

INTRODUCTION



In 1988, the Frick Art Reference Library embarked upon a three-part project to coincide with the Columbian Quincentenary. The Library's "Spanish Project" was conceived in response to the United States government's request for major international projects that would strengthen ties between America and Spain; the "Spanish Project" would at the same time demonstrate the Library's long-standing commitment to and strength in materials concerning 1,500 years of Spanish art. The three components of this project have been as follows:

Publication of a three-volume annotated checklist of approximately 7,000 Spanish artists from the fourth to the twentieth century, based on the Library's Authority File of Artists.

Training of graduate students from Spain and the United States in art-historical research and database creation.

Augmentation of the photograph archive in the Library with additional images of Spanish art.

Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary comprises not only an alphabetical but also a chronological list of artists, as well as a complete bibliography of all sources used in the compilation of information on each artist.

The Authority File of Artists, an internal resource of the Frick Library, is an alphabetical index that includes nearly 90,000 standardized artists' names. The Authority File contains basic biographical information about an artist, including: surname; given name; birth and death dates or, if either of these is unknown, dates of activity; and national, regional, or local school. When an artist is known by several names, the alternative forms are cross-referenced to the main entry, which lists all variants. Each main entry also records bibliographic sources for the information listed. At present, the Library's Authority File is in card-file format and comprises a comprehensive collection of documented records on artists of the western world. The entries correspond to the contents of the Library's photograph archive, which, in most cases, includes at least one photograph of a work attributed to each artist recorded in the Authority File.

The chief precedent for the Library's Authority File was the *Catalogue of Painters and Draughtsmen Represented in the Library of Reproductions of Pictures & Drawings Formed by Robert and Mary Witt*, privately printed in London in 1920. What distinguishes the Frick Library Authority File from the Witt *Catalogue* is that its entries include not only basic information transferred from the captions and annotations that accompany photographs, but also bibliographic information from a wide variety of reference sources. Witt's list con-

sists only of alphabetical entries for artists of diverse nationalities, with variant names, life dates, and national school. Unlike Witt, the Library's *Spanish Artists* includes sculptors in addition to painters and draftsmen, as well as some architects, printmakers, and applied artists. *Spanish Artists* is much more comprehensive in its coverage of artists than its model, the Witt *Catalogue*, which it corrects and updates. Under the letter "A" in *Spanish Artists*, there are 468 records of artists, of whom 352 are painters; there are only 52 Spanish painters under "A" in the Witt *Catalogue*.

The creation of the Spanish Authority File at the Frick Art Reference Library continues a long tradition in the field of Spanish art history. The first dictionary of Spanish artists was Antonio Acisclo Palomino's *Vidas* (Madrid, 1724), a general work similar to Vasari's *Vite* (Florence, 1550 and 1568). The first person to be credited with systematizing artists' names is Juan Agustín Ceán Bermúdez, who produced the well-known *Diccionario histórico de los más ilustres profesores de las bellas artes en España* (Madrid, 1800). Ceán Bermúdez's monumental work was followed by that of Manuel R. Zarco del Valle, *Documentos inéditos* (Madrid, 1870), and that of the Count of la Viñaza, *Adiciones* (Madrid, 1889-1894). Eugenio Llaguno y Amirola with his *Noticias* (Madrid, 1829) completed Ceán Bermúdez's work in the field of architecture. In addition to these general works are the more specialized works and regional dictionaries compiled by Father Arqués Jover, the Baron of Alcahalí, Ramírez de Arellano, Gestoso y Pérez, Couselo, Ráfols, and others.

In compiling this three-volume work on Spanish artists, the Library expanded the information in the original Authority File card by a systematic search that has been conducted in the following order. Information found in standard dictionaries of artists has been recorded. Spanish sources, either regional studies or studies of the period of the artist, have been examined. If a monograph exists, this has also been consulted. Art historical indices such as *Répertoire international de la littérature de l'art* (RILA), *Répertoire d'art et d'archéologie* (RAA), *Bibliography of the History of Art* (BHA), and the *Art Index* have been searched. When information from a source not available at the Frick Library was needed, other area libraries were consulted, such as the New York Public Library, the Avery Library at Columbia University, or the library at the Institute of Fine Arts of New York University. If the necessary source was not found (as was often the case with small regional periodicals), then a project researcher in Madrid was asked to send a photocopy of the article or relevant pages in the book. When these avenues of research were exhausted, and little was discovered besides the knowledge that a work by the artist was in a particular museum, that institution was contacted for assistance. Especially difficult records were referred to one of the consultants expert in the period in question. After research was completed, a record was entered into the computer for editing by a three-member committee.

Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary differs from dictionaries and general histories in that it distills information from multi-volume dictionaries such as Bénézit and Thieme-Becker to allow for quick access. In addition, it extracts basic data that is more discursively presented in general histories, such as the 22-volume *Ars Hispaniae* (1947-1980) and Chandler Rathfon Post's 14-volume *History of Art in Spain* (1930-1966). Taking into account the most recently published books, articles, and exhibition catalogs, along with other sources, the Library's *Spanish Artists* provides a more precise record of the life or documented activity dates of Spanish artists. It also directs the reader to the essential literature for further study. Along with the Library's unique collection of photographs of Spanish works of art, *Spanish Artists* should make a significant con-

tribution to the field of Spanish art-historical research.

The Frick Art Reference Library was founded in 1920 by Helen Clay Frick as a memorial to her father, Henry Clay Frick, the distinguished industrialist and art collector. Foreseeing the need for a research center for art historians that would complement her father's collection of art, Miss Frick took as her main inspiration Robert Witt's collection of photographs of works of art begun about 1899, which she first saw in London in the spring of 1920. Miss Frick's visit to Sir Robert (who was knighted in 1922) was the beginning of a close collaboration lasting until his death in 1952.

Emulating Sir Robert, Miss Frick initially focused on gathering photographs and reproductions. She and her first librarian, Ruth Savord, began cutting from catalogs and periodicals reproductions of European paintings and drawings from the twelfth century onward, to be mounted and documented. The mounts were arranged by national school, then alphabetized by artist and subdivided by subject, according to the suggestion of Sir Robert. A master list of artists to establish consistent, standardized authority for organizing the photographs was provided, as noted above, by Sir Robert's *Catalogue of Painters and Draughtsmen. . .*, and by his *Supplement to the Catalogue of Painters and Draughtsmen Represented in the Library of Reproductions of Pictures & Drawings Formed by Sir Robert and Lady Witt* (London, privately printed, 1925). The earliest cards in the file had Witt as their sole source of information.

The total number of images in the Frick photograph archive and the microforms that supplement it is now over 3,500,000. The photograph archive contains close to 800,000 reproductions, including more than 100,000 of Spanish works; Spanish art has been one of the main strengths of the Library's photograph archive since its beginning.

Gradually, as more photographic and book materials were acquired, the Library's Authority File outgrew Sir Robert's list, and other bibliographic sources were used. Blanche Houston, cataloger from 1947 to 1985, added thousands of cards from sales and exhibition catalogs, including some early Madrid exhibition catalogs. New cards were constantly added to the Authority File by photo-archivists and catalogers when, in the course of their work, they discovered artists not previously included in the File. Various staff members over the years, including Miriam Clay, Isobel Binks, Dorothy Eggert, Virginia Seery, Hope Mathewson, Patricia Fletcher, Marie C. Keith, and Inge Reist, have supervised the work on the Authority File, updating and adding new information and systematizing the form of entry.

Among the art experts whom Miss Frick enlisted to help her acquire photographs was Walter W. S. Cook of the Fogg Art Museum, Cambridge (later director of New York University's Institute of Fine Arts), a distinguished scholar in medieval Spanish art. Dr. Cook spent much time in Spain in the 1920s and 1930s studying Spanish painting of the Romanesque period. He called attention to many unknown Spanish works of the medieval period, hidden, for the most part, in churches, cathedrals, and small museums in Catalonia, Aragon, Navarre, and Castile. Starting in 1925, Dr. Cook annually made extensive purchases of photographs of Spanish paintings and illuminated manuscripts for the Library from various sources, including Arxiu Mas in Barcelona, Moreno in Madrid, Serra and Vidal i Serra in Barcelona, Arxiu Catalana de Arqueologia in Vich, and the Photo Club Burgos.

In addition to financing regular standing orders with Spanish photographers, Miss

Frick funded a number of special projects at Dr. Cook's suggestion. In 1929, he arranged to have photographs made of the works exhibited at two international expositions: the *Exposición Ibero-Americana 1929/30* in Seville, and the *Exposición Internacional de Barcelona, El Arte en España, 1929*, which included paintings from private collections, churches (including small parish churches), and museums. Many Spanish cathedrals sent their finest manuscripts to these expositions, which offered a rare opportunity to obtain photographs of works of art that had never before been exhibited and were seldom shown to the public. In 1931, Dr. Cook obtained permission to photograph all the important early paintings and manuscripts at León, both in the Colegiata of San Isidro and in the Cathedral; this work was carried out by Moreno in 1931/32. Also in the 1930s, with special permission from the Cardinal Archbishop of Toledo, Mas was able to photograph all the important paintings in that city's cathedral; services were stopped for a period of a week so that the altar could be properly photographed. Similar arrangements were made to photograph the paintings in the Cathedral of Seville.

During the Spanish Civil War, Dr. Cook remained in close contact with friends and museum directors on both sides of the conflict. In a letter dated February 2, 1937, he wrote to Miss Frick:

Today, half of Toledo is destroyed, many of the paintings have disappeared, and no one knows the present whereabouts of many of the manuscripts. But the Frick Library has a complete collection of prints from Toledo today in its files. This is not only true of Toledo but also of other smaller collections of paintings and manuscripts in other regions devastated by the present Civil War.

Arxiu Mas, Moreno, and the Photo Club Burgos were able to continue their photographic expeditions during the war. Joseph Gudiol i Ricart of Arxiu Catalana had a unique opportunity to photograph the many paintings from private collections in Barcelona and elsewhere in Catalonia that were brought to the Museum in Barcelona for safekeeping. After the war, Dr. Cook, working closely with Mr. Gudiol, continued to purchase new photographs for the Library and to fill gaps in the Library's collections of works. On many occasions, Dr. Cook had to supply the photographers with paper from the United States. Mr. Gudiol as well took many photographs including details in the Prado, where he had access to numerous paintings of all periods and schools that had never before been photographed. He also worked in the Capilla Real in the Cathedral of Granada and on the frescoes by Fernando Gallego in Salamanca. In the late 1940s and 1950s, Dr. Cook turned his attention to acquiring photographs, mainly from Mas, of Spanish sculpture of the Renaissance and Baroque periods. Similar coverage of Catalan sculpture had been attempted earlier. Mrs. W. Gibson Carey, a friend of Miss Frick interested in Spanish Romanesque sculpture, made lists of works in this field which the Library ordered from Mas and Alonso of Palencia. In 1958, Miss Frick gave up her arrangements to fund Dr. Cook's annual expenditures for photographing in Spain, but Dr. Cook continued to advise the Library on acquisitions until his death in 1962. The Library's debt to Dr. Cook for building its book and photograph collections of Spanish art cannot be overstated.

During the 1960s, the Library continued to purchase photographs from Mas to increase its holdings in Spanish art. Richard Mann, hired as photo-archivist in 1982,

reviewed the Spanish photographs and recommended ordering photographs of works by eight artists, including Valdés Leal, inadequately represented in the Library's files. At his suggestion, about 500 photographs were purchased from Mas. An additional 7,000 photographs of works from the Middle Ages to the nineteenth century, largely unpublished, were acquired from Mas in 1985 and 1986.

The photographs of Spanish art, including manuscripts, acquired from the founding of the Library to the present day have been studied and cataloged by a series of dedicated photo-archivists, among them Isobel Binks, Mildred Steinbach, Mary Rotan, and, most notably, Daphne Hoffman Mebane, who was at the Library from 1926 to 1978 and was responsible for processing much of its Spanish holdings.

It was the Library's present photo-archivist in Spanish art, Fernando Molina Alcalde, who conceived the plan to commemorate the 500th anniversary of the voyage of Columbus to the Americas by publishing *Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary*. He has been the director of the project from the beginning. Associate Librarian Marie C. Keith, as the general administrator and Coordinator of the "Spanish Project," has worked far beyond any call of duty to help to ensure the accuracy of the final text. She has been assisted by Helen Sanger, Andrew W. Mellon Librarian, and by the following staff members: Lydia Dufour, Lotte Falkenberg, Victoria S. Galbán, Rita Havivi, John Roberts, Kerry Sullivan, and Toby Yuen. Inge Reist, Susana Manzaneres Esteban, and Erick Wilberding have helped Fernando Molina Alcalde in editing the text, and eleven interns and volunteers have played important roles in gathering the data presented here: María Jesús del Olmo García, Marta Pérez Ibáñez, Isabel Morán Suárez, Juan Javier Romero Vera, Marta de la Fuente, Miriam Basilio, Sylvia Rhor, Dulce María Román, Patricia Tovar, Cecilia Barker, and Bernardo Laniado-Romero.

Robert Goldsmith, Deputy Director for Administration at The Frick Collection, and Robin Hanson of the staff of the Collection have been of invaluable aid. So have the scholarly contributors, our project consultants: Santiago Alcolea i Blanch, Jonathan Brown, Thomas F. Mathews, Alfonso Emilio Pérez Sánchez, Edward J. Sullivan and Enrique Valdivieso. Other contributors include: Jorge de Barandiarán, Montserrat Blanch, Belén Díaz de Rábago Cabezas, Everett Fahy, Josep María Feliu Vía, María Angeles Mezquíriz, Juan Antonio Moán Cabré, María Teresa Munárriz Zorzano, Rafael Puerta Tricas, Judith Berg Sobré, Miguel del Valle-Inclán, José Carlos Valle Pérez, and Susana Vilaplana.

Such a comprehensive and international program, with so many working full time and a great number of others participating, has required funding far beyond any resources of the Frick Art Reference Library and The Frick Collection. Above all, we have been deeply indebted to the Andrew W. Mellon Foundation for its generous support all through the years of investigation and research. A very considerable grant also has been received from the Getty Grant Program, to which we are most grateful, as well as to the following for more specialized gifts or grants: H. E. Ambassador Manuel de Prado y Colón de Carvajal, the United States-Spanish Joint Committee for Cultural and Educational Cooperation (for four grants), Comisión Nacional del V Centenario, Agencia Española de Cooperación Internacional, and Dirección General de Relaciones Culturales of the Spanish Ministry of Foreign Affairs.

On behalf of the Trustees of The Frick Collection, I am pleased to acknowledge our profound thanks to all of these persons and organizations. We believe that in this quincen-

tenary of the voyage of Columbus to the Americas, we have published an appropriate memorial of the long and great traditions of Spanish art.

CHARLES RYSKAMP
Director
The Frick Collection
October 1992

INTRODUCTION TO VOLUME II



We are pleased to present the second volume of *Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary*. It contains letters G-L rather than the originally planned letters G-M.

We have been fortunate in securing additional funding for the project from the Andrew W. Mellon Foundation, for which we are very grateful. The Baron and Baroness Thyssen-Bornemisza have given a very substantial grant to insure completion of the publication and we are deeply indebted to them for their generous support. We are also grateful to the United States-Spanish Joint Committee for Cultural and Educational Cooperation for its assistance.

In order to provide a wider range of scholarly assistance with the publication, we are happy to add the following distinguished authorities to the group of consultants: Francesc Fontbona de Vallescar, member of the Reial Acadèmia de Belles Arts de Sant Jordi and of the Institut d'Estudis Catalans; Serafín Moralejo, professor at Harvard University, Department of Fine Arts; and Joaquín Yarza, professor at the Universidad de Barcelona.

New staff members and volunteers who have contributed to this volume include: Eleanor Goodman, María Alessandra L. Hermano, Karen E. Baji, Motrja Petrivna Paluch, Lorena E. Cuevas, Carmen de Armiñán Santonja, Juan Carlos Rego de la Torre, Susane Pfeffer, Dora Imhoff, Guido Messling and Salvatore David DePasquale.

CHARLES RYSKAMP
Director
The Frick Collection
December 1995

INTRODUCTION TO VOLUME III



We are pleased to present the final volumes of *Spanish Artists from the Fourth to The Twentieth Century: A Critical Dictionary*. We are deeply indebted to the Andrew W. Mellon Foundation for its continued funding of the project. The Baron and Baroness Thyssen-Bornemisza have again given a substantial grant and we are grateful to them for their commitment and support.

As with the previous two volumes, we have been fortunate to receive scholarly assistance from distinguished authorities on Spanish art. Those consultants are: Santiago Alcolea Blanch, Jonathan Brown, Francesc Fontbona de Vallescar, Juan José Martín González, Thomas Mathews, Serafín Moralejo, Alfonso Emilio Pérez Sánchez, Edward J. Sullivan, Enrique Valdivieso González, and Joaquín Yarza.

Following the appointment of the new Andrew W. Mellon Librarian, Patricia Barnett, the Spanish Project was restructured under the supervision of Inge Reist, chief of research programs. María Alessandra L. Hermano was named project coordinator following the departure of Fernando Molina Alcalde, and Marie Keith became general editor emeritus.

As this project now concludes, it is appropriate that I acknowledge with thanks the contributions of Library staff members, present and past, as well as those who have assisted us from abroad, all of whom have worked so tirelessly to bring about this valued reference work. The research assistants who have contributed to this volume are Carmen de Armiñán Santonja, Karin E. Baji, S. Paul Crenshaw, Marta de la Fuente, Eleanor Goodman, Susana Manzanares Esteban, Motrja Petrivna Paluch, Juan Carlos Rego de la Torre, Dulce María Román, Jeffrey A. Schrader, and Julie Shean. Other Library staff who have assisted in this publication are Lydia Dufour, Linda Phillips, and Kerry Sullivan.

During the course of the project, the Library has continued to more actively acquire bibliographic and photographic materials on Spanish art. This enhanced acquisitions program has served the project well and will continue to serve the Library's public in the future.

CHARLES RYSKAMP
Director
The Frick Collection
December 1996