Toledo, Duchess of Alburquerque***

San Francisco de Cuéllar,

Segovia

1498

alabaster

D275

This beautiful effigy of Doña Mencía Enríquez de Toledo (d. 1479), Duchess of Alburquerque and second wife of Don Beltrán de la Cueva, comes from her tomb in the monastery of San Francisco in Cuéllar (Segovia). Her husband, Beltrán de la Cueva (d. 1492), was not only first duke of Alburquerque but had also served as *privado* (principal minister or favorite) for Henry IV and later was a prominent figure under the Catholic Kings. He was one of the richest and most powerful men in Castile, and had erected a massive funerary ensemble for his family. This work was part of a larger sculptural edifice, much of which has been destroyed, distributed, or lost. It was carved at a time artistic fashions were changing, from high Gothic to Renaissance style, and it exhibits elements of both. With its elegant, idealized features and richly carved costume, the duchess's effigy resembles other examples by Siloé and his circle seen in other parts of Spain.

60

**Cope**

Valencia or Granada?

15th-16th century

gold and red silk velvet brocade, applied embroidered panels with metallic threads and polychrome silk

H3932

During the 15th and early 16th centuries luxurious velvet textiles, favored by monarchs, nobles, popes, and prelates, were produced at silk-weaving centers in Barcelona, Granada, Seville, Toledo, and Valencia. The two dominant patterns found on these textiles are known as *griccia* and *ferronnerie*, both utilizing the pomegranate as the principal motif, a style of Middle Eastern origin. The *griccia* pattern is the most exuberant, incorporating conventionalized natural forms of undulating stems, pomegranates, leaves, pinecones, as well as thistle and lotus blossoms. The *ferronnerie* pattern, a generally more

austere design, takes its name from the designs found on Middle Eastern metalwork. This spectacular cope displays a unique combination of both ferronerie and griccia patterns and utilizes the pomegranate as a symbol of the Church in its unity and diversity. It depicts 6 scenes from the life of Christ, three falling on each side of the wearer's body.

The pluvial cope is a semicircular cloak, open at the back, which covers the wearer's body and nearly touches the ground. In the front, an embroidered belt or sash would generally be worn; and in the back, a hood or shield that fastens over the chest with a clasp. These came to be known as "pluvial," (derived from *pluvia*, "rain" in Latin) because of their original use to protect the wearer against rain when walking outdoors. In the Catholic Church, the pluvial cope is an ornament used in liturgical ceremonies. Copes this magnificent would only be worn by prelates or abbots.

61

**Chasuble**

Valencia

14th-15th century

gold and red silk velvet brocade, applied embroidered panels with metallic threads and polychrome silk

H3910

This important griccia-patterned "guitar" chasuble, named for the similarity between its form and that of a guitar, has patterns of pomegranates on undulating stems with leaves. The scapular, located in the center of the chasuble, features embroidered scenes of the life of Christ. The ornamentation of the embroidery is done with silk threads using a needle-painting technique, with stitches imitating the brushstrokes of a painting, using satin stitching for flesh colors and robes, and backstitching, piping, and chain stitching to outline the grooves and contours of the figures. In addition, metallic threads are used for the backgrounds and to make the architectural elements appear in relief.

During the restoration undertaken in 2009 by the Institut Valencià de Conservació i Restauració de Béns Culturals, several folios of a 14th century Valencian manuscript were found inside the scapular, sewn into the lining of the chasuble as a support for the embroidery. Also found inside the Hispanic Society's chasuble was a strip of parchment, sewn into the lining, with the inscription: "Golden bands from King Peter." This discovery is consistent with the information given by the London antiquarian Lionel Harris when he sold the chasuble to Huntington in 1906. The note on the bill of sale reads, in part: "this chasuble, it is said, was presented by King Peter IV of Aragon (1336-1387) to the abbot of Altira, near Segorbe, Province of Valencia." Given the information discovered inside the chasuble, it could be suggested that the embroidered band, later reused, dates in the vicinity of 1387, although the velvet, cut and hemmed for a specific wearer, is from the 15th century.

62

**Dalmatic**

Spain

15th-16th century

gold and red silk velvet brocade, applied embroidered panels with metallic threads, polychrome silk, and applied pearls

H3922

This luxurious dalmatic is made of crimson velvet with a layered hem, with metallic braided threads

forming *boucles*, or loops, in some of the piece's decorative motifs. The term dalmatic comes from the ancient Romans who took the name of this vestment from the Dalmatians. Like the pluvial cope and the chasuble displayed in this exhibition, this griccia-patterned dalmatic, with contrasting effects in the weft loops, is decorated with large, undulating pomegranates highlighted with gold threads.

This piece, though sold to Huntington as a work of Spanish origin, also has a certain Flemish influence seen in the architecture depicted, the width of the niches, and the representation of the figures. Many of these figures have been determined to correlate to particular saints. Saint Helena has been identified on the central band, holding a cross in her hands with landscapes on both sides. It was this Roman empress who, according to legend, directed the excavations at Mount Calvary in order to find the cross of Christ. On the right side, from top to bottom, appear Saint Peter with the keys in his hand; Saint Luke with the book of the gospels and the ox at his feet; a pope, perhaps Gregory the Great, with a tiara on his head; and a saint with a diadem. Represented on the left band are: Saint Paul with the sword with which he was decapitated; Saint Matthew with the figure of an angel; a bishop; and a saint. On the reverse, embroidered on the central band is Saint Francis of Assisi with wounded hands, dressed in a Franciscan habit among landscapes on either side. The rest of the figures are bishops, popes, military saints, abbots, or abbesses.

63

**Alonso Berruguete**

Paredes de Nava, Palencia, ca. 1488-Toledo, 1561

**Design for the Ornamentation of a Galley Poop Deck**

ca. 1520

ink and wash

IL06.0001

This delicate drawing of a design for ship's deck points to the practical use drawings often served. This work was originally attributed to Italian artist, Pietro Torrigiano (1472-1528), but more recent evidence points to Alonso Berruguete. In 1522 and 1523, Berruguete received payments for designing the decoration of the ship that carried Charles V to Flanders in 1520. He was assigned the title of "painter to the king" in 1518, and this drawing reflects his close ties to the court of Charles V. To celebrate his election as Holy Roman Emperor, Charles wanted his emblems to be displayed prominently on the ship, and Berruguete obliged him by including the pillars of Hercules and the imperial crown among the elaborate details.

Berruguete would play a major role in the art of 16th century Castile for his adaptation of Italian Renaissance and Mannerist art which he had studied firsthand. He had a remarkable proficiency in sculpture and painting as well as success in designing monumental projects and overseeing their completion. Draftsmanship was crucial in this regard and several drawings assigned to Berruguete highlight this aspect of his work.

64

**Charles V, Holy Roman Emperor**

Gante, Belgium, 1500–Cuacos de Yuste, 1558

**Holograph Instructions of Charles V for His Son Philip**

Palamós (Cataluña)

4 May 1543

manuscript on paper

B2955

While en route to Italy in May 1543, King Charles V and his crew were forced to seek shelter at the port of Palamós, where Charles began composing letters of advice to his son, future King Phillip II. The first, dated May 4, 1543, advises Philip to keep absolute faith in God, but to also accept good counsel from his advisers. He further advises him to be patient with petitioners and to never act in anger or out of a desire for revenge. He also encourages him to continue with his studies as this will help him to mature into a fully rounded individual, "wise, sane, good and honorable" (*"hombre sabio, cuerdo, bueno y honrado"*).

On May 6, Charles writes a further instruction, of a much more urgent nature, which he describes as a "secret document" ("*[carta] secreta*") that Philip "must keep under lock and key where neither your wife nor any other living person can see it" (*"la tendréis secreta y debajo de vuestra llave sin que vuestra mujer ni otra persona viva la vea"*). The subject matter this time is court politics and warnings about the "animosities and alliances and practically cabals...formed among my ministers" (*"las pasiones y parcialidades y casi bandos...hechos entre mis criados"*).

65

**Charles V, Holy Roman Emperor**

Gante, Belgium, 1500–Cuacos de Yuste, 1558

**Decree, Signed "Carolus," Increasing Annual Pension for Tiziano Vecellio, Known as Titian**

Augsburg (Germany)

10 June 1548

manuscript on parchment

B253

It is said that when Titian was working on a portrait of Charles V he dropped his paintbrush, which the Emperor picked up. At this, Titian knelt before him, saying, "Sire, a servant of yours does not deserve such an honor," to which Charles replied, "Titian is worthy to be served by Caesar." This anecdote, although generally believed to have been fabricated by the Venetian writer Carlo Ridolfi in 1648, does capture the special bond that seems to have existed between Charles V, the Holy Roman Emperor, and Tiziano Vecellio.

This document serves as further proof of this special relationship. It notes that Titian, "*pictori nostro*" ("our painter"), is already in receipt of a pension, awarded in 1541, of 100 scudi for "his merits and services to us and our sacred empire." This pension was doubled in 1548 after Titian showed loyalty to Charles by choosing to attend a summons from the Emperor to go to Augsburg instead of a promised visit to the Pope Paul III in Rome. The manuscript is written on one sheet of parchment and is signed "Carolus." It is devoid of all ornament and is lacking the pendant seal that would have been issued with it.

66

**Elizabeth I, Queen of England**

Greenwich, England, 1533–Richmond, Surrey, 1603

**Roger Ascham**

Kirby Wiske, York, England, 1514/15–London, 1568

***Letter, Signed "Elizabeth R., Countersigned "R. Aschamus," to Philip II of Spain***

***Westminster (London)***

20 January 1559

manuscript on paper

B91

This letter from Elizabeth I of England to Philip II of Spain, acknowledges the arrival of the Spanish king's ambassador, Don Álvaro de la Quadra, the Bishop of Aquila, and advises him that Elizabeth's ambassadors, Anthony Brown, Viscount Montague, and Thomas Chamberlain have been dispatched to the court in Spain. Although seemingly a formulaic letter acknowledging the exchange of ambassadors, the letter was written against a backdrop of increasing tension between the two countries. The letter is dated January 20, just five days after Elizabeth's coronation in Westminster Abbey. In November 1558, Elizabeth had acceded to the English throne upon the death of her sister, Mary Tudor, wife of Philip II, a familial bond that she references in the close to her letter: "Vestre Serenitatis Soror et Consanguinea, Elizabeth R." (Your Serene Sister and Cousin).

With the death of his wife, Mary Tudor, after a protracted illness, Philip sought to maintain the alliance with England through marriage to Elizabeth I. Even before the death of his wife, Philip had begun to sound out this possibility despite being unpopular in England. For three months, Philip sent a steady stream of letters to Elizabeth offering a marriage contract. Finally, in March 1559, Elizabeth responded to Philip's entreaties, declining his proposal, a rejection that Philip had anticipated. Nevertheless, from 1559–1584 the channels of communication were maintained through a steady correspondence until the relationship between the two nations descended into open warfare with Philip's disastrous decision to invade England in 1588.

67-68

**Juan de Juni**

Joigny, France, ca. 1507–Valladolid, 1577

***Saint Martha and Saint Mary Magdalene***

ca. 1545

polychromed wood and wax

LD2411 and LD2412

This pair of reliquary busts comes from the hand of one of the most talented sculptors in Renaissance Spain, Juan de Juni. Though his sculptural works of stone, wood, and terracotta demonstrate remarkable skill, Juni remains undervalued because his pieces are rarely seen outside of Spain. Little is known of his background prior to his arrival in Spain where he pursued a successful career supplying altars, reliefs, and tombs, almost exclusively for religious clients. Scholars agree that Juni was most likely of French heritage and had been exposed either in Italy or France to ancient sculpture and Italian Mannerist models.

Although the history of these pieces remains unclear, their high quality indicates a wealthy patron and probably an important commission – perhaps for a convent of nuns. Designed to hold relics

of saints, these works generally lost their relics when the statues were removed from their religious context. It is speculated these two busts depict the Biblical sisters, Mary Magdalene and Martha. As traditionally understood, the sisters embodied the contemplative and the active lives. Juni depicts the Magdalene, who personifies the contemplative life, as an attractive woman, perhaps lost in religious thought. Martha, who on the other hand represents the active physical life, may have the pained look of one exhausted from her labors. The pairing of Mary Magdalene and Martha would be suitable for an audience of nuns whose daily routine embraced both the active and the contemplative.

69

**Anthonis Mor van Dashorst, called Antonio Moro**

Utrecht, Netherlands, 1517-Antwerp, Belgium, 1577

**Fernando Álvarez de Toledo, Third Duke of Alba**

1549

oil on wood

A105

Anthonis Mor was born at Utrecht in what was then the Spanish Netherlands and trained with Jan van Scorel (1495-1562). From 1549, he served Philip II, first in Brussels and then in Spain and Portugal. He was sent to England in 1553 to portray Mary Tudor, whom Philip II married in 1554; Mor was Philip's official court painter beginning in December 1553.

Fernando Álvarez de Toledo y Pimentel (1507- 1582), was a Spanish nobleman, diplomat, general, viceroy of Naples and Portugal, and governor of Milan and the Netherlands. Among the most successful military leaders of his age, he won notable victories against the Protestant Schmalkaldic League, especially at the Battle of Mühlberg in Saxony in 1547, where he was co-commander of Charles V's army. Thirty-three years later, he defeated Philip II's enemies in Portugal at the Battle of Alcántara. His administration of the Spanish Netherlands, however, was marred by his unyielding policies against Protestants, which led to the rebellion of what is now called the Dutch Netherlands. He repeatedly defeated the Dutch Protestant forces militarily but failed to extinguish the revolt in spite of infamously harsh measures.

Mor has portrayed the duke at the pinnacle of his success, two years after the victory at Mühlberg, and one year after his appointment as Mayordomo Mayor (High Steward) of the Spanish royal household, in which capacity he would serve both Charles V and Philip II. He wears the collar of the Toison d'Or, or Order of the Golden Fleece, one of the most prestigious military orders in Europe, of which the Hapsburg kings of Spain were grand masters, and holds the baton of command of the imperial armies.

70

**Artist Unknown**

Spain or Portugal

**Maria or Juana of Austria**

ca. 1548-50 or 1552-55

oil on walnut burl (nogal satén)

LA2379

The Spanish Hapsburgs were in the forefront of the development of the Iberian Renaissance portrait miniature, and the Hispanic Society work is one of the earliest known Hapsburg miniatures. Based on the costume, this piece is dated prior to the mid-1550s when women began wearing small ruffs over

the same raised outer collar that in the miniature supports a flat pleated shirt edge.

The Hispanic Society piece may be identified with certainty as one of two sisters of Philip II, either Juana of Austria or María of Austria, depicted at around age 16–25. Both sisters served at various times as regents for their father, Charles V, or their brother, Philip II. The two sisters looked remarkably alike as young women. Comparison to other existing portraits suggests that the miniature is most likely a portrait of María. It is also noted that the sitter in the miniature wears a toca (tocado de velo), or combination veil-headdress, which was only worn by married women. Since María married in 1548 at the age of 20, the miniature would date from 1548–50. Juana married in 1552 at the age of 17, which would yield a date of 1552–55 for the work.

71

**Luis de Morales, called El Divino Morales**

Cáceres Province?, 1510/11–Alcántara, 1586

**Christ Presented to the People**

**Ecce Homo**

ca. 1565–70

oil on panel

A79

Morales, called “El Divino Morales” in Spain because of the intense piety of his images, was born in Extremadura in either 1510 or 1511, the region that typically sent conquistadors to the New World. He spent most of his career, from about 1539, in Badajoz, where he found patronage for his devotional images from three reforming bishops: Francisco de Navarra, Cristóbal de Sandoval y Rojas, and (Saint) Juan de Ribera. Morales’s compositions anticipated the new devotional imagery demanded by the Council of Trent (1545–63) and, with Juan de Juanes and El Greco, developed the new “Counter-Reformation” iconography that would become standard in Catholic art as the Roman Church pushed back against Protestantism.

The Gospel of John (19:5) describes the moment when the Roman governor, Pontius Pilate, presents Christ to the people of Jerusalem: “Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate said unto them, ‘Behold the man’” (rendered in Latin as *Ecce Homo*). The image of *Ecce Homo* appears repeatedly in a variety of forms in Morales’s work, but only three pieces have more than one figure. All three show the figures half-length and close up. This intimate encounter with the suffering Christ (the “Man of Sorrows”) was what Catholic reformers sought as they developed the new Christian piety. Catholic theology also equates the mistreated body of Christ in this image with the Body of Christ miraculously present in the Eucharist.

72

**Luis de Morales, called El Divino Morales**

Cáceres Province?, 1510/11–Alcántara, 1586

**Virgin and Child with a Yarn Winder and Spindle**

1566–70

oil on wood panel

A80

Among the most compelling aspects of Luis de Morales’s body of work are the extraordinary Madonnas that bring the viewer into close contemplation of the Virgin Mary as she cares for her holy

child. In the present example, Morales, following compositional formulas developed by Leonardo da Vinci, depicts the Christ Child picking up his mother's yarn winder and spindle, as though to play with them. The Virgin foresees Jesus's crucifixion (the cross-like yarn winder) and the nails that will pierce his hands and feet (the spindle). Her resulting sad expression links the Madonna and Child motif with that of "Our Lady of Sorrows," a devotional image.

73

**Letters Patent of Nobility of Petitioner Juan Ortega de la Peña**  
**Carta ejecutoria de hidalgua a pedimento de Juan Ortega de la Peña**

Granada

1534

illumination on parchment

HC326/33

The Hispanic Society houses an impressive collection of more than 600 *cartas ejecutorias de hidalgua* dating from the 15th to the 19th centuries. The process of attaining one of these letters, which served to confirm the holder's social position, often involved lengthy and expensive litigation. The most important aspect of these *ejecutorias* was that they distinguished the holder from a common taxpayer or *pechero* who was subject to certain payments and obligations. Consequently, the recipient and his descendants would carefully preserve these documents and lavishly decorate them with luxurious bindings and illuminations. These manuscripts frequently include a portrait of the monarch in whose name the decree was issued, an image of the claimant, his coat of arms and a religious scene. The family selected the last of these to reflect their particular devotion to Christ, the Virgin Mary or a particular saint. The resulting works thus afford a rich source for tracing the history of bookbinding and manuscript illumination.

In addition to its velvet binding, this *carta ejecutoria* issued to Juan Ortega de la Peña in 1534 contains two double-page spreads with fully illuminated borders. The left-hand side of each has an illuminated initial. The artist renders the imperial coat of arms of Charles V while the recipient's coat of arms appears in the center of the lower margin where two *putti* (cherubs) flank it. Stylistic differences between the two facing pages suggest that two teams worked on the manuscript with perhaps the second team finishing what the first team of illustrators left incomplete.

74

**Letters Patent of Nobility of Petitioner Bartolomé de Montoya**  
**Carta ejecutoria de hidalgua a pedimento de Bartolomé de Montoya**

Valladolid

1552

illumination on parchment

B3515

This dazzling *carta ejecutoria* from Valladolid embodies the Spanish reception of Renaissance art while maintaining the traditional iconography found in these documents. At the top, in the initial D is the family's coat of arms, and the scene on the other page depicts the patrons kneeling before the Virgin Mary beseeching her protection which she grants, opening her mantle to them. The images at the bottom and the red borders reveal the extent of the stylistic changes. On facing pages, the artist juxtaposes a triumphal procession of a Roman emperor with the young David defeating Goliath. In this manuscript, the two scenes almost form a continuous frieze adding to the visual impact of the pages.

Antiquity also supplied the repertory for the motifs *alla romana* in the red borders. These elements recall contemporary developments in architectural ornament as artists learned a new decorative vocabulary from Italy. The combination of classicizing and religious images in this illumination characterizes the Spanish adoption of the Italian Renaissance during which facets of antiquity were grafted onto a Catholic culture. The Spaniards continued to focus on Christian elements while utilizing classical motifs as embellishments to enhance the work's meaning but never embraced the classical style with as much intensity as the Italians.

75

**Letters Patent of Nobility of Petitioner Pedro Ortiz de la Cerda y de Esquivel y de Herrera  
Carta ejecutoria de hidalgua a pedimento de Pedro Ortiz de la Cerda y de Esquivel y de Herrera**

Granada

1573

illuminations on parchment

Ejecutorias 1573 Gr

One of the most lavishly decorated *cartas ejecutorias* in the Hispanic Society collection, this work attests to the high levels Spanish artists achieved in this field. The leather bookbinding with remnants of silk ties is executed in a uniquely Spanish style of the last third of the 16th and the first third of the 17th centuries. It owes its name, *cuajada* (curdled), to the nature of its gold tooled decoration. In this case, it features an impressive array of motifs including grotesques, soldiers, trophies, and animals such as lions, unicorns, and dogs.

The illuminations are equally lavish with seven full-page scenes, another page with a fully decorated margin, and fourteen figural initials with saints and prophets. The owner of this volume took exceptional pains to embellish it when he had three silk guard-sheets containing printer's proofs of contemporary engravings of Cornelis Cort (1533-1578) inserted between the double-page spreads of illuminations.

The religious images in this volume reflect an iconographic emphasis on the theme of Christ's sacrifice and the role of the church. On the pages selected here, the print of the guard-sheet depicts the moment when Christ is presented in the temple and man's redemption is foretold. On the facing page, the image of the crucifixion reveals how that promise is achieved through Christ's sacrifice.

76

**Carta ejecutoria de hidalgua a pedimento de Gaspar Guerra del Cañamal  
Letters Patent of Nobility of Petitioner Gaspar Guerra del Cañamal**

Granada

1610

illumination on parchment

B286

Issued in Granada in 1610 to Gaspar Guerra del Cañamal, this *carta ejecutoria* offers a rich decorative display. The modern leather binding has gilt stamping on the front showing the arms of Castile and León; on the back it preserves the original lead seal, issued with the document.

An emphasis on military prowess runs throughout the images found throughout these pages, appearing most obviously in this illumination of Santiago Matamoros, Saint James the Moor-slayer.

The image depicts the saint's miraculous appearance on his horse at the battle of Clavijo where he led the Christian forces to victory over the Moorish invaders. The scene became a favorite for inclusion in cartas ejecutorias, and in the Hispanic Society's collection alone, it is the single most common scene in documents of the 16th and 17th centuries. Such popularity reflects several factors. As the apostle who had routed the enemy at that crucial moment, he occupied a special place in the nation's warrior culture. He was the patron saint of Castile and the knightly order of Santiago. Spanish soldiers entering battle invoked his protection. His preeminence nonetheless faced a challenge in these years when the rising cult of Saint Teresa led many to advocate that she be named joint patron of Spain with him, a claim which met with strong opposition. The illuminations in cartas ejecutorias thus form part of a reaffirmation of James's importance at that moment.

77

**Letters Patent of Nobility of Petitioner Captain Domingo Castañeda Velasco**  
**Carta ejecutoria de hidalguía a pedimento del capitán Domingo Castañeda Velasco**

Valladolid

1628

illumination on parchment

B2259

Issued for Domingo Castañeda Velasco, this carta ejecutoria has a velvet binding decorated with a silver decoration in the center and silver clasps. The volume contains two full-page images that underscore the great significance of these documents as a corpus of portraits of Golden Age Spain. In a striking portrait of Philip IV, the young monarch, dressed partially in armor, stands beside a table covered with red cloth on which his helmet rests. It presents the image of a confident ruler prepared to lead his armies victoriously. The artist demonstrates great sensitivity in modeling the face, even suggesting the individual strands of hair. He has also skillfully rendered such details as the chain of the order of the Golden Fleece, and the gilt decoration on the breastplate showing the Virgin of the Immaculate Conception and the letters IHS.

The other illumination in this volume, the donor portrait, is equally impressive. Here Domingo Castañeda kneels with his wife and children before an altar with statues of the Virgin, Saint Dominic and Saint Catherine. While few 17th century canvases depict Spanish families together, these documents often feature such images. As with the portrait of Philip IV, the illuminator displays great subtlety in his depiction of the faces and the details of the costume and attributes, including the woman's veil, tassels of the pillows they kneel on, and the book from which one of the boys reads. The polychromed statues on the altarpiece are also remarkable for seeming almost as alive as the donor and his family.

78

**Letters Patent of Nobility of Petitioner Antonio de Contreras**  
**Carta ejecutoria de hidalguía a pedimento de Antonio de Contreras**

Valladolid

1651

illumination on parchment

B2136

Coming from Valladolid in the mid-17th century, this carta ejecutoria preserves its original seal and boasts a heavily gilt tooled binding with vine and floral motifs. The illuminations are equally impressive.

On one page are three different scenes: an Immaculate Conception, Saint Anthony appearing to the Christ child and portraits of Antonio de Contreras and his family. These images show how illuminators not only absorbed current iconography and styles but in some ways anticipated developments in oil painting.

Differences appear between the religious scenes at the top and the portraits below. Skillfully painted and employing high-keyed colors, the religious scenes at the top anticipate the silvery and pastel range of tones that would prevail later in the century. In the scene of Saint Anthony, the illuminator employs lighter, softer colors but cannot avoid some stiffness in rendering the foreshortening. The artist eschews the bright colors of the religious scenes when he renders the portraits below in dark, warm hues. The three figures there reveal an admirable softness and sensitivity, most vividly in the faces, as if the illuminator had studied the work of Diego Velázquez (1599–1660) closely. Even if he is not able to maintain such a high level in the bodies, it should only serve to remind one just how great a challenge Velázquez posed to any imitator. The illumination thus offers viewers today the rare opportunity to see how a talented and thoughtful artist confronted the aesthetic challenges of his day.

79

**Letters Patent of Nobility of Petitioner Antonio Sáenz de Herquiñigo y Vergara**

**Carta ejecutoria de hidalguía a pedimento de Antonio Sáenz de Herquiñigo y Vergara**

Valladolid

1665

illumination on parchment

HC397/618

This splendid document of 1665 for Antonio Sáenz de Herquiñigo y Vergara demonstrates the high quality achieved in the second half of the 17th century. This impressive example features fan binding of gilt tooling forming elegant decorative patterns and retains one of its original clasps. The page with the donor portraits is equally appealing. The artist depicts Antonio Sáenz and his family with an engaging realism that contrasts the father's receding hairline with his son's luxuriant hair and the mother's double chin with her daughter's youthful beauty. These figures form part of one of the most complex pages in this section of the Hispanic Society with regard to its religious iconography. In the center of the sheet, Christ the Good Shepherd and the Virgin Mary stand in an open landscape while God the Father and the Holy Spirit appear in the sky.

The various banderoles with the words they speak expand on the themes of creation and redemption. In cartouches at the top and bottom of the border four saints appear: Saint Martha and Saint Peter Martyr at the top, and Saint Felix and Saint Potenciana at the bottom. The other elements of the border may simply be decorative although the European goldfinch and the other bird perhaps have a symbolic meaning. The ease with which the artist incorporates these elements attests to his skill while the high-keyed color palette he employs is characteristic of painting from that date. This *carta ejecutoria* is notable in one other regard: its royal portrait. Issued in 1665, it dates from the very beginning of the reign of Charles II, who was only three years old when he ascended the throne. Scholars have just begun to study the official imagery of the monarch, but the portrait in this document is among the first depictions of him. As such, it offers an important glimpse of the early iconography of the new ruler.

80

**Letters Patent of Nobility of Petitioner Sebastián Carreño Bernardo**

Madrid

1681

illumination on parchment

HC371/182

Bound in an elegant fan binding, this volume offers a glimpse of how families amassed and preserved the documentation concerning their *hidalguía* and social standing. In this example are three different decrees relating to the Carreño family. At the front is the definitive one in which Charles II concedes *hidalguía* to Sebastián Carreño Bernardo, *alguacil mayor* (chief constable) of Madrid. This in turn is followed by two further rulings of 1673 and 1678 respectively. Although originally issued in the years leading up to the final judgment, copies have been transcribed and certified again for inclusion here. Consequently, the three documents in the volume come from the same scribe and illustrator.

81

**Battista Agnese**

Genoa, Italy, ca. 1500-1564

**World Atlas**

Venice, Italy

ca. 1550

14 illuminated manuscript charts on parchment

K13

82

**Joan Martines**

active 1556-1591

**Atlas of the Mediterranean Sea and Eastern Atlantic (Iceland to Cape of Good Hope)**

Messina, Italy

1582

5 illuminated manuscript charts on parchment

K31

The Hispanic Society's Department of Manuscripts and Rare Books holds the largest collection of 16th and 17th century manuscript Mediterranean nautical charts and atlases in the United States, and is among the largest in the world. Renaissance manuscript nautical charts and atlases largely centered on the Mediterranean continued the medieval tradition of portolan charts employing *windroses*, or compass roses, and criss-crossing rhumb lines for navigation. Most were produced in workshops centered in the Mediterranean ports of Genoa, Ligorno, Marseilles, Messina, Naples, Palma de Mallorca, and Venice. The more functional charts used at sea by pilots were eventually worn out, lost, or destroyed, so those that do survive were mostly luxury items intended for European monarchs, nobility, and wealthy merchants.

83

**Seville. Universidad de Mareantes.**

***Manual de instrucciones náuticas y astronómicas para uso de la Universidad de Mareantes***

Seville

ca. 1585

manuscript on paper

HC397/473

The Universidad de Mareantes de Sevilla was established as a sister institution to the Cofradía o Hermandad de Nuestra Señora del Buen Aire whose ordinances were approved by the Archbishop of Seville in 1561. While the existence of such confraternities given to religious activities and charitable acts was commonplace from 16th to the 18th century in Spain, the members of the Hermandad de Nuestra Señora del Buen Aire took the more unusual step of founding a parallel institution that had more ambitious goals for its members, namely, to establish a legal basis to protect and expand the privileges granted to those ship owners, sea captains, and merchants who established the trade route to the Spanish West Indies ("Carrera de Indias"). The Universidad, together with the Casa de la Contratación and the Consulado de Comercio de Sevilla, formed the nucleus for the administration and supervision of trade in the Indies. The ordinances for the Universidad were formally approved by Philip II in 1569.

While the Universidad de Mareantes was not an academic institution, its members had studied cosmography and the science of navigation at the Casa de Contratación and had passed its rigorous examinations before becoming pilots or masters. It is presumed that the present manuscript would have served one of the ship's masters who was a member of the Universidad. Composed on 99 leaves, the volume lacks its title-page and begins on the second folio. The first 26 leaves include all of the figures, hands as mnemonic devices, and wheels with volvelles.

84

**Domenikos Theotokopoulos, called El Greco**

Candia, Crete, 1541-Toledo, Spain, 1614

**Pietà**

ca. 1574-76

oil on canvas

A69

Domenikos Theotokopoulos, called El Greco in Spain, was born in 1541 on Crete, then a possession of the Venetian empire. Trained in the local late Byzantine style, he subsequently studied the works of Titian (ca. 1489-1576) in Venice in the late 1560s, coming under the influence of Jacopo Robusti Tintoretto (1518-1594) as well, and then moved to Rome around 1570, where he was notably influenced by the works of Michelangelo (1475-1564). Around 1576-77, El Greco came to Spain, unsuccessfully seeking the patronage of King Philip II but nevertheless attracting the attention of theological circles around the Toledo Cathedral. Although El Greco's style and artistic theory clung to the then dominant Mannerist movement, his works often have surprisingly naturalistic touches, and he was among the first artists to develop the new imagery demanded by the Catholic Church in the Counter-Reformation period.

The Christian devotional image called a Pietà (after its Italian name), is derived from the Biblical accounts of Christ's Passion and death but is not in itself described in the Bible. From the Middle

Ages, artists developed the moment of private mourning interpolated between the Crucifixion and Deposition from the Cross on the one hand and the Burial of Christ on the other. Although the image may have from two to seven figures, by the Renaissance and the Counter-Reformation periods (1565–1700), it more typically showed the Virgin Mary, in her role as *Mater Dolorosa*, either alone with the body of her dead son, or supported by the two principal saints present at the crucifixion, John the Evangelist and Mary Magdalene. In the present example, from El Greco's Roman period (1570–76), the four figures form a tight triangular composition, with the twisted position of the body of Christ closely following models from Michelangelo.

85

**Domenikos Theotokopoulos, called El Greco**

Candia, Crete, 1541–Toledo, Spain, 1614

**Portrait Miniature of a Man**

ca. 1586–90

oil on cardboard

A311

This fascinating image is one of the few extant miniature portraits by El Greco, in spite of the fact that this aspect of his oeuvre, not to mention small-scale *ricordi* of his larger works, is well documented. It is also important to remember that El Greco came from the Neo-Byzantine icon tradition—normally a small-scale art—and that his mentor in Italy was the Croatian miniaturist and illuminator, Giulio Clovio (1498–1578). In addition to the evidence of an autograph signature on the back of the cardboard that is original to the work, the extremely high quality of the miniature proclaims El Greco's authorship. In spite of its small size, the portrait has a monumental presence, which has allowed it to hold its own in exhibitions next to the artist's most famous life-sized portraits. There is a sure touch, an economy of means, and an extraordinary depiction of volume in the forehead and cheek bones and the way the ruff wraps around the face, creating a palpable sense of space and tangible form. Even the line of the shoulders against the green background adds to the spatial illusion. The brushwork is an accurately miniaturized version of the technique of his larger works.

86

**Domenikos Theotokopoulos, called El Greco**

Candia, Crete, 1541–Toledo, Spain, 1614

**The Penitent Saint Jerome**

ca. 1600

oil on canvas

A73

El Greco has shown Saint Jerome (347–420) as a penitent in a grotto, his aged but powerful torso nude to the waist, intently focused on a crucifix as he beats his breast with a flinty rock. His cardinal's hat hangs on the left, and on the shelf in front of him are books and a pen, symbol of his Bible translation and status as one of the four principal Doctors of the Church, and a skull, symbolizing the vanity of earthly wishes. The viewer is brought up close to the saint, as though sharing in his penance. By the late 16th century, the division between Roman Catholics and Protestants had hardened into a permanent schism. Among the Catholic traditions rejected by many Protestants were the idea of the authority of the Pope and his College of Cardinals, the Sacrament of Confession and Penance, and the reading of the Bible in Latin, as opposed to the vernacular languages of each country. Since Jerome was a close associate of several popes (and therefore considered a cardinal from the Middle Ages), a practitioner

of severe penances, and the translator of the Bible into Latin (called the Vulgate), he became one of the quintessential Counter-Reformation saints, with El Greco's canvases at the forefront of the movement.

87

**Cristóbal Becerril**

Cuenca, Spain, ca. 1539-1585

**Custodia**

**Processional Monstrance** 1572/77-85

Made for the five parish churches at Alarcón, Cuenca Province, Spain

(formerly housed at the Parish of San Juan, Alarcón)

silver gilt, lapis lazuli, and faux painted wood replicating lapis lazuli

R3019

Cristóbal Becerril was the third generation of a dynasty of silversmiths in Cuenca covering the entire 16th century. In the Renaissance, Cuenca was the wealthy center of a regional economy driven by the wool industry; in the 1500s, the diocese of Cuenca was the fourth richest in Spain. The Becerril silversmith benefitted from this wealth by creating monstrances and other religious objects for Cuenca and towns in the entire region. One of these was the citadel town of Alarcón on the Júcar River, which in the 16th century had five flourishing parishes. Alarcón participated in a great revival of religious life including the festival of Corpus Christi which involved a parade through the streets with a eucharist wafer, understood as the "body of Christ" in Catholic theology. The central focus of these processions is a *custodia*, a portable architectural ensemble functioning as a monstrance, or device to display the host. This *custodia* displays every possible technique of the silversmith: casting, repoussé, strapwork decoration, chasing, etching, and gilding. Mid-16th century custodias, even if conceived as classically Renaissance works, often reveal their origins in Gothic art.

88-89

**Pharmacy Jars for the Royal Monastery of San Lorenzo de El Escorial**

Talavera de la Reina

1580s

tin-glazed earthenware

LE2388 and LE2389

The heraldic shields emblazoned on these jars display the gridiron of Saint Lawrence on one side and the lion of the Hieronymite Order on the other, set within a *trompe l'oeil* strapwork decoration, known variously as *recortes*, *ferroneries*, and *herrajes*, referring to the influence of pierced ironwork and leather strapwork. Decorative strapwork appears to have been introduced to Talavera by potters from Flanders (today northern Belgium), who looked to contemporary ornamental engravings. This style of decoration on ceramics first appeared on architectural tilework attributed to Flemish painter Jan Floris, also known as Juan Flores (ca. 1520/4-1567).

The systematic practice of using jars to hold medicinal formulas was introduced to Spain from the Middle East by the 14th century. Pharmacy jars were made in a variety of forms; the tall cylindrical *albarelo* was the most popular form, although bulbous jars with tapered necks and barrels were also used. Removable paper labels were used to identify the contents, and the jars were sealed with parchment, paper, or muslin tied with a cord.

90

**Vase with Handles**

Talavera de la Reina or Puente de Arzobispo, Toledo  
1600-50  
tin-glazed earthenware  
LE2096

91

**Jarro de Pico**

**Ewer**

Talavera de la Reina or Puente de Arzobispo, Toledo  
1600-50  
tin-glazed earthenware  
LE2370

92

**Plate with Image of a Soldier**

Talavera de la Reina or Puente de Arzobispo, Toledo  
1600-50  
tin-glazed earthenware  
LE2233

This group of vessels represents variations of a distinctively Spanish decorative series known as tricolor, or three color. The series is largely associated with the workshops of Talavera de la Reina, but also known to have been produced at the nearby centers of Puente de Arzobispo and Toledo, as well as Seville, Barcelona, Aragón, and Valladolid. The name tricolor refers to the use of blue, orange, and manganese on white or cream ground; manganese was used to create an outline, and orange hatching and bold blue strokes were used to fill in the motif, often in mirror side by side. The decorative series enjoyed a long period of production, first appearing at the end of the 16th century and continuing into the 18th century. It is believed to have been introduced first by potters working in Talavera, inspired by the mid-16th century Faenza ware known as *compendiario*. Archaeological evidence suggests that Puente de Arzobispo's tricolor ware was nearly identical to that of Talavera, therefore making it difficult to attribute the two productions.

Plates were clearly the preferred form in the tricolor series. The central area was used to feature a wide variety of images including animals, dragons, fish, architecture, coats of arms, and figures shown in full-length or portrait bust, often in profile. The plate with a soldier of the Army of Flanders is one of several examples known. Elements that vary within this group of soldier plates include the floral border decoration, a staff or flower in the soldier's right hand, a ribbon or plume in the wide-brimmed hat, and the use of a ruff or flared collar. The ruff collar was banned by sumptuary legislation in 1623, and replaced by the flared collar known as a *golilla*, which was popularized by Philip IV. The ruff collar such as the one on the Hispanic Society soldier plate, allows us to date the piece to before 1623.

93

**Plate with Jonah and the Whale**

Talavera de la Reina, Toledo

ca. 1600

tin-glazed earthenware

LE2407

The decoration of this 17th century plate from Talavera de la Reina is dominated by a striking image of an enormous sea monster emerging from the sea and looming ominously over the small image of a man in a boat. The scene probably represents the biblical story of Jonah and the whale. As the story is told, the prophet Jonah evades instructions from God to travel to Nineveh and instead boards a ship bound for Tarshish, a city said to be near Gibraltar in the southern part of Spain. Out of anger, God sends down a terrible storm, and Jonah is cast overboard by the sailors in order to calm the sea. The scene on the plate depicts the moment when Jonah encounters a great fish that swallows him whole, although the Bible does not mention the smaller boat. Jonah remains in the fish's belly for three days, praying all the while for deliverance until the fish spews him up alive along the shoreline. This time Jonah obeys God's orders and travels to Nineveh to warn the people of God's imminent judgement.

94

**Salver with Bobbin Lace Decoration**

Talavera de la Reina, Toledo

ca. 1625–50

tin-glazed earthenware

LE2329

This salver exemplifies the height of production at the workshops of Talavera de la Reina in the 17th century. The early production of Talavera ware set the standard for production throughout Spain, so that by the end of the 16th century the word "talavera" became synonymous with fine tin-glazed earthenware. With royal patronage, Talavera became widely celebrated, prompting the production of imitations by centers throughout Spain.

In addition to their refined quality, Talavera offered a wide variety of designs and motifs. The decoration of this salver represents one of the more elaborate and refined styles, known as *encaje de bolillos*. Although rare, this style is found on a number of forms, including salvers, trays, ewers, plates, spice dishes, and bowls.

95

**Goblet**

Barcelona

ca. 1500

cobalt glass with enamel and gilt

T352

96

**Pilgrim Flask**

Barcelona

ca. 1580

glass with enamel and gilt

T351

The enameled glass goblet and pilgrim flask demonstrate the triumphs achieved by glass blowers in Barcelona in the 16th century in manufacturing glass “*a la façon de Venise*” (“in the Venetian style”). Barcelona was one of the few cities in Europe that advanced in glassblowing techniques comparable to the wares of Venice. Having enjoyed a long history of glassblowing since the 11th century, Barcelona earned its fame for its production of crystal, which was likely made using *barilla* of Alicante (soda ash produced from saltwort plants), and is documented in inventories as early as 1389. By the 16th century, Barcelona glasshouses began to manufacture enameled glass at a moment when the Venetian glasshouses were turning to other techniques.

The pilgrim flask, made in the last quarter of the 16th century, is notable not only for its elegant form but also for its delightful image of a man and woman holding hands flanked by cypress trees and foliage throughout. As with the Islamic glass tradition, no surface is left undecorated. The flattened gourd-shaped pilgrim flask is a form first employed by Romans and later by Islamic artisans. As the name suggests, travelers or “pilgrims” used dried gourds to transport water for their long journeys. The form was transformed over centuries from utilitarian to luxury objects for display, as is the case with this glass example. Venetian glass pilgrim flasks are known to have been made in pairs to celebrate marriages, and the image of the affectionate couple on the Barcelona pilgrim flask would certainly appear appropriate for the occasion.

97

**Rosary Bead Fitted as a Pendant, with the Annunciation**

ca. 1520–50

agate, gold, champlevé and transparent enamel

R3497

Rosaries with elaborately carved beads, sometimes called “prayer nuts,” are common in Europe from the late Middle Ages and Northern Renaissance as in the famous two-part boxwood beads of the South Netherlandish school in the late 1400s and 1500s. The present example, which opens like a prayer nut to reveal a scene of the Annunciation with enameled gold figures, has been related to an entire rosary of similar opening beads revealing figures, now at the Metropolitan Museum of Art, New York. Yvonne Hackenbroch dates the rosary, and consequently the Hispanic Society bead, to ca. 1510, but the Hispanic Society example has a much more sophisticated sense of the human figure and the illusion of space and should be dated later in the century. The enamel and goldwork have been said to show the influence of the Burgundian school. Indeed, one must appreciate the way the *champlevé* enamel of the angel’s wings, the pillow on which he alights, and the cloth covering of the Virgin’s *prie-dieu*, reveal lines of gold metal suggesting the feathers of the angel’s wings, decoration on the pillow, and the edges of the table, respectively. Agate is a logical choice for a rosary, since the hard silicate stone will resist wear. It is found in a wide range of the religious arts in Spain.

98

**Eagle Pendant**

ca. 1600–30

gold, champlevé and transparent enamel, emerald, pearls

R3499

Pendants with eagles and parrots were common in Spanish jewelry from the mid-16th century into the 17th century. Parrots of this era commonly held a baroque pearl swelling into the breast, but in this piece, a stunning pear-shaped emerald fills this function. The scrolled perch of the eagle makes a classical reference, while the diagonal white *champlvé* lines on the body of the eagle suggest fine plumage which contrasts with the touches of color on the throat and lower feathers as well as the round white forms of the cloud of eight hanging pearls on the other.

The emphasis placed on the jewel, the insistent three-dimensionality of the body of the bird, and the dynamism of the enameled lines of the feathers, especially on the reverse, suggest a date in the 17th century.

99

**Pendant with the Virgin of Trapani in a Niche**

ca. 1550–1625

gold, cloisonné, champlevé and transparent enamel, coral, and pearls

R3506

Spanish jewelry often expressed religious themes. *Veneras* (badges of religious orders, confraternities, sodalities, and charitable groups), personal jewels with the favorite saint or devotion of the owner, and of course, crosses and crucifixes greatly outnumber more secular subjects, especially in the Counter-Reformation period, 1565–1700. The coral Virgin and Child in this piece represents the marble statue of the Virgin of Trapani venerated in the Basilica Sanctuary of the Virgin at Trapani, a notable coral-producing center in western Sicily. This image is set in an enameled niche with a dark blue background, no doubt suggesting the heavens. The *cloisonné* floral forms on the obverse and elaborate strapwork on the reverse animate the design, as does the symphony of colors and elegant touch of the hanging pearls. The gold wire holding the image of the Virgin suggests its later placement in the pendant.

100

**Necklace Ensemble**

Crucifix

ca. 1570–1610; collar, ca. 1600–50

gold, cloisonné, champlevé and transparent enamel, inscribed black enamel, engraved sapphire, emeralds, rubies, semi-precious stones, and pearls

R3404

This extraordinarily luxurious necklace ensemble may have been assembled in the early 17th century to incorporate a slightly earlier crucifix, incised with the instruments of the passion, into a jeweled and enameled hinged collar. The cross itself terminates in knob finials. Hollow incised crucifixes of this type are typical of late 16th century Spanish jewelry. The central medallion of the necklace is a horizontal oval lozenge with floral enamel elements surrounding an enameled portrayal; the reverse depicts what appears to be a Mercedarian or Carthusian saint. The engraved sapphire with its twisted ribbon gold

frame shows the arms of the Crown of Aragón in a border marked with heraldic crosses with crossbars at the four ends, almost like a papal pallium, under an indistinct crown or coronet.

The links of the necklace are of *cloisonné* enamel with strap-work brackets to each side and triple florets at the top and bottom suggesting *fleurs-de-lis*. The structure on the reverse is notably robust.

101

**Pendant in the Form of a Centaur**

ca. 1580-1600

gold, champlevé and transparent enamel, sapphires, rubies, and pearls

R3500

Mythological creatures such as mermaids and centaurs often appear in Renaissance jewelry in Spain, as in other European countries. Typically, the rearing centaurs hold a club or mace in their right hand and a shield in their left (the lower left arm and the shield are absent in the Hispanic Society example); the pendant chains are always attached to the rump or tail of the centaur and the left arm. The designs show a prominent jewel on the chest of each centaur's classical armor.

This piece is animated by having the mace be mobile in the centaur's hand and by twisting the torso so that the forelegs kick out towards the viewer. The lush dark blue transparent enamel of the armor harmonizes with the hexagonal table-cut sapphire mounted on the chest of the centaur, while the precious stones on the chain are set in enamel star forms between pearls. A strapwork crown-like ensemble with two kissing enamel doves completes the design at the top. The doves suggest that the jewel may have been a wedding present.

102

**Columnar Reliquary Pendant**

ca. 1570-1600

rock crystal, gold, champlevé, ronde bosse (or fine cloisonné) and transparent enamel, inscribed black enamel

R3411

The formal simplicity of this reliquary pendant typifies the classicism of many 16th century Spanish jewelry designs, as well as the unadorned style of Renaissance architecture, also called the Herreran style, from the 1560s into the 17th century. While the decoration on the Hispanic Society piece can hardly be called "unadorned," it is certainly restrained. The gold work and enamel present notable examples of Renaissance techniques, from the luminously colorful *champlevé* enamel under the base to the dome-like enameled top of the column, with its finely wrought detail.

Rock crystal is often found as a luxury material in Spanish religious arts, especially in reliquary crosses and similar devotional objects. The upper relics are of the apostles of Paul, and the lower relics, assuming that it is Irenaeus or Irene, are all of Roman-era saints. If the relics were authenticated, only a person of extremely high status could have obtained or afforded the set.

103

**José de Ribera (Jusepe de Ribera)**

Xátiva, Spain, 1591-Naples, 1652

**Saint Jerome Hearing the Trumpet of the Last Judgement**

ca. 1621

etching with drypoint and engraving on paper

LQ1698

104

**José de Ribera (Jusepe de Ribera)**

Xátiva, Spain, 1591-Naples, 1652

**Drunken Silenus**

ca. 1628

etching with engraving on paper

LQ1461

105

**José de Ribera (Jusepe de Ribera)**

Xátiva, Spain, 1591-Naples, 1652

**Equestrian Portrait of Don Juan José de Austria**

1648

etching on laid paper

LQ1901

The three exceptional etchings by José de Ribera attest to the range of his works and patrons over the course of his career. Apart from the fact that he was born in Xátiva (Valencia), scholars have found almost nothing concerning his early training in Spain. Ribera appears in 1611 in Parma in service of the Farnese, but how he reached Italy from Spain remains unclear. In 1613 the painter had come to Rome where he acquired a style heavily indebted to Caravaggio (1571-1610). The young artist's career flourished as he became a member of the Academia di San Luca (Rome) in 1616. That same year he moved yet again to Naples, a territory controlled by the Spanish Monarchy, where he would find ample commissions and patrons, not only among the Spanish viceroys and their court, but also among local aristocrats, ecclesiastics, and collectors. He would spend the rest of his career in Naples creating a wide range of works, establishing himself as the preeminent artist at the viceregal court. Although better known as a painter, Ribera was an accomplished draftsman who took up printmaking early in his career with notable results. He apparently considered etching a vehicle to disseminate his compositions and spread his reputation, but he largely abandoned the medium once he had established his position in the 1620s.

106

**Alonso Cano**

Granada, 1601-1667

**Portrait of an Ecclesiastic**

1625-28

oil on canvas

A3054

Alonso Cano was born in Granada in 1601, the son of an architect/contractor of altar ensembles

(*retablero*). Alonso presumably trained with his father in Granada and, after 1614, in Seville. In 1616, he was apprenticed to the painter and art theorist, Francisco Pacheco (1564–1644); it is assumed that Cano also trained in sculpture. Thus, he was one of the few Spanish artists to have a triple specialty in painting, sculpture, and architecture. Securely attributed portraits are extremely rare in Cano's oeuvre, although there are a number of documented lost works. Of the extant portraits, the two that are not imaginary or probable studies for religious pictures are both of ecclesiastics. Interestingly, both depict the sitter holding a book with his finger marking a passage. In the present example, the dignified, relatively young sitter fixes the viewer with a penetrating stare, as though urging us to think upon the shortness of human existence as the sands of time run out in the hourglass under his proper right hand. The sitter's sober presence, the book, and the hourglass all recall the Counter-Reformation spirituality epitomized in the Spiritual Exercises of Saint Ignatius Loyola.

107

**Diego Rodríguez de Silva y Velázquez**

Seville, 1599–Madrid, 1660

**Gaspar de Guzmán, Count-Duke of Olivares**

ca. 1625–26

oil on canvas

A104

Gaspar de Guzmán, third Count of Olivares and first Duke of Sanlúcar la Mayor (hence the title, "Count-Duke") rose to power by becoming tutor to Crown Prince Philip. When the prince ascended the throne as Philip IV, he named Olivares as his *válido* (favorite). Ruthless, intelligent, and hard-working, Olivares began an ambitious program to reverse recent defeats and restore the prestige of the Spanish monarchy. Ultimately, the strain of his policies, above all the high military costs, undermined his administration and Philip IV relieved him of his post.

The Hispanic Society canvas is typical of Velázquez's court portraiture of the 1620s, in which he combines Caravaggesque lighting with Baroque touches while paying careful attention to details that establish the sitter's rank. Velázquez indicates the Count-Duke's offices by tucking a golden key, the symbol of the *sumiller de corps*, or Master of the King's Bedchamber, discretely into Olivares's belt and having him hold a riding crop, the sign of *caballerizo mayor*, or Master of the King's Horse. The hat on the table refers to Olivares's recent honor in which Philip named him first a Grandee of Spain in 1622 and then a duke in 1625. Grandees had the privilege of remaining "covered" (keeping their hats on) in the presence of the king. In a final touch, Velázquez paints the green insignia of the knightly Order of Alcántara showing under Olivares's black cloak, thereby reflecting the man's position as *comendador mayor* of that order.

108

**Diego Rodríguez de Silva y Velázquez**

Seville, 1599–Madrid, 1660

**Portrait of a Little Girl**

ca. 1638–42

oil on canvas

A108

Scholars continue to puzzle over the identification of the subject of this painting, but the picture undeniably represents an intimate portrayal of someone probably close to the artist. Moreover, it

occupies a distinct place in his oeuvre as one of only two images he created of non-royal children, and the only one as a single figure portrait. Judging from the size of her head in relation to her shoulders, she should be about six to eight years old. It has been assumed that she is one of Velázquez's grandchildren, the most likely candidate being Inés Manuela, who would have been six years old in 1644, but this is in conflict with the estimated date of the painting leaving her identity in question.

109

**Diego Rodríguez de Silva Velázquez**

Seville, 1599–Madrid, 1660

**Holograph letter, Signed "Diego de Silva Velazquez," to Damián Gotiens**

**[sic, Goetens]. With Reply on Verso**

Royal Palace, Madrid

17 July 1660

manuscript on paper

B2239

In addition to his role as court painter to Philip IV, Velázquez also held the position of "Aposentador Mayor" (Palace Marshal). It is in this capacity that he writes to Damián Goetens, the "furriera" (Keeper of the Palace Keys), requesting details of the expenses incurred in Goetens's journey to the wedding of the king's daughter, the Infanta María Teresa to Louis XIV of France in Fuenterrabía (modern-day Hondarrabia). This marriage would cement the Peace of the Pyrenees, signed in 1659, that brought an end to 25 years of war between Spain and France.

This was to be one of Velazquez's last letters, as he died three weeks later, on 6 August. Given the many duties associated with the office, some question why Velázquez, who was already the court painter and director of the royal galleries, would have also sought the position of Palace Marshal, to which he was appointed in 1652. Some historians even attribute his decline in health to the enormous stress and workload that the organization of the wedding placed upon his shoulders. It was to be the last major court function that he organized.

110

**Sir Peter Paul Rubens**

Siegen, Westfalia, 1577–Antwerp, 1640

**Holograph letter, Signed "Pietro Pauolo Rubens," to Pierre Dupuy**

Madrid

22 April 1629

manuscript on paper

B2267

Written while still at the court of Philip IV, and just five days before the king would announce his decision to send Rubens to the court in England to continue peace talks, this letter contains a mix of information relating to both personal and diplomatic matters.

Rubens expresses his opinion about an unfavorable treaty signed between the Duke of Savoy and the king of France as well as more interesting news of three separate fleets which each met with different fates on their trans-Atlantic journeys. The first, a fleet sailing from New Spain laden with gold, silver and other sought-after trade goods such as indigo and cochineal, and which was captured easily is most likely a reference to the encounter in the Bay of Matanzas, in September 1628, in which a Dutch

squadron, led by Admiral Piet Hein, was able to capture the Spanish treasure fleet. The other two fleets met with happier fates: the one from Peru which carried many treasures arrived safely under escort from a General Rasbare. Another, proceeding from Goa, was initially feared captured by the Dutch but arrived at last.

111

**Francisco de Zurbarán**

Fuente de Cantos, Badajoz, 1598–Madrid, 1664

**Saint Emerentiana**

ca. 1635–40

oil on canvas

A1891

Among the most pleasing of Zurbarán's single-figure images of saints are those depicting lavishly dressed female saints. The rich fabrics adorning these women refer to their glory in paradise and no doubt recall the fabrics Zurbarán grew up around in his father's fabric shop. Zurbarán's gift for rendering detailed surfaces is exemplified here in the play of light over the rose-colored silk of the saint's cape and the intricate patterns of the gold and silver brocade of her overdress.

112

**Jérôme David**

active Paris, after 1636–1662, or France, 1605?–1670?

**Preparatory drawings for *Les aventures du fameux chevalier Dom Quixot***

Paris, France

1650–52

pencil, ink, and wash on paper

LQ1711

113

**Jacques Lagniet**

active Paris, 1643–1675, or Paris, 1600?–1675

***Les aventures du fameux chevalier Dom Quixot de la Mancha et de Sancho Pansa Son escuyer***

Paris, France

1650–52

engraving on paper

LQ1704.11

These drawings and prints form a notable part of the Hispanic Society's exceptional collection of illustrations of Miguel de Cervantes's novel, *Don Quixote*. From the 17th to the early 20th century, artists depicting episodes from the novel have created a dazzling and impressive range of interpretations that run from broad farce to sentimental idealization. Where many readers, particularly those outside of Spain, interpret the novel today as the heroic but doomed quest of a misunderstood dreamer, the novel was received quite differently in the 17th and 18th centuries during which time it was most certainly read as a comedic masterpiece. Such a view underlies the well-known anecdote that Philip III, on seeing a student laughing noisily, announced to his attendants "that student is either out of his mind or he is reading *Don Quixote*."

Like the first readers, artists reveled in the comic aspects of broad humor as seen in the episode best

known today, the attack on the windmills. Riding on the plains of La Mancha with Sancho, Don Quixote sees some windmills which he takes for lawless giants and he proposes to attack them. In spite of Sancho's objections, he proceeds with his assault, but his inanimate foes deal him a crushing defeat. In his drawing, David emphasizes the physical impact of the collision with a broad humor that resembles slapstick. He has chosen the moment immediately after Don Quixote's ill-advised assault: clutching his broken lance (the other half is still in the wing of the windmill), Don Quixote is still falling to the ground, about to be trapped under his horse. Sancho rushes up in great distress. The characters' emphatic gestures and blank facial expressions present the event as broad comedy and nothing else.

114

**Bartolomé Esteban Murillo**

Seville, 1617-1682

***The Prodigal Son among the Swine***

1656-65

oil on canvas

LA1791

Bartolomé Esteban Murillo was born at Seville and baptized on 1 January 1618. He spent his entire career in Seville and by the 1650s, Murillo had supplanted Francisco de Zurbarán (1598-1664) as the principal artist in Seville. After 1655, Murillo developed his mature manner, combining dynamic compositions, classical figure drawing, beautiful coloristic effects, and lush brushwork. Murillo, joining with Francisco de Herrera the Younger (1627-1685) and Juan de Valdés Leal (1622-1690), founded the Seville Fine Arts Academy in 1660, the first in Spain. As his interest in the Academy suggests, Murillo is one of the most important draughtsmen of the Spanish school. His influence on the subsequent Seville school lasted over a century, and his fame outside Spain continued to grow through the 18th and 19th centuries.

Murillo uses the parable of the Prodigal Son to symbolize the charitable act of Clothing the Naked. The subject is taken from the Bible (Luke 15:11-32), in which Christ describes a young man asking his father for a portion of his inheritance, then wasting the money in a foreign land, where he is reduced to tending pigs in a state of starvation. At the lowest point of his existence, he acknowledges his sins, and decides to return home and ask his father for forgiveness, hoping at best to become one of his father's servants. Instead, the father forgives him, clothes him, and celebrates a feast in honor of his return.

115

**Bartolomé Esteban Murillo**

Seville, 1617-1682

***The Immaculate Conception***

1660s

pen and wash, light brown ink, on prepared laid paper

A3301

More than a hundred drawings are known by and attributed to Murillo, a co-founder of the Seville Fine Arts Academy or Academy of Drawing in 1660, yet neither Antonio Palomino nor Juan Agustín Ceán Bermúdez mention Murillo's drawings in the extensive biographies they devoted to him. Elegant and charming images of the Immaculate Conception of the Virgin became Murillo's most beloved works. His superb version from 1660-65 reveals his unmatched skill and sensitivity in representing a naturalness of movement, light, shade and color.

116

**Juan Carreño de Miranda**

Avilés, Asturias, 1614–Madrid, 1685

***Virgin of the Immaculate Conception***

1670

oil on canvas

A85

Juan Carreño de Miranda was born in Asturias in 1614, and trained in Madrid. He spent the first twenty years of his career painting religious pictures, private portraits, and, from 1658, fresco commissions. In 1671, he became *pintor de cámara* to the Queen Regent, Mariana of Austria, and subsequently to her son, Charles II. From this point, he principally painted portraits of figures at the court. *Virgin of the Immaculate Conception* was painted at the time of Carreño's transition to a court artist. The classical contrapposto of the Virgin's pose and the overall balance of the composition is combined with energetic, fluid brushwork and an almost rococo color scheme, particularly in the background. Perhaps because it was so "up to date" in late Baroque aesthetic terms, the Hispanic Society canvas was able to play an important role in the development of Mexican viceregal art. Sent to Mexico, it was copied in Carreño's lifetime by Baltasar de Echave Rioja (1632–1682) and other artists, providing an important link between the Mexican and Peninsular schools.

117

**Juan de Valdés Leal**

Seville, 1622–1690

***Christ Carrying the Cross***

***Via Crucis***

1661

oil on canvas

A59

During the Middle Ages, images of this subject, often shown up close as though the viewer were there as a witness, accompanied the devotions of pious Catholics. Valdés Leal's image makes references to contemporary polychrome sculptures. The *Via Crucis* functions as a surrogate sculptural ensemble, related to the images on *pasos* (floats) paraded during Holy Week through the streets of Seville and other Hispanic cities internationally. A *paso* figure is typically seen from below, just as Valdés Leal's composition implies a low viewing angle. However, Valdés Leal also includes, in the background to lower right, the two thieves being led to Golgotha where they would be crucified alongside of Christ.

Juan de Valdés Leal was born in Seville in 1622 but completed his artistic training, possibly under Antonio del Castillo (1616–1668), in Córdoba, where he worked 1647–49 and 1654–56. He returned to Seville definitively in 1656 and in 1660, Valdés Leal, Bartolomé Esteban Murillo, and other prominent artists established the Seville Academy of Fine Arts, for which Valdés Leal served as president beginning in 1663.

118

**Pedro de Mena**

Granada, 1628-Málaga, 1688

**Saint Acisclus**

ca. 1680

polychromed and gilded wood

LD2157

Pedro de Mena y Medrano worked principally in Granada and Málaga, exerting a significant influence throughout his native Andalucía with religious figures of ethereal beauty. Mena here depicts St. Acisclus, a 3rd century Christian living in Córdoba whom the Romans killed with his sister, St. Victoria. According to legend, Acisclus and his sister Victoria were Christian martyrs living in Córdoba under Roman persecution. After refusing to worship pagan gods, they survived various tortures—being imprisoned in kilns, thrown into the river, and suspended over fires—until finally the authorities executed them. Acisclus and Victoria became patron saints of Córdoba and served as moral exemplars first for Christians living in the city under Islamic rule and then after Christians regained power. Mena underscores the saint's stoic resolve. The sculptor carves the cheeks and the transitions to the chin, eye and nose with great subtlety thereby evoking the youthful skin. Mena carefully distinguishes the muscles, veins and Adam's apple in the neck. The hair is a tour-de-force of carving with strands carved at different depths so that the locks almost fall over each other creating a lifelike texture.

119

**Sebastián Muñoz**

Navalcarnero, 1654-Madrid, 1690

***María Luisa de Orléans, Queen of Spain, Lying in State***

1689-90

oil on canvas

A64

Sebastián Muñoz was born in 1654 at Navalcarnero near Madrid, where he spent his career. He was named a court painter in 1688 by King Charles II but died in a scaffold collapse two years later at church of the Virgin of Atocha in Madrid.

Marie-Louise d'Orléans (1662-1689), called María Luisa de Orleans in Spain married Charles II in 1679 and served as the Queen consort from that time until her death. In early February 1689, the Queen suffered severe intestinal pain after riding her horse, perhaps due to a ruptured appendix complicated by previous gastrointestinal disorders. She died on 12 February 1689. The Spanish court, heartbroken at her loss, was nonetheless careful to publish accounts of her agonizing final illness by medical experts, to offset rumors that she had been poisoned. The picture was commissioned at the time of the queen's death by the Prior Barrientos of the Convent of the Shod Carmelites, where the picture was recorded throughout the 18th century. María Luisa had requested to be buried in the habit of a Carmelite nun, which is how Muñoz has depicted her, but the figures in black surrounding her bier are not nuns, but rather sergeants-at-arms or pallbearers dressed in mourning, the foremost two holding her crown and scepter.

120

**Luisa Roldán, called La Roldana**

Seville, 1652–Madrid, 1706

**The Mystical Marriage of Saint Catherine**

1692–1706

polychromed terracotta

D820

Luisa Roldán was one of the most gifted Spanish sculptors at the end of the 17th century and one of the few women artists of her time. She rose to attain the title of Royal Sculptor (*escultora de cámara*). Roldán learned her skills from her father, Pedro Roldán (1624–1699), the most important sculptor in Seville in the third quarter of the 17th century. She began in his workshop, doubtless making invaluable contributions on major projects. In 1688, she moved to Madrid where four years later she received the position of sculptor to the king after presenting Charles II and his wife with wood statues of the Archangel Michael and the Christ Child Carrying the Cross. In spite of such masterpieces, she was unable to find sufficient work in this medium so she turned to small-scale terra cottas. These proved so successful that she established a reputation in this genre and in the process created some of her most celebrated works.

121

**Giovanni Vespucci**

Florence, 1486–after 1527

**World Map**

Seville

1526

ink and color on four sheets of parchment

K42

The world map, or planisphere, by Giovanni (Juan) Vespucci is one of the most impressive nautical charts produced during the Age of Exploration. Juan Vespucci was the nephew of Amerigo Vespucci (1454–1512), the Florentine explorer, navigator, and cartographer appointed as the first pilot major of the Casa de Contratación in Seville in 1508. Established in 1503 by Queen Isabella, the Casa de Contratación was responsible for overseeing all exploration, colonization, and commerce between Spain and its rapidly expanding empire in the Americas. One of its most important functions was to maintain and update a master nautical chart, the *padrón real*, from which copies were made for pilots sailing to the Americas. As pilot major, one of the first tasks assigned to Amerigo Vespucci was to produce the first *padrón real*.

122

**Genealogy of Macuilxochitl**

San Mateo Macuilxochitl, Oaxaca, Mexico

ca. 1570

illustrated manuscript on parchment

HC427/46

The Hispanic Society's manuscript collection contains dozens of works related to the indigenous civilizations and languages of the Americas, of which the most important is the Zapotec *Genealogy of Macuilxochitl*. Considered to be the earliest extant Zapotec pictorial manuscript drawn on such a large scale, it portrays fourteen consecutive rulers of San Mateo Macuilxochitl beginning in the 13th century up to one generation after the Spanish conquest. Reading vertically from bottom to top, the *Genealogy of Macuilxochitl* portrays a core genealogy of twelve pairs of indigenous rulers in a column, the women

at left and the men at right. All are seated on benches covered with a jaguar skin. The male rulers wear loincloths and cloaks and the female rulers wear the traditional *huipil*, a long blouse, still worn today throughout the region. The Zapotec glosses below the male figures give their titles and sometimes a personal name, while the glosses under the females usually provide their title, personal name, calendar name, and town of origin.

123

**Map of Tequaltiche**

Teocaltiche, Jalisco, Mexico

1584

watercolor and ink on paper

K61

Previously believed to be lost, the *Mapa de Tequaltiche* was produced as part of the *Relaciones Geográficas* that were compiled on the order of Philip II between 1579 and 1585 by local Spanish officials in the Viceroyalty of New Spain in response to printed questionnaires issued in 1577 and 1584 through the Council of the Indies. The first royal cosmographer-chronicler Juan López de Velasco was responsible for composing the questionnaire and compiling the geographical and historical information received from the viceregal officials. In addition to completing the questionnaire, each local official was to supply a map or *pintura* (picture) of their jurisdiction. The report for Tequaltiche was prepared by Hernando de Gallegos, lieutenant mayor, on 30 December 1584. A holograph inscription on the back of the Hispanic Society map confirms that it is the "lost" map of the *Relación* for Tequaltiche.

The map was prepared by the indigenous informants who reported on and depicted numerous wars against neighboring Indian villages using bows and arrows and *macanas* (clubs) as weapons. Many scenes found on the map are not detailed in the *Relación*, the most notable being the battle scene at lower left between Spanish soldiers and indigenous warriors. The scene depicts a battle from the Caxcan rebellion, known as the Mixtón War, which lasted from 1540 to 1542. As the conflict grew, Pedro de Alvarado was called from Guatemala to suppress the rebellion by the viceroy Antonio de Mendoza, but he died there on 4 July 1541. In the end viceroy Mendoza gathered an army of 450 Spanish soldiers and 30–60,000 Aztec, Tlaxcalan, and other indigenous warriors that succeeded in regaining control of the region. The scene at bottom left on the map shows the battle and capture of Nochistlán that took place on 9 November 1541.

124

**Bishop's Featherwork Miter**

Michoacán or Mexico City, Mexico

ca. 1547

featherwork mosaic, silk, gold, cotton, tzaughtli glue, amate and maguey paper

LH508, LH509, and LH510

When Peter Martyr d'Anghiera (1459–1526), the chronicler of the Indies, had the opportunity to examine the first shipment of Mexican treasures sent by Hernán Cortés on their arrival at Seville in 1520, he expressed utter astonishment at the artistry of Aztec featherwork. Early Spanish chroniclers frequently compared Mexican featherwork (*amantecayotl*) to Roman mosaics and as such, they also came to be known as feather mosaics.

Viceroyal feather painting reached its zenith in the 16th century at trade schools founded by Franciscan and Augustinian missionaries in regions where the art had previously been practiced. In addition to devotional images, feather painting was utilized on religious vestments, most notably a group of seven bishop's miters with scenes based on themes of the Crucifixion or of the Old and New Testaments.

This miter was likely brought to Spain around 1547 for Charles V to present as prized gifts to European rulers and prelates. The central motif depicts the Crucifixion of Christ with symbols of the Passion, and Christ as *Salvator Mundi* at the apex. The decorative flaps or *infullae* show Christ in Majesty at center and scenes from the *Flight to Egypt* at bottom.

125

**Anonymous Mexican Sculptor**

**Santiago Matamoros**

ca. 1600

polychromed and gilded wood relief

LD2108

Important not only for its aesthetic quality, this relief also attests to the talented Mexican sculptors working in the 16th century. The piece, once part of a larger altar, is remarkable for its rarity since most altars were replaced as taste evolved in the decoration of churches in Mexico. This relief reveals much about the culture that created it. The altar comes from a moment of great artistic activity in Mexico when in the aftermath of the Spanish conquest of Mexico, the Church determined to evangelize the indigenous people. To do this, they found themselves building churches and decorating them on an extensive scale. As Spanish painters and sculptors arrived in the New World, they had to train and employ local artists to fill their workshops. In this environment indigenous craftsman learned a new visual language even as other Spaniards arrived practicing more recent styles. The result is a stylistic diversity when judged by European norms in which more "old fashioned" styles can exist next to more up-to-date ones.

126

**Alonso Vázquez**

Ronda, Spain, 1564–Mexico City, 1608

**Saint Sebastian**

Mexico

ca. 1603–07

oil on canvas

LA2406

Alonso Vázquez was born in Ronda, Andalucía, in 1564, and is documented in Seville from 1582. In 1603 Vázquez traveled to Mexico in the retinue of the newly appointed viceroy of New Spain, Juan de Mendoza y Luna, third Marquis of Montesclaros, who had commissioned works from Vázquez in Seville. In the scant five years before his death in 1608, Vázquez provided key works for the development of the Mexican viceregal school.

Recent conservation of Vázquez's *Saint Sebastian* has revealed the subtle brushwork on the body, the richness of the landscape and the wooded area to upper right, the energetic play of forms and voids across the composition, and the realism of the elements of armor. The pose of the saint is unusually sophisticated and merits some comments. While each element may be found in medieval and Renaissance sources, the composite is very rare. The contrapposto of the legs may be found in the most famous ancient sculptures as well as in Mannerist styles and the works of Renaissance artists. In Vázquez's case, the feet and even the separated toes are placed to emphasize the realistic effect of the saint's stance on difficult ground. The pose of the arms in Vázquez's composition is more complicated, in that the proper right arm is lifted over the weight-bearing right leg, so that the weight of the figure is concentrated on the viewer's left. The body arcs away from the deep space of the landscape and the angel bringing the palm and crown of martyrdom.

127

**Processional Painting (Shield):  
The Nativity (recto) and The Virgin and Child (verso)**

Viceroyalty of Peru

ca. 1620-50

oil on copper; wrought iron, tin and metal gilt sunburst frame

LA2331

This extraordinary object was probably used for religious processions during religious feasts such as those of the Nativity (Christmas), the Incarnation (Annunciation), or Corpus Christi. The blessing pose of the infant Christ on the reverse corresponds to Incarnation imagery promulgated from the 1560s by the Jesuits and other Counter-Reformation orders. The combination of the Madonna and Child and a surrounding rosary was also common in the late 16th and early 17th century in prints by the Wierix and other Flemish studios, again associated with the Jesuits, but applicable to devotions of the Carmelites and other orders, as well as secular clerics trained by the Jesuits.

128

**Luis Lagarto de la Vega**

Seville, ca. 1556-México, after 1619

**Illuminated capital G from a choir book**

Mexico

ca. 1600

illumination on parchment

B4538

Luis Lagarto de la Vega was one of the finest illuminators in the Hispanic world at the end of the 16th century and the early 17th century, and unquestionably the greatest of the viceregal era.

This large illuminated capital letter G, removed from a choir book, was the initial letter for the Mass of All Saints that begins "Gaudeteamus omnes in Dómino." The size of this large illuminated capital is consistent with those in the Puebla cathedral. All of the elements of this illumination are characteristic of the work of Luis Lagarto in Mexico, from his refined stylistic techniques, vibrant colors, human figures, floral motifs, grotesque masks, even the head of a raptor. Of the known large illuminated capital initials prepared by Lagarto for choir books none are signed or dated. The interior of the capital G is populated with Christ in Heaven holding the cross, and below him twelve saints that include at the left St. Lawrence, St. John the Evangelist, St. Angel, St. Peter, and St. Paul; and at the right St. Lucia, St. Mary Magdalene, St. John the Baptist, and St. Francis.

129

**Adriano de las Cortes**

Tauste, Zaragoza, Spain, 1578-Manila, Philippines, 1629

**Primera parte de la Relación que escribe el Padre Adriano de las Cortes de la Compañía de Jesús del viaje, naufragio y captiverio que con otras personas padeció en Chaucheo, Reyno de la Gran China. con lo demás que vio en lo que de ella anduvo, [with] Segunda parte de la Relación, en la qual se ponen en pinturas y en plantas las cosas más notables que se an dicho en la primera parte, citándose a los capítulos de ella y añadiendo algunos nuevos puntos y declaraciones sobre cada una de las pinturas**

Manila

1626-29

ink on paper (text on rice paper and drawings on European paper)

B2729a

Born into a wealthy and noble family in Tauste (Zaragoza) in 1578, Adriano de las Cortes entered the Society of Jesus in May 1596. After finishing his studies in art and theology at the College of Barcelona, he left for the Philippines in 1604, arriving there on 22 June 1605. Assigned to do missionary work in the Visayas Islands, Cortes remained there until 1625, when he was summoned to mediate in a dispute with the Portuguese authorities in Macao. He set sail for Macao in January of that year, on board the galley *Nuestra Señora de Guía*, but the ship ran into a large storm off the coast of China and sank. Having survived the shipwreck, the remaining crew and passengers came ashore at "Chaucheo" (modern-day Guangdong province), and were promptly arrested by the Chinese authorities. Cortes was to spend the next year and four months in captivity, during which time he was marched inland and subjected to several trials. He was finally released in Guangzhou on 21 February 1626, and returned to Manila, via Macao, arriving back in the Philippines on 20 May 1626. He dedicated himself to writing of his captivity and experiences in China and, importantly, also took pains to leave a visual record of the many things that he had witnessed. Obviously the work of an accomplished Chinese artist, the second part of his manuscript is replete with copious drawings, many full-page, of great historical and ethnographic value. Cortes died in Manila on 6 May 1629.

Cortes mixes accounts of the prisoners' treatment at the hands of the Chinese with his observations on various aspects of life in China. He touches upon nearly every topic imaginable: food, clothing, prisons, rites and superstitions, the military, to name but a few. In some instances he breaks from the narrative completely to provide a more detailed description of certain aspects of life, offering the justification that he wanted to provide more than just an account of his captivity. He then devotes entire chapters to descriptions of the variety of meat and fish, fruit, government, and wealth and poverty.

130

**Luis Juárez**

Mexico, ca. 1585/90-1639

**Saint Michael the Archangel Triumphant over Satan**

Mexico

1630s

oil on canvas

LA2437

The works of Juárez and his contemporaries set the stage for the arrival in Mexico in the 1630s of the 17th century *tenebrist* style, with its sharper contrasts of light and dark and dynamic compositions in depth. In the picture, the Archangel Saint Michael hovers over a fallen demon with ass's (or satyr's) ears. This is Satan, whom Michael, in the biblical Book of Revelation (or Apocalypse, 12:7-9), casts to earth, where he will tempt humans. Michael's proper right hand is surrounded with a sun disk bearing his motto, "Quis est ut Deus"—"who is like God"—the translation into Latin of the Hebrew name, "Mija-El." The image is derived in part from two compositions by the Netherlandish artist, Maerten de Vos (1532-1603). Both images were engraved by Hieronymus Wierix (1548-1624), dated 1584 and 1585, respectively. In the first image, Michael has a sun disk and a palm branch, the symbol of victory, in his right hand. He is dressed in armor and stands over a serpent-like devil. The original painted composition, signed and dated 1581, was taken to Mexico at an uncertain date after 1586. In the second image, Michael is dressed in a flowing white robe, a diadem with a small cross around his head; he holds a shield in his left hand and a crucifix with a long spear-like shaft in his right, piercing the devil. The Hispanic Society angel combines both images, neither slavishly copied; the demon is apparently Juárez's own invention.

131

**Fray Alonso López de Herrera, O.P.**

Valladolid, ca. 1580-Mexico City, active 1648

**Virgin of the Immaculate Conception**

Mexico

1640

oil on copper

LA2176

One of the most common images in Golden Age Spain and Latin America was that of the Virgin of the Immaculate Conception. This picture depicts the Virgin underneath God the Father and the dove of the Holy Spirit, surrounded by symbols taken from a variety of Bible passages and liturgical texts related to Marian devotions. The primary source was the Book of Revelation (Chapter 12), in which a woman appears *amicta sole*, "clothed with the sun." A serpent menaces her, as she stands, according to Revelation, with "the moon under her feet, and on her head a crown of twelve stars."

The reverse of the copper plate is engraved with 55 images of saints and Jesuit theological concepts related to prints by the Wierix family of Flemish printmakers. The prints probably served as tools for Christian education, not just for the Jesuits but for all orders charged with missions and education in the New World. It is not known where the plate was engraved and printed.

132

**Sebastián López de Arteaga**

Seville, 1610-Mexico City, 1652

**Saint Michael Striking Down the Rebellious Angels**

Mexico

ca. 1650-52

oil on copper

LA2401

Sebastián López de Arteaga was born, 15 March 1610, and trained in Seville, where he managed an atelier with as many as three apprentices from 1630 to 1638. In 1638, he moved to Cádiz, and in 1640, he emigrated to Mexico. Arteaga is best known as one of the artists bringing the tenebrist-naturalist school of early Baroque painting from Seville to the New World. His works after 1643 show a progression towards more ambient lighting schemes and include landscape backgrounds. In 1652, Arteaga, who seems to have had a combative personality, died of wounds suffered in a sword duel.

This large painting on copper of Saint Michael—one of the three largest paintings on copper that have been documented—shows an entirely different aspect to Arteaga's work than the Caravaggesque works of his early career. Painted on a blue ochre ground instead of the usual dark red or brown grounds normally found in 17th century painting, it offers a more ambient lighting scheme and overtly High Baroque composition. While the figure of Saint Michael and the upper part of the composition are largely Arteaga's invention, the painter based the knot of defeated angels, already turning into demons, on a widely distributed engraving of ca. 1621 by Lucas Vorsterman (1595-1675), dedicated to King Philip IV of Spain. The print was after a now-lost painting of ca. 1619, of *Saint Michael Striking Down the Rebel Angels* by the Flemish Baroque master, Peter Paul Rubens (1577-1640). Arteaga apparently took a number of prints with him to Mexico to serve as sources for inspiration.

## BÚCAROS DE INDIAS

In the 17th and 18th centuries búcaros de *Indias* were among the most highly prized and valuable ceramics in many of the greatest noble collections of Europe. These rare ceramics were coveted not so much for their exotic forms, which were in some cases extravagant even for the Baroque era, but for their aromatic, evaporative, gastronomic, and medicinal qualities. They were the preferred storage and drinking vessels for water since their porosity accelerated evaporation and lightly chilled the liquid, while the flavor and aroma of damp clay that they imparted to water, arguably an acquired and cultivated taste, turned the humble beverage into a luxurious experience. The consumption of small pieces of the búcaros, known as *bucarofagia* in Spanish, was not just fashionable but a true obsession among the women of Spain's aristocracy in the 17th century. Because of their high value in Europe even broken pieces were sold by the bushel in Xalapa, Veracruz, and Acapulco. As a result of ingesting the clay, those privileged enough to afford this luxury on a regular basis experienced yellowing of the skin, distention and hardening of the stomach, intestinal blockages, and reduced menstruation. Queen María Luisa de Orleáns, the unhappy wife of Charles II, reportedly had a fondness for Chilean búcaros, and had consumed some of this ceramic on the day before her death in 1689.

Much of what we know today about búcaros de *Indias* derives from two sources: the writings of the 17th century Florentine scholar and scientist Lorenzo Magalotti (1637–1712); and the collection of some 1,000 pieces formed over the course of two centuries by the counts of Oñate, now held by the Museo de América in Madrid. Magalotti documented all facets of the esoteric cult of búcaros in passionate detail in a series of letters written in 1695 to the Marchioness Ottavia Renzi Strozzi in Rome. In his letters Magalotti described the three distinct types of New World búcaros favored by the cognoscenti: those from Guadalajara in New Spain, Natán (Nata) in Panama, and Santiago in Chile. He noted how those from Chile, produced solely by nuns in a convent in Santiago, were the most esteemed for their bright red color, form, and decoration. The Chilean búcaros were the creation of Poor Clare nuns at the Monasterio de las Clarisas in Santiago, on the site where the National Library of Chile now stands. While drinking glasses were the most common forms, they also manufactured all forms of ceramic tableware, including spoons and forks, as well as the liturgical objects found on church altars, such as lamps, candleholders, and cups.

133

### **Vase with Ormolu Mounts**

Tonalá, Mexico

ca. 1650

burnished earthenware with slip decoration

LE2270

This exceptional and unique vase from Tonalá with late 17th century ormolu mounts at the mouth and base illustrates the luxury status given to the búcaros de *Indias* by contemporary European collectors. The exotic form of the vase suggests pre-Hispanic models. The Hispanic Society vase is unique in the intricate decoration of birds and flowers drawn in slip that cover the entire surface. No other 17th century examples with this particular style of decoration are known, though birds and flowers are found painted in slip on other Tonalá búcaros. Faintly visible on the neck and other areas of the vase are traces of gold leaf that were applied to enhance its value. Writing in 1742 the Mexican historian Matías de Mota Padilla observed that the application of gilding on búcaros was done only for pieces destined for sale outside of New Spain.

134

**Fish Sculpture**

Tonalá, Mexico

ca. 1650

black micaceous clay

LE1970

135

**Bowl**

Tonalá, Mexico

ca. 1650

black micaceous clay

LE1967

136

**Turkey Sculpture**

Tonalá, Mexico

ca. 1650

black micaceous clay

LE1969

137

**Bowl**

Tonalá, Mexico

ca. 1650

black micaceous clay

LE1966

Lorenzo Magalotti (1637–1712), the 17th century Florentine scholar of *búcaros*, would have been fascinated by the bizarre, two-handled bowl or drinking vessel from Tonalá that displays a veritable swamp in its interior complete with figures of frogs, amphibious creatures, and aquatic plants, all of which provided the added benefit of doubling the clay surface and infusing the water with an earthy fragrance. Centered in the bottom on one bowl is a small sculpted fish surrounded on the interior by the amphibious creatures, and in the other is a turkey hen, or *pípila*, with applied vegetation on the interior. Both bowls are paired with the two larger sculptures of a fish and a turkey hen on pedestal bases. The metallic sheen of the black micaceous clay enhances the incised and carved decoration of all of the pieces. Individually, the pieces are extraordinarily rare and it is remarkable that they have remained together and intact for more than three centuries.

138–39

**Altar Lamps**

Monasterio de las Clarisas, Santiago, Chile

ca. 1675

earthenware, glass

LE2221 and LE2222

In his letters to the Marchioness Ottavia Strozzi in 1695, Lorenzo Magalotti (1637–1712) noted that the *búcaros* from Chile were the finest of all the Indies in their color, shine, ornamentation, and design. He attributed their refinement to the fact that they were made entirely by the hands of nuns in Santiago, and according to his Catalan informant who had been the Jesuit attorney of Chile, Magalotti claimed that there were 1,000 nuns in four convents involved in their production. There may have been more than one convent in Santiago in the viceregal period responsible for producing *búcaros*, although

historically the Monasterio de las Clarisas, located on the site now occupied by the National Library, is the only convent known to have produced them. This pair of altar lamps justifies the praise given by Magalotti to the Chilean búcaros. Ornate in form and execution, the lamps imitate contemporary silver forms with lobed bases, protruding bosses, and engraved decoration. The reticulated ovals on the lamps, inset with original glass windows, allowed the candlelight to illuminate the altar.

140

**Damián Hernández, attributed**

Puebla, active 1607–after 1653

**Jar**

Puebla, Mexico

ca. 1660

tin-glazed earthenware

E991

This blue and white jar from the mid-17th century is one of the finest examples of tin-and lead-based glazed earthenware produced in the Americas during the colonial period. It was made in the city of Puebla de los Angeles in central Mexico, celebrated as the most important center for the production of tin-glazed earthenware in the Americas through the 18th century. In Mexico, glazed ceramic ware from Puebla is popularly known as *talavera poblana*, after the city of Talavera de la Reina in Spain, from which many of the potters working in Puebla are known to have originated. At the base of the jar is the artist's mark "he," attributed to the master potter, Damián Hernández, who was one of the three founding members of the potter's guild and one of its first inspectors. Born in Spain, Hernández settled in Puebla at a young age and learned the art of tin-glazed earthenware in Mexico from Antonio de Vega y Córdoba.

The central scene on the jar, which is repeated on both sides, depicts a European woman riding a horse-drawn chariot lead by a Chinese man. Other images include grotesque and Chinese figures holding rabbits or walking dogs, a Chinese man with a canon, a Chinese female with a parasol, a deer, a quetzal bird, and a European bullfighter on horseback confronting a bull, possibly the earliest representation of a bullfighter in Mexican art.

## MEXICAN AND COLOMBIAN VICEREGAL LACQUERWARES

The lacquerware of Latin America, among the most original and exceptional decorative arts produced during the viceregal era, developed in the 16th and 17th centuries in two distinct traditions. One arose in the viceroyalty of New Spain, centered in west-central Mexico in the present-day states of Michoacán and Guerrero; the other in the viceroyalty of Peru, encompassing the Andean region from the city of Pasto in southwest Colombia to Quito, Ecuador. Both traditions developed from Pre-Columbian lacquer techniques that used organic materials endemic to the regions of production, distinct from East Asian lacquers that employed a resin obtained from the lacquer tree (*Toxicodendron vernicifluum*). These unique lacquer traditions that combined indigenous materials and techniques, European forms, and designs borrowed from Europe, Asia, and pre-Hispanic America, serve as the ultimate expression of the merging of cultures that defines the arts of viceregal Latin America.

*Mopa mopa*, a translucent pale green natural resin, was the principal medium for the lacquerware generally referred to as *barniz de Pasto*, produced in Colombia and Ecuador during the viceregal period. The sticky elastic resin was obtained from the leaf buds of the mopa mopa tree (*Elaeagia Pastoensis Mora*), native to the tropical rainforests of the mountains of southwest Colombia near Mocoa. Beginning with the removal of impurities, small amounts of the resin were then chewed and boiled in water to make it sufficiently elastic to stretch into thin sheets. The process was repeated

numerous times to achieve a transparent lacquer, after which organic and mineral colorants were added through kneading or chewing. The resin again was heated in boiling water and then two artisans would stretch the highly elastic mopa mopa into extremely thin sheets by pulling it in opposing directions with their hands and teeth. The shapes for the decorative designs then were cut from the center of the sheet, where the resin was thinnest, and applied with heat to a wooden object. Once the resin cooled the bond was permanent. The resulting lacquer provided an exceptionally durable, waterproof surface impervious to most organic solvents.

The other major lacquer tradition developed in Mexico, where aje and chia oils were the essential ingredients. Aje oil was obtained from a small sap-feeding insect (*Llaveia axin* or *Coccus axin*) that had been cultivated since pre-Hispanic times. Female insects were gathered during the rainy season of May and June and boiled in water until the waxy fat floated to the surface for collection. Solid when cooled, the malodorous fat was wrapped in corn husks for storage. The aje and chia oils were combined with powdered dolomite or other mineral clays to produce a thick liquid or soft paste, then organic and mineral colorants were added to the mixture. This was the lacquer medium used to decorate a variety of wooden objects and gourds.

Pátzcuaro, in the center of the state of Michoacán, gained renown in the 18th century for its Asian-inspired lacquerware. At that time the terms *laca* (lacquer) and *maque* (from the Japanese *maki-e* for lacquers incorporating gold or silver) came into use in Mexico when the chinoiserie style became popular. The composition of the lacquer differed little from that of Peribán, aje oil, chia oil, mineral clays, and organic pigments, yet the technique more closely approximated japanning. Wooden objects were decorated by applying a single-color lacquer ground, predominantly black or red, on which the scenes and designs were painted with a brush using natural pigments and gold, either leaf or powdered. Local artisans produced a wide array of forms, from small coffers to large pieces of furniture, but they are best known for large *bateas*, some exceeding one meter in diameter, and for *almohadillas* (sewing boxes).

141

**Batea**

Peribán, Michoacán, Mexico

ca. 1650

Mexican lacquer on wood

LS1808

The earliest and finest examples of Peribán lacquerwork date roughly to the first half of the 17th century. The earliest extant pieces are limited to *bateas*, chests, fall-front writing cabinets, and large fall-front desks. The *bateas* gained such fame that any large lacquered bowl often was referred to as a *peribana* into the 19th century. Most were preserved in Spanish collections, prized in their day for the colorful decoration and exotic medium. Typical motifs on early Peribán lacquers include central Mannerist strapwork cartouches that frame allegorical or mythological figures. The cartouches are surrounded by imaginary landscapes populated with courtly figures in late 16th century European dress, engaged in all manner of outdoor activities, hunts, and combats. The compulsion to leave no space undecorated, or *horror vacui*, so characteristic of the viceregal decorative arts, is epitomized by the Peribán lacquers. Dutch and Flemish prints served as the primary source for these images, yet the creativity of the indigenous artisan remains evident.

142

**"Los Galgos" workshop**

**Batea**

Pátzcuaro, Mexico

late 18th century

Mexican lacquer on wood

LS2135

The production of lacquerware already was thriving in Pátzcuaro when the Spanish friar Francisco de Ajofrín visited the province in 1766. Ajofrín noted in his diary that there was a celebrated painter of noble Indian lineage in Pátzcuaro, José Manuel de la Cerda, "que ha perfeccionado mucho esta facultad, que excede en primor y lustre a los maques de la China" ("who has perfected greatly this skill, exceeding in delicacy and luster the lacquers of China"). He also reported seeing a dozen *bateas* made of ash that De la Cerda was preparing for the vicereine Marquesa de Cruillas. Considered the finest of all of the Pátzcuaro lacquer artisans, Cerda was the only one to sign his work.

143

**Coffer**

Pasto, Colombia

ca. 1650

Barniz de Pasto lacquer on wood

LS2067

Barniz de Pasto garnered its deserved fame from the technique that came to be known as *barniz brillante*. This glowing metallic luster, achieved by combining silver or gold leaf with the transparent lacquer, created an effect similar to those of Asian lacquers that incorporated gold and silver powder or foil. The technique involved laminating pieces cut from sheets of mopa mopa resin over silver or gold leaf. They were then applied to the object as independent design elements, or stacked in multiple layers to create designs in relief. In the most complex early treatments found on the Hispanic Society coffer, artisans used minute threads of black or white barniz to outline figures, add intricate details, or create shading effects by cross-hatching.

144

**Portable writing desk**

Pasto, Colombia

ca. 1684

Barniz de Pasto lacquer on wood

LS2000

During the viceregal period, *barniz de Pasto* was employed in the decoration of a wide variety of secular and religious wooden objects. Works from the last half of the 17th century into the 18th century exhibit an eclectic mix of motifs drawn from European, American, and Asian sources. All of these influences can be found on the portable writing desk of ca. 1684, commissioned by the bishop of Popayán, Cristóbal Bernardo de Quirós (1618–1684). Even the form of the writing desk, with its subtly curved edges and slightly elevated fall-front, more closely resembles 17th century Nanban lacquer cabinets from Japan than traditional Spanish models. The synthesis of these diverse artistic and cultural traditions is most notable on the impressive interior of the lid, which displays the coat of arms of the Quirós family over a basket filled with tropical fruits, flanked by parrots, all set against a rich background of carnations, vines, leaves, and agraz berries.

145

**Nicolás de Correa**

Mexico, ca. 1665-after 1696

**The Wedding at Cana**

Mexico

1696

oil and mixed media on wood panel, inlaid with mother of pearl

LA2158

The career of Nicolás de Correa is only partially documented; largely due to the limited number of his known works, and the greater prominence in art history of his uncle, Juan Correa (ca. 1646–1716). A member of the guild of painters and gilders, the four signed pictures by Nicolás in public museums show him to be a highly trained, creative master working in the prevalent European style. Spain's colonies in Latin America supported fabulously wealthy upper classes. Driven by agricultural production and above all by new mining and refining technologies, the New World economic boom of the later 17th century stimulated the manufacture of the luxury consumer goods that had been staples of viceregal exports since the 16th century. These goods included specialized ceramics, feather mosaics, lacquerwares, and objects with mother-of-pearl and tortoise-shell.

In the second half of the 17th century, a new luxury form was developed, *enconchados*, paintings on wood panels inlaid with pieces of iridescent mother-of-pearl, bridging the gap between so-called 'fine art' and the decorative arts. Inspired by Japanese Nanban lacquerwares, devotional images and historical paintings were all produced in this medium, which was also used to create large folding screens. Flat pieces of mother-of-pearl of varying size were set into a gesso of plaster and animal glue, and painted over in oil or tempera. The mother-of-pearl remained visible through the thin layers of paint and gave the work a luminous, shimmering quality.

146

**Juan Rodríguez Juárez**

Mexico City, 1675–1728

**The Castas: Mestizo and Indian Produce Coyote**

ca. 1715

oil on canvas

LA2122

Juan Rodríguez Juárez was born at Mexico City in 1675. Juan's career offers a bridge from 17th century tenebrism and subsequent Baroque art to the Rococo styles of the 18th century, fully in touch with European developments. Among the most interesting images to have come from viceregal Latin America were the Mexican *casta* paintings, depictions of the racial mixtures prevalent in viceregal society. The tradition followed popular systems of racial classification found in Spanish viceregal society. The system assigned epithets to signify each combination of racial types. *Casta* paintings, including the Hispanic Society canvas, were painted in series, with each racial mixture shown in the guise of a married couple with their offspring, labeled to ensure that the viewer would understand.

In the Hispanic Society picture, the figures are silhouetted monumenally against the sky and wall behind them, progressing from right to left in a dignified manner. A *mestizo* man of European and Amerindian parentage has married an indigenous Mexican woman—she is dressed in a folded headdress and highly elaborate embroidered *huipil*, tunic. The couple's well-dressed son, carrying small white pears in his hat, is given the nickname of a "Coyote," signifying this particular racial mixture. The *mestizo* is dressed simply but elegantly, and he holds a horn container for snuff or tobacco in his proper right hand, his hat in his left. The hand with the hat seems to be resting on something that pushes his cape up; possibly Rodríguez Juárez was suggesting that the man wears a sword, the mark of a gentleman.

147

**Juan Rodríguez Juárez**

Mexico City, 1675-1728

**Virgin of the Immaculate Conception (Nun's Shield)**

ca. 1725

watercolor and mixed media on parchment, mounted on cardboard

LA2351

*Escudos de monja* were painted nun's badges worn as part of the habits of certain Conceptionist and Hieronymite nuns in viceregal Mexico. One may think of them as the visual analogue of the saints' names that nuns assumed upon taking their vows. The escudos were framed, often in tortoise-shell, and hung or sewn over the nun's habits. The central image of the Virgin Mary in her Immaculate Conception strongly suggests that the author, Juan Rodríguez Juárez, painted it for a Conceptionist nun. The saints surrounding the Virgin Immaculate were those of particular veneration of the nun. The work is an exceedingly rare example of a drawing from viceregal Mexico. Drawn with a brush and delicately colored, the escudo features designs in gold reminiscent of the escudos and devotional images of Luis Lagarto (ca. 1556-after 1619) and his contemporaries in the first decades of the 17th century, the beginning of the escudo tradition. It may be that Juan Rodríguez Juárez was consciously referring to these foundational works in his composition.

148

**Francisco Álvarez Barreiro**

Susañe, León, Spain, before 1685-Mexico, after 1730

**Plano Corographicó é Hydrographicó delas Provincias deel Nuevo Mexico,/ Sonora, Ostimuri, Sinaloa, Culiacan, Nueba Vizcaya, Nayarit, Nuevo Reyno / de Leon, Nueba Extremadura o Coaguila, y la deel Nuevo Rno. de Phi[li]pinas, / Provincia delos thejas, todas deel numero delas dela Nueba España...**

**Chorographic and Hydrographic Map of the Provinces of New Mexico, Sonora, Ostimuri, Sinaloa, Culiacán, New Biscay, Nayarit, New Kingdom of León, New Extremadura or Coahuila, and that of the New Kingdom of Philippines, Province of the Tejas, All of the Number of Those of New Spain...**

Mexico City or Nuevas Filipinas (Texas)

1728

manuscript in ink and colored wash on parchment

K36

Francisco Álvarez Barreiro, whose parents were from the village of Susañe in León, Spain, entered the Spanish military in 1701. He rose to the rank of second lieutenant in 1712 and traveled to Mexico City in 1716. In 1717 he was appointed military engineer to the expedition led by General Martín de Alarcón for the conquest of the Province of Nuevas Filipinas and Province of the Tejas.

Álvarez Barreiro was an active participant in the most significant events of the expedition, the founding of the San Antonio de Valero Mission (May 1, 1718), and four days later the founding of the San Antonio de Béxar Presidio (May 5, 1718). In his *Relación de méritos* (1722), Álvarez Barreiro reports that he personally assisted in the construction of the San Antonio Mission, being the first to grab a hoe and ax to help build the church and house of the missionaries. He continued to serve as military engineer of the Province of the Tejas until his return to Spain in 1720. The Hispanic Society's map, which includes all of the northern provinces of New Spain, is the only one of his maps to show all of Texas. The maps produced on this expedition constitute the first systematic attempt to map the northern provinces of New Spain based on the direct observations of a trained cartographer.

149

**Anonymous Ecuadorian Sculptor**

**Saint Michael Archangel**

ca. 1700-50

polychromed and gilded wood

LD1999

In this charming statue, the archangel Michael holds his sword aloft as he strides easily over the defeated devil, offering viewers a moral lesson of good triumphant over evil. Carved with elegant skill and painted with the characteristic polychromy using silver and gold, the work attests to the high quality which sculptors from Quito achieved in the 18th century. In fact, the city had established such a thriving industry in decorative arts and sculpture that it exported these works to the immediate region and beyond to Spain.

Quito had been an important northern city in the Inca Empire, where it had served as the capital under the emperors Huayna Capac and Atahualpa. During Spanish rule, Quito's economy flourished owing to its links with the silver trade. By the mid-18th century, it had approximately 40,000 residents, making it the fourth largest city in the Americas (only Mexico City, Lima, and Havana were larger). By contrast, it had two and three times the population of Boston and New York respectively, which were the biggest cities in the British colonies. Although never the capital of a Viceroyalty, Quito enjoyed considerable political importance as the seat of the *Audiencia*, the royal law courts which exercised a major role in viceregal government.

150

**Anonymous Ecuadorian Sculptor**

**Our Lady of the Apocalypse; or Virgin of Quito**

1700-50

polychrome and gilded wood

LD2154

This engaging statue from 18th century Ecuador affords another example of the exceptional quality which sculptors of the school of Quito could achieve.

It also reflects the importance of Franciscans in Quito where the order had a strong presence. Traditionally the friars espoused a great devotion to the Immaculate Conception. Following the example of Santiago's painting, Bernardo Legarda (ca. 1700-1773) carved the figure in 1734 for the high altar of the church of San Francisco in Quito. This statue in turn became the prototype for versions which spread not only throughout the city but through the region reaching as far north as Popayán and as far south as Cuenca.

151-54

**Attributed to Manuel Chili, called Caspicara**

Ecuador, ca. 1723-Quito, 1796

**The Four Fates of Man: Death; Soul in Hell; Soul in Purgatory; Soul in Heaven**

ca. 1775

polychromed wood, glass, and metal

LD2413, LD2416, LD2415 and LD2414

These remarkable polychrome sculptures from 18th century Quito strikingly present Catholic teaching on eschatology (the fate of man after death). As understood at the time, death marked the separation of body and soul. In the first figure, a skeleton reveals the decomposition of the body as worms crawl up and over the various bones. The artist has rendered the details of each with great skill while also

painting delicate lines of the sutures in the skull. At death, particular judgment was passed on the soul: if it had died in mortal sin, it would suffer the pains of hell; if it had died in grace but not free from fault, it was assigned to Purgatory, a place of suffering where the soul would be purified to become worthy of heaven; if it had died free from sin, it would enjoy the bliss of heaven. The three figures thus display the possible outcomes for the soul. The flames of hell surround the damned figure who frantically claws at his chest ripping his flesh out, as he screams and stares up with wide-open red eyes. The sculptor underscores the horrors by including a toad climbing on his arm and a worm on his other. Flames also encircle the soul in Purgatory who wears a crown of thorns to indicate his suffering. But although he looks up with a pained expression, the sculptor also suggests the soul's contrition and expectant hope for heaven. The glass tears which have been delicately added thus play an important role in evoking the soul's repentance. Surrounded by clouds and wearing a rich robe, the figure in heaven depicts the serene joy of the blessed souls.

155

**Joaquín Antonio Basarás**

active in Mexico, 1760s

**Paseo de la Alameda de Mexico**

Mexico

1763

illustrated manuscript on paper

HC363/940/2

Only limited details are known of the life of Joaquín Antonio Basarás y Garaygorra, the author of *Origen, costumbres y estado presente de mexicanos y filipinos*. He was born in Bilbao and worked as a merchant in Guanajuato, Jicayán, Oaxaca, and Mexico City. In 1760-61 he lived in Guanajuato, where he worked as a gold and silver merchant, and owned a store selling imported goods. At an unknown date he petitioned the king for a vacant mayorship in the province of Tabasco, and in his text indicates that he had spent time in the Philippines. All documents regarding Basarás that have been located in Mexican archives date from the 1760s. Inspired by Enlightenment concepts, Basarás presents a survey of the indigenous, political, social, and natural history of New Spain, and to a lesser extent the Philippines, with special focus on the racial mixtures, manners, customs, and trades of its people. Of greatest importance are the anonymous watercolor illustrations that as whole constitute one of the most comprehensive visual records of 18th century Mexico.

156

**Tray Decorated with Chinchillas, Lions, Birds, and Flowers**

Alto Peru

ca. 1700-50

silver gilt

LR2201

The rivers of silver that flowed from the mines at Potosí in Alto Peru (present-day Bolivia) financed Spain's empire and fed Latin American economies that also benefitted from agricultural profits, hardwood exporting, production of exotic luxury goods, exploitation of gemstones, and international trade. Given the ubiquitous availability of silver, it is not surprising to find remarkably advanced silversmiths outside of the viceregal centers of power. In particular, Peruvian-Bolivian silverwork of the viceregal era offers a wide range of styles, emphasizing both local values and reinterpretations of European models. In the late 1780s, this tray was taken down the Río de la Plata to Buenos Aires, where it received an export stamp in 1790. Shipped to England, it became part of the silver centerpiece ensemble of Queen Charlotte of Mecklenburg-Strelitz, consort to George III (monogram mark on the reverse). While the tray may have had silver gilt elements originally, it was probably re-gilded at this time, since it has an unusually thick gold coating into which Queen Charlotte's mark was engraved.

157

**Hot Water Kettle in the Form of a Lion Aquamanile**

Peru or Alto Peru

18th century

silver

LR2402

The hot water kettle in the form of a lion aquamanile displays a range of silver techniques, including casting, repoussé, and chasing, from the hand of a master silversmith. The artistic presence of the object belies its robust structure and practical function. Hot water was poured into an opening plugged by the crown on the lion's head. Hot coals, inserted into an opening under the dome-like lid on the lion's back, kept the water hot. The ashes fell into a scoop, which was removed via the plug on the lion's side. The handle attached to the lion's back folds over to avoid being heated by the coals. When needed, the hot water was poured out of the lion's mouth over the extended tongue.

In 17th and 18th century Spain and Latin America, elaborate social rituals surrounded the serving of sweetmeats, pastries and cookies, and other dessert items along with chocolate, coffee, or later, tea. In the southern regions of South America, the stimulating hot drink of choice was yerba mate which is known for its high caffeine content. Yerba mate is prepared by steeping the plant's leaves in a small gourd or gourd-shaped silver cup just before drinking. The water must be kept hot but not boiling, to avoid releasing a bitter taste, a function to which the lion kettle is perfectly adapted. The infusion is then sipped through a silver straw (*bombilla*) with a miniature strainer over the lower end. One can imagine an upper-class family in Peru or Alto Peru (Bolivia) using the lion to serve yerba mate to visiting dignitaries or important guests.

158

**Ignacio Castera [cartographer]**

Mexico City, ca. 1750-1811

**Anselmo Lopez [artist]**

active Mexico City, ca. 1778

**Plano ignographico de la nobilissima ciudad de Mexico, hecho en el año de 1776 por D. Ignacio Castera, M[aest]ro. de Architectura, y Agrimensor de tierras, aguas, y minas por S.M. y aumentado en el de 1778**

**Ichnographic Plan of the Most Noble City of Mexico, Made in the Year 1776 by  
Don Ignacio Castera, Master of Architecture and Surveyor of Lands, Waters, and Mines for His  
Majesty and Augmented in the Year 1778**

Mexico

1778

oil on canvas

K63

Born in Mexico City, Ignacio de Castera Oviedo y Peralta was the son of Esteban Castera, from Pasajes, Guipúzcoa, who worked as a contract architect for the Ayuntamiento. Trained at the side of his father, by 1773 Ignacio de Castera already had received the commission from the viceroy Antonio María de Bucareli y Ursúa (r. 1771-79) of creating the Paseo Nuevo (Avenida Bucareli) and Arcos de Belén, a tree lined avenue inaugurated in 1775, which formed part of the viceroy's plans to modernize the urban infrastructure of Mexico City. During his career Castera held various positions and was awarded numerous titles while serving under more than a dozen viceroys. Castera produced six important maps of Mexico City between 1776 and 1794 that reflected his revisions made to the urban plan under the viceregal initiatives. His first map, the *Plano geométrico* (1776) was sent to Madrid for publication, and was eventually printed on four sheets by Tomás López in 1785. The Hispanic Society's *Plano ignographico* (1778) is by far his most impressive map of the city, in large part due to the

embellishments afforded by the painter Anselmo López, a highly competent painter and draftsman of whom little is known.

159

**Shawl**

Mexico

1775-1800

silk with polychrome embroidery and threads wrapped with silver and gold

H1021

The rebozo, a large rectangular shawl with fringed ends, is perhaps the most typical and enduring of all traditional Mexican women's garments. Still worn today by women from all levels of society, the rebozo serves as a symbol of Mexican heritage. The rebozo reached its peak in quality in the 18th century as a result of a royal ordinance of 1757 that established specifications for their size, weave, yarns, and designs. In this period, rebozos were made of fine silks, embellished with gold, silver, and even mother-of-pearl. Other luxury rebozos were embroidered with pastoral and urban landscapes. Numerous examples of late 18th and early 19th century rebozos with landscapes are found in museum collections in the United States thanks to affluent Americans who traveled to Mexico in the late 19th and early 20th centuries. For its sheer luxury and impeccable state of preservation, this rebozo is possibly without equal.

160

**José Campeche y Jordán**

San Juan, Puerto Rico, 1751-1809

**Doña María Catalina de Urrutia**

Puerto Rico

1788

oil on wood panel

LA2394

José Campeche y Jordán was born in 1751 at San Juan, Puerto Rico, the son of Tomás de Rivafrecha [Campeche], an Afro-Hispanic freedman who worked as a gilder, decorator, painter, and shop owner. His mother was María Jordán, who came from the Canary Islands. José was trained as an artist, initially under his father, and as a musician. Campeche was the principal portraitist of the colony as well as a religious painter, while continuing his career as a musician and organist. His small-scale portraits, especially those showing elegantly dressed ladies either in the rich Rococo interiors of San Juan or riding in the countryside, are considered his most representative works.

María Catalina de Urrutia was a member of an important Cuban criollo (locally born, in 1749, of European descent) landowning family; her father, Bernardo de Urrutia y Matos, was mayor of Havana. In 1766, she married Colonel Juan Andrés Dabán y Busterino (1724-1793), a Spanish military officer and government administrator of Aragonese descent, who served as Governor and Captain General of Puerto Rico, 1783-89. Doña María is shown in the main salon of the Governor's palace in San Juan; the details of the room's Régence-style (Rococo) decoration may be admired in the background to the left. A portrait of Dabán of the same size and date may have been painted as a pendant to the Hispanic Society's picture. Campeche also portrayed Doña María with her young son at her side in a similar, but not identical, composition of the same size that bears a date of 1792.

161

**José Joaquín Fabregat**

Torreblanca, Castellón, 1754-Mexico City, 1807

after drawing by **Rafael Ximeno y Planes**

Valencia, 1759-Mexico City, 1825

**Vista de la Plaza de Mexico**

**View of the Plaza of Mexico**

Mexico City

1797

engraving on paper with contemporary coloring

LQ1903

The only known copy with period coloring, this rare print offers an impressive view of an emblematic space in Mexico City. The image also reflects an important moment in the city's urban and cultural history when a renowned equestrian statue of Charles IV stood in front of the cathedral (it was moved in a subsequent political crisis). Artistically, the image attests to the achievements of Neoclassical artists in New Spain and the preeminence of the Royal Academy of San Carlos of the Noble Arts of New Spain founded in 1781 in Mexico City (Real Academia de San Carlos de las Nobles Artes de la Nueva España).

162

**Ignacio López Aguado**

Mexico, active 1810

**Vista de la Plaza y Catedral de Méjico como estaba el año de 1796**

**View of the Plaza and Cathedral of Mexico as It Was the Year of 1796**

Mexico

1810

cut-paper work

LJ338

This intricate cut-paper work of exceptional size and quality was executed by the Mexican artist Ignacio López Aguado in 1810, after an engraving from 1797 of the main plaza of Mexico City by the Valencian artist, José Joaquín Fabregat (1748-1807). Fabregat was a well-established engraver in Spain who was sent to Mexico in 1788 to work at the Royal Academy of San Carlos of the Noble Arts of New Spain in Mexico City. The print was commissioned by the viceroy, Miguel de la Grúa Talamanca, marquis of Branciforte, to commemorate the 1796 renovation of the central plaza of Mexico City and the installation of the equestrian statue by Manuel Tolsá (1757-1816) of Charles IV, popularly known as "El Caballito" (The Little Horse). The engraving includes a legend at the bottom listing the names of the four principal directors of the Academy of San Carlos that were involved in the renovation of the plaza and the production of the commemorative engraving. The print served as a major propaganda tool for the Academy and the Spanish monarchy at a time when the Creole elite were increasingly dissatisfied with the Spanish colonial regime.

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**José Agustín Arrieta**

Santa Ana Chiautempan, Tlaxcala, Mexico, 1803-Puebla, Mexico, 1874

**El Costeño**

**The Young Man from the Coast**

Puebla, Mexico

ca. 1843

oil on canvas

LA2391

José Agustín Arrieta was born near Tlaxcala in 1803 and trained at the Puebla Academy of Fine Arts. He is Mexico's best-known *costumbrista* painter of genre scenes of everyday life. He also made arresting images of individual popular types, and rich still life compositions. His images follow a deep tradition of popular figure representations in Mexican painting going back to the late 17th century and including the popular *castas* series in the 18th century, which depicted the various racial/ethnic mixtures of colonial Mexico. Having spent his entire career in Puebla, he died there in 1874. *El Costeño* depicts a young man of African descent, traditionally identified in the 19th century as coming from the Gulf Coast region near Vera Cruz, the seat of the largest Mexican Afro-Hispanic ethnic group at the time—hence the title, *El Costeño*. Self-identifying Afro-Mexican communities still exist on the southwest coast of Mexico, but the once populous Afro-Mexican communities of the Gulf coast have blended into the local population, essentially losing their self-identity as Mexico emphasized, from the late 19th century onwards, the validity of indigenous cultures and *mestizaje* (mixing of races). *El Costeño* is considered one of Arrieta's most outstanding and singular achievements.

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**Anonymous French photographer working in Mexico**  
***La fuente del Salto del Agua, in Ansichten von México***  
***Salto del Agua Fountain, Mexico City, in Views of Mexico***

ca. 1860s  
albumen photograph  
GRF 178270.06

Photography had reached Latin America shortly after its invention in 1839, often accompanying the projects carried out to industrialize or develop countries, and above all with the construction of railroads. French businessmen and industrialists flocked to Mexico, establishing a strong presence. The strong French interest in the country led the emperor Napoleon III to support the bid of the Habsburg prince Maximilian to become emperor of Mexico. The French were pioneers in photography, actively looking to record all aspects of life including documenting the battles of the French armed forces such as the French artillery attack on Puebla in 1863.

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**Eugène Courret**  
Angoulême, 1841-Paris?, 1900?  
***Hotel de la Marine, Callao in Souvenir de Lima***  
***Marine Hotel, Port of Callao in Souvenir of Lima***

ca. 1869-72  
albumen photograph  
GRF 175641.35

Peru is amply represented in the Hispanic Society's collection of photographs with more than 5,000 images. The album *Souvenir de Lima* shows Eugène Courret at his finest and offers an important glimpse of Peru. Courret was one of the first photographers in Lima as well as the teacher of many who followed him there; he occupies a major place in Peruvian photography. In this album, Courret records panoramas of the city and port as well as views of the cathedral, churches, and other monuments, but he does not neglect more recent buildings and spaces like the Alameda which had just been remodeled. Carefully choosing his view points, he offers an impressive record of Lima's urban development with many compositions showing the mountains looming in the distance. At the end of the album, Courret includes a sequence of portraits that represent a microcosm of Lima's citizens beginning with generals and continuing with figures variously labeled as women of Lima, soldier of Rabona, muleteers, cholos, and Indians. As the figures stand before us, the diversity and complexity of 19th century Peru becomes vividly apparent.

**"Pancho" Fierro (Francisco Fierro Palas)**

Lima, Peru, 1807/9-1879

**Holy Week Procession on the Calle de San Agustín, Lima**

Lima, Peru

ca. 1830s

watercolor on paper

A1585

Francisco Fierro Palas was baptised at Lima in February 1809, the son of Nicolás Rodríguez del Fierro, a priest, and Carmen Palas, a slave in the household of Rodríguez del Fierro's father. It is likely that Fierro developed his skills intuitively with no artistic training. Fierro's earliest known watercolors, at large scale, date from the late 1820s. In the course of a career spanning 50 years, he worked in watercolor, painted murals, and made portraits in oil and pastel, not to mention commercial work such as billboards and shop signs. This Holy Week procession scroll depicts the Calle de San Agustín in Lima, filled with a series of *pasos*, or religious floats telling the story of the Passion of Christ. The scroll is intended to be unrolled from left to right. Leading the *pasos* is the famous statue of *Death Triumphant* by Baltazar Gavilán (ca. 1708?-ca. 1753?), still preserved in the Church of San Agustín, Lima, from where it has been carried in Holy Week processions for over 250 years. The scroll gives the modern viewer a highly detailed view of early republican Lima, with shop signs, members of society from the highest elite to the humblest street vendors, details of the typical Lima balconies, and costumes of every kind.

When finished, please return to holder.  
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Thank you.

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The catalog for this exhibition is available  
in the Museum Store

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