

GUIDE TO USE



This is the final volume of artists' records for *Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary*. The first volume contains records for artists whose names begin with A through F; the second G through L; and the third M through Z, including an extensive section of anonymous masters. Artists are entered by their authority names, interfiled with alternate names. The first two volumes are divided into two parts: artists' records and bibliography. The third volume contains artists' records, and is supplemented by a separate volume containing the general bibliography, chronological index, and comprehensive index of authority and alternate names.

The *Critical Dictionary* is based on the Spanish section of the Frick Art Reference Library's authority file of artists. This internal resource consists of an alphabetical listing of artists with basic biographical information. The file is not comprehensive, especially for 20th century artists. It is limited to artists whose works are represented in the Library's photoarchive or book catalog. Artists born in 1920 and after are not included.

Artists' Records

Each entry contains the following information:

- A. Authority Name
- B. Alternate Names (if applicable)
- C. Dates (birth, death, or documented activity)
- D. National School (if nationality is other than Spanish)
- E. Fields of Artistic Endeavor (if not exclusively a painter)
- F. Notes (if clarification is necessary)
- G. Bibliographic References

A. Authority Name

In accordance with conventional name authority standards, the authority name is taken from bibliographic sources, with a preference for Spanish sources. Signatures, whether from documents or works of art, have been used when they are the only available source of information.

1. Use of Castilian, Catalan, and Other Languages

As the official language of Spain, Castilian most often determines the spelling of the authority name. Common usage and recent bibliography dictate that some artists' names be listed in a different language, for example, **Joan Miró** is known by his Catalan name, not the Castilian equivalent.

2. Method of Alphabetization

The majority of artists' names are inverted and alphabetized by paternal name, followed by the maternal name when used. Anonymous masters are alphabetized within the letter M without regard for prepositions or articles separating components of the name.

a. Usage of Spanish Family Names

Spanish usage of family names is such that the given name is followed by the father's family name and this, in turn, by the mother's family name. The conjunction "y" (or "i" in Catalonia, Valencia, and the Balearic Islands, or "e" in Galicia) separating the family names has been retained in the authority file in accordance with recent scholarship, e.g., **Salvador Viniegra y Lasso de la Vega**, rather than Salvador Viniegra Lasso de la Vega.

When a woman marries, she customarily uses her paternal family name followed by the preposition "de" and the paternal family name of her husband. For example, in the case of the painter **María Luisa Riva Callol**, her married name became María Luisa Riva de Muñoz.

b. Anonymous Masters

Artists whose full names are unknown and who are thus identified by association with a place, work of art, or style are listed under "Master" followed by the name. For example: **Master of Argaño**, **Master of the Lee Triptych**, **Master of the Four Saints**, **Master of the Anaemic Figures**. The name of the work, place, content, or style is not cross-referenced unless it is listed in one of the sources cited. Masters known only by a given name are listed according to usage, e.g., **Master Bartomeu** or **Miguel, Master**.

The designation "Maître," "Meister," "Maestre," "Mestre," or "Maestro" in the bibliographic sources is given as **Master** in the Authority Name and in the alternate names.

c. Anonymous Schools

The photoarchive of the Library contains a large number of photographs showing works identified by scholars or the Library as anonymous works of a national, regional, or local school. The Authority File of Artists, therefore, contains listings for artists of anonymous schools such as **Valencian School**, **Anonymous Painters of**.

3. Criteria for Selection of Authority Name

When bibliographic sources differ on how to refer to the artist, the Library has determined the authority name according to the following criteria:

a. Recent Sources

When different forms of the same name are found, the most recent scholarship determines the authority name, with preference given to monographs and national or provincial museum catalogs.

b. Common Usage

Common usage may supersede documentary sources in determining the authority name. For example, Murillo is filed under "M" and not "E," even though his name is Bartolomé Esteban Murillo, and **El Greco** and **Juan Gris** are commonly known by their pseudonyms. Since many medieval artists are known by a given name followed by a geographic location that is not necessarily a family name, usage and recent bibliography determine whether the artist is filed under the given name (e.g., **Sancho de Zamora** under "S") or under the geographic name (e.g., **Juan de Segovia**, also under "S").

Royal Family names are indexed by given name—e.g., [S.M.] (Doña) **María Cristina de Borbón** (Reina de España).

c. Common Family Names

When two or more artists share the same paternal name, the maternal name, if known, is generally added to differentiate them.

4. Use of Brackets and Parentheses

Regional or linguistic variants of the given name listed in the sources appear in parentheses in lightface type, but are not part of the authority name, e.g., **Bernat** (or Bernard, or Bernardo) **Martorell**. If sources consulted have not differentiated artists of the same family with identical names by “the Elder” or “the Younger,” the Library has, in some cases, added these qualifiers in square brackets.

B. Alternate Names

Alternate forms of the artists’ names taken from the sources consulted are listed alphabetically below the dates. An alternate may be a variant spelling of the artist’s given or family name, a variant combination of the artist’s given and family names, a pseudonym, or a title of nobility. Maternal family names are cross referenced even if they have not been listed as such in the sources consulted. The latter are listed with an asterisk. Transcribed forms taken from archival documents have not been included among the alternates. Alternate names are interfiled with a cross-reference to the principal entry.

Minor variations in a name, such as an added or missing hyphen, preposition, or conjunction, do not appear as alternate names. Accents for names in all sources have been adjusted to reflect Spanish usage. For names that omit the Spanish tilde over the letter ñ, an alternate name has been listed, since the “ñ” is considered a different letter in Spanish, e.g., Pedro Nunez del Valle (Witt 1978) instead of the authority name **Pedro Núñez**. Foreign forms of given names, such as Pierre, Jean, Augustin, generally do not appear as alternate names.

C. Dates

Life dates recording both the birth and death of the artist have no qualifiers. Qualifiers are used when birth and/or death dates are uncertain or lacking. Dates can be qualified with the standard Latin abbreviations, “a.” for “ante” (before), “c.” for “circa” (around), and “p.” for “post” (after), combined with “n.” for “natus” (born) or “m.” for “mortuus” (died).

A date that has been narrowed to one of two years is denoted with a slash—e.g., the birth date of **Alonso Sánchez Coello** is n.1531/1532. When the year is known to fall within a span of time, this is denoted with a “c.” and a slash—e.g., the birth date of **Paolo de San Leocadio** is n.c.1445/1450. If the source indicates that the date is merely probable, it is followed by a question mark.

The qualifier “op.” (operavit) refers to dates of artistic activity. Failing references to artistic activity, “exh.” (exhibited) and “doc.” (documented) are used. The latter refers to non-artistic activity, such as a record of residence in a particular place. Each of these abbreviations can be qualified in the same manner as the birth and death dates. In general the Library has tried to extend the dates as far as possible based on the sources. Dates in brackets indicate that the Library has deduced them from one or more bibliographic sources, e.g., **Master of the Magdalena** [op.c.1445–c.1475].

D. National School

With few exceptions, all the artists in this book are Spaniards and were born or naturalized in Spain as defined by its present boundaries. Artists born in territories that were formerly part of Spain, such as countries of Spanish America, are classified in the Library under their respective national schools and consequently are not included in this book. The Library's concentration is on Western art, therefore, very few Hispano-Arab artists are included. When there is a doubt about the artist's nationality, the national school "Spanish" is followed by a question mark. This applies to artists born elsewhere, whose artistic activity was primarily in Spain.

E. Fields of Artistic Endeavor

Unless otherwise indicated, the artist listed is exclusively a painter. If the artist also worked in other media, those categories are listed. In the case of architects, *Spanish Artists* is not comprehensive. Only architects who are represented by drawings in the photo archive are included.

F. Notes

When necessary, some records include a note to clarify the identity and activity of the artist, using information taken from one or more of the bibliographic sources.

G. Bibliographic References

At the end of each record are the bibliographic sources, listed by short citations in chronological order. These sources have been used to document the artist's name, dates, and media, but do not constitute a comprehensive bibliography. The short citation directs the reader to the general bibliography to find the full reference.

If the Library's authority name and dates agree with those used by a source consulted, no information in parentheses follows the citation. Information in parentheses records a form at variance with the Library's authority name which is in turn listed by the Library as an alternate name. The first letter of the name by which a source indexes an artist is underlined. Dates that differ from those used by the Library and non-Spanish national schools are also included in parentheses. The use of brackets in references indicates a comment by the Library on that source.

Records for the anonymous Masters include both references to the Master's name and references to the eponymous work itself, even if that work is not listed under the Master's name. This information also appears in parentheses or brackets following short citations.

Some sources indicate that a "Master" has been tentatively, but not definitively, identified with a named artist. In such cases, the latter name appears in boldface in parentheses, following the citation to indicate that a separate record for that artist may be consulted, e.g., the record for the **Master of the Catholic Kings** cites Gudiol [Ricart], 1966, p.209 (op.a.1500; the same as **Diego de la Cruz**).

Obvious mistakes in the literature are followed by "[sic]" in the references, and these names are listed as alternates without "[sic]".

The designations "Don" and "Doña" are used only for members of the Royal Family.

The following dictionaries have been consulted for each record.

Bénézit, E. *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays par un groupe d'écrivains spécialistes français et étrangers*. [3rd ed.] 10 vols. Paris, 1976.

Busse, J. *Internationales Handbuch aller Maler und Bildhauer des 19. Jahrhunderts*. Wiesbaden, 1977.

London, Witt Library, Courtauld Institute of Art. *A Checklist of Painters, c1200-1976*. London, 1978.

Saur (edition). *Allgemeines Künstler-Lexikon. Die bildenden Künstler aller Zeiten und Völker*. 13 vols. to date. Munich-Leipzig, 1992-1996.

Thieme, U., and F. Becker. *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*. 37 vols. Leipzig, 1907-1950.

Vollmer, H. *Allgemeines Lexikon der bildenden Künstler des XX. Jahrhunderts*. 6 vols. Leipzig, 1953-1962.

In addition, the Library of Congress Name Authority File has been consulted throughout, and is cited as Library of Congress, Catalog Division, *Name Authority File*. The online index of this file is constantly updated and was consulted for artists in Volume III in July 1996.

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