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Francisco Herrera the Younger: A Drawing for a Spanish Festival Book

Eleanor M. Garvey

DRAWINGS for book illustration are welcome additions to the Department of Printing and Graphic Arts in the Harvard College Library, but frequently they remain tantalizing study pieces, defying identification. A drawing that can be immediately identified and studied with the published book for which it was designed is therefore a particularly fortunate acquisition.

Such a drawing came to the Department of Printing and Graphic Arts in 1974, the gift of Fernando Zóbel de Ayala of the class of 1949, in honor of his twenty-fifth reunion.¹ The drawing (Plate II), which is executed in pen and warm brown ink, is a study for the setting of an allegorical dedication portrait. The symmetrical composition depicts two female figures in the foreground, Christianity to the left with cross, book, and censer, and Peace to the right with cornucopia and torch, which she is putting to a pile of armor. They stand in front of an architectural niche transformed into a triumphal arch by the upper outline of a blank roundel into which a portrait is to be inserted. Centered above a lightly indicated top storey is a crowned sword held by a hand issuing from the clouds, with putti holding trumpets in each of the upper corners. Lettered on the wreath framing the roundel is the identification of the absent sitter: "Carolo ij Hisp. Regi Eccles. Hispalensis. D.O.C." and below are the royal arms of Spain with the Golden Fleece pendant. Above the identifying wreath are the words "Hinc Auspicia," and below, "Concipe preteritos Respublica mente triumphos." We are thus obligingly informed that the drawing is Spanish, for dedication to Charles II, and executed between 1665 and 1700, the years of his reign. When Sánchez Cantón published the

¹ f MS Typ 599. Pen and sepia ink on laid paper. No watermark visible. 284 x 205 mm. Margins cropped. Rubbed. Slight tears mended on verso. Reproduced in F. J. Sánchez Cantón, *Dibujos españoles* (Madrid, 1930), vol. V, pl. ccclxxvii.

drawing in 1930 (see note 1), he identified the artist and the book for which it was prepared: Francisco Herrera the Younger (el Mozo), a contributor to Fernando de la Torre Farfán's *Fiestas de la s. iglesia metropolitana, y patriarcal de Sevilla, al nuevo culto del Señor Rey S. Fernando el Tercero de Castilla y de León*, Seville, 1671. In the published book, the artist's name appears at the left of the engraved plate: D. Fr. de Herrera F.² The copy in the Department of Printing and Graphic Arts is the gift of Philip Hofer, Curator Emeritus, with whom Mr. Zóbel de Ayala, now an honorary curator, was associated in the department some years ago.

The etched plate (Plate III), which is not simply a reversal of the drawing, retains the same general composition, with the addition of the portrait of the young king based on Juan Carreño de Miranda's portrait now in the Prado.³ Changes in scale and detail have lessened the monumentality of the original. The closed, architectonic character of the drawing has been opened up and the niche removed so that the portrait roundel, supported by three putti and surrounded by five more, floats above a landscape. The size and stance of the two allegorical figures have been altered, and the royal arms, now supported by two putti, enlarged and placed on a plinth. The etched line is densely cross-hatched, creating a play of tonal values.

The dedication portrait is one of twenty-one etched plates in this remarkable and rare, though well-known, Spanish baroque book.⁴ The volume records and illustrates festivities in the cathedral of Seville honoring the canonization of Fernando III (1199-1252), warrior king of Castille and León, who pursued the reconquest, expelled the Moors

² Plate size 286 x 191 mm. It is tipped in preceding the dedication on p. 1.

³ Madrid, Museo del Prado, *Catálogo de las pinturas* (Madrid, 1963), p. 127, no. 642. The portrait is undated in this list, which notes that the version in Berlin is dated 1673. This date suggests that the original painting was done about the time the plate for the book was executed. Painting reproduced in Antonio J. Onieva, *La pintura española en el Museo del Prado* (Madrid, 1969), p. 121.

⁴ Philip Hofer, in his *Baroque Book Illustration* (Cambridge, Mass., 1951), comments: "The best illustrated Iberian book, by all odds, contained in the Harvard collection . . ." (p. 16).

Bibliographical references in Antonio Palau y Dulcet, *Manual de librero hispano americano* (Barcelona, 1971), XXIII, 354-355; Francisco Escudero y Perosso, *Tipografía hispalense; anales bibliográficos de la ciudad de Sevilla* (Madrid, 1894), no. 1736; Ernest Vinet, *Bibliographie méthodique et raisonnée des beaux-arts* (Paris, 1874-1877), p. 106; Berlin, Staatliche Museen, *Katalog der Ornamentstich-Sammlung* (Berlin, 1936), no. 3281; Mario Praz, *Studies in Seventeenth-Century Imagery* (London, 1947), II, 94; 1964 ed., p. 397.

from Granada, Córdoba, and Seville, and vigorously opposed the Albigensians. Generally revered for his sanctity and orthodoxy, he came to be regarded as a saint in the popular mind. Not for four hundred years, however, was his cult officially sanctioned, when S. Fernando was canonized by Pope Clement X in 1671.⁵

An elaborately staged celebration of this event followed in May in the cathedral of Seville, where the king, now the patron saint of the city, was entombed. The nineteenth-century description of William Stirling-Maxwell is vividly expressive:⁶

The greatest religious festival ever held in Seville took place in 1671, when Pope Clement X. granted a bull for the canonization of the holy conqueror King Don Fernando III. Archbishop Spinola and his chapter spared no expense to do honour to the pious warrior whose corpse was the most precious relique [sic] of their noble Cathedral. The artistic decorations were entrusted to Valdés and B. S. Pineda. Valdés designed the *triumfo* or catafalque, a structure of fantastic architecture, profusely adorned with statues and emblematical carvings. Erected in the centre of the church, it occupied a space about fifty-four feet square, and its top, surmounted with the effigy of the canonized hero, rose to the height of 134 feet. The aisles were hung with tapestries, and with a long series of paintings, illustrating the life of St. Ferdinand. The ceremonies lasted for several days, but the principal service was held on the 21st of May, when all the nobles, and civic and religious dignitaries of Seville assembled in all their pomp and state to glorify the great saint of the city. Innumerable portraits of him painted on vellum, and poems in his praise engraved and illuminated, were showered, "in a fragrant storm of flowers," from the vaults of the church, during the singing of the *Gloria in excelsis*. Long processions paraded the streets at noon, and in the evening by torchlight, in which the religious orders displayed the wealth and splendour of their respective convents. Amongst the incense-breathing censers, and a forest of embroidered banners and gold and silver crucifixes, the brown-frocked Capuchins carried in triumph the sculptured effigy of St. Francis de Paula, the Carmelites, St. Albert, the white friars of Mercy, St. Pedro Nolasco, and the black Augustines, St. Nicolas of Tolentino, each saint vying with his neighbour in the jewellery that blazed on his splendid vestments. When all was over, the dean and canons entrusted to La Torre Farfan, a literary presbyter, the task of editing an account of the solemnities, which was published in 1672, at the expense of the Chapter . . . this work [was] the finest of its kind that ever issued from a Spanish press . . .

⁵ Luis F. de Retana, *San Fernando III y su época* (Madrid, 1941), *passim*. Torre Farfán is included in the bibliography (p. 476). See Torre Farfán, *Fiestas*, pp. 3-5 for publication of Latin decree of Clement X dated 7 February 1671.

⁶ William Stirling-Maxwell, *Annals of the Artists of Spain* (London, 1848), III, 1096-1097.

So highly did Stirling-Maxwell, the historian of Spanish art, regard this book that in 1871, just two hundred years after its publication, he issued a four-page pamphlet, *Fiestas de Sevilla*, describing the book and its plates. Dated Keir, 20 May 1871, the pamphlet was printed in only twelve copies, and one is bound into Stirling-Maxwell's own copy of Torre Farfán.⁷

Such ceremonies were customarily memorialized by festival books, which preserve an invaluable record of ephemeral architecture and decoration, reflecting prototypes in durable construction. Designed by skilled and prominent artists for the occasion, these structures were then demolished, like the stage sets they were. The books that illustrate them therefore have great importance, in addition to their graphic distinction, as sources of baroque art and architectural history.⁸

Torre Farfán's *Fiestas de la s. iglesia de Sevilla* is the official record of the ceremonies celebrating S. Fernando's canonization. It was published in Seville by the widow of Nicolás Rodríguez in the same year, 1671, according to the title page, but not actually issued until the following year, as confirmed by some of the licensing dates on the preliminary leaves. Several of the plates are also dated 1672. As a memorial to one of the great Spanish kings, the book is suitably dedicated to the reigning sovereign, Charles II, who was ten years old. The engraved portrait softens Carreño's original and is a more sympathetic representation of this last Spanish Habsburg ruler ("el Hechizado"), whose limitations fatally prepared the way for the War of the Spanish Succession. He is depicted simply as a serious youth, his long face surrounded by a mane of fair hair. Soberly dressed, he wears as his only decoration a pendant of the Order of the Golden Fleece.

Torre Farfán's account not only preserves the detailed record of the event in a long descriptive text, but also pictures the role in the fiesta of four of the leading Seville artists of the day: Francisco Herrera the Younger, Bartolomé Murillo, Bernardo de Simón de Pineda, and Juan de Valdés Leal. Other members of the Valdés family were in-

⁷ Now in the collection of Mr. Paul Gourary, to whom I am most grateful for calling it to my attention and permitting me to examine it.

⁸ George Kubler, *Arquitectura de los siglos XVII y XVIII* (*Ars Hispaniae*, vol. 14; Madrid, ca. 1957), pp. 93-94, and Julian Gallego, *Vision et symboles dans la peinture espagnole du siècle d'or* (Paris, 1968), pp. 140-141, both cite Torre Farfán's *Fiestas*, the one as an architectural record, the other, emblematic.

volved — Juan's eleven-year-old son, Lucas, and his seventeen-year-old daughter, Luisa — as well as the engraver-brothers Matías and Francisco Arteaga, the former (1630–1708), a pupil of Valdés Leal. All these names appear variously on the plates.

Juan de Valdés Leal and Bernardo Simón were the artists who played the major roles in the festival, as we are informed by Torre Farfán on p. 122: "Todas estas Obras, sus Disposiciones, y Arquitecturas, se fiaron del Cuydado de Iuan de Valdès y Bernardo Simon de Pineda, Grandes Artifices Naturales desta Ciudad; Cuya Fabrica serà su mejor Trompa, y cuyo Ingenio desempeñò la Obligacion, y el Cuydado desta Santa Iglesia."⁹ Two of the largest and most dramatic etchings in *Fiestas de la santa iglesia*, freer in style than the others, by Valdés himself, depict his *triumfo* or catafalque and his decorations for the inside of the main portal. The bottom of the former is elongated by an impression from a second etched plate (Plate IV) showing a partial plan of the piers of the *triumfo* and three groups of figures holding the plans, measuring and discussing the work in progress — a rare note of informality in an otherwise official presentation. These planners appear again in the other plate by Valdés Leal, where they stand to the right of the interior of the main portal, this time holding a large drawing of the decorated cathedral (Plate V). The variety of costume — some in ecclesiastical robes and some in secular dress — and the distinctions in hair and facial features suggest that the actual planners, including the artists, are represented here.¹⁰

The twenty-one plates, all etched, and some touched with the engraver's burin as well, consist of an allegorical title (Plate I), also designed by Herrera and signed by Matías Arteaga as engraver; a portrait of S. Fernando signed by Arteaga after Murillo's painting in the cathedral; the dedication bearing Herrera's name only; four plates of the cathedral showing the plan, the Giralda tower festooned for the occasion, the west and the south elevations, all four signed by Arteaga; nine plates of emblems (forty-four emblems depicted) signed variously by Francisco Arteaga, Lucas Valdés, and Luisa Valdés Morales; and five plates of the cathedral portals and interiors, signed variously by

⁹ See also A. A. Palomino de Castro y Velasco, *El Parnaso español* (Madrid, 1724) III, 437. Translated in Elizabeth Du Gué Trapier, *Valdés Leal* (New York, 1960), p. 50.

¹⁰ Several plates from Torre Farfán are reproduced in Trapier, *Valdés Leal*, fig. 116–117, 119, 122 and in *A History of the Hispanic Society of America* (New York, 1954), fig. 415–416



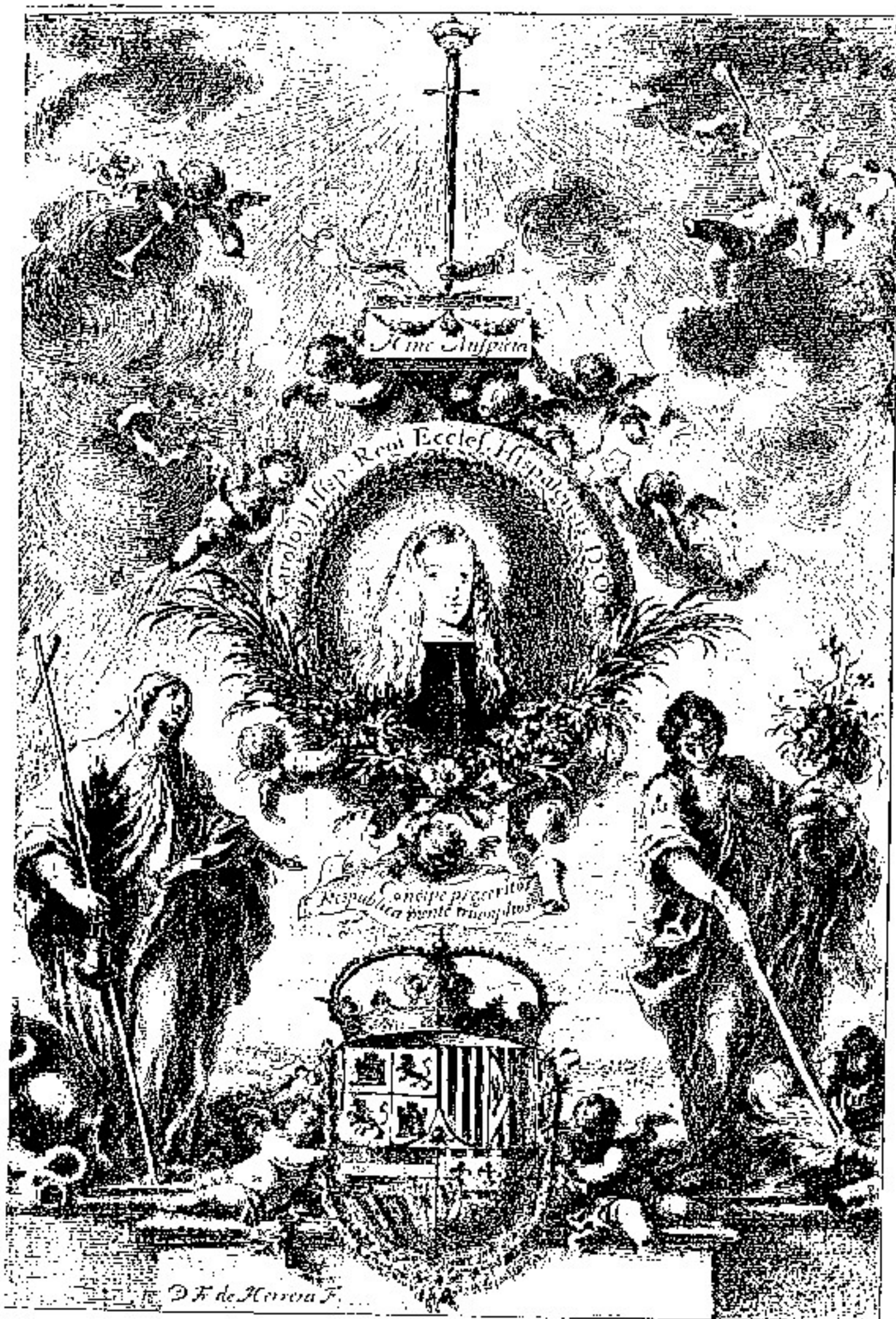
Houghton Library

PLATE I
 Engraved title for Torre Farfán,
Fiestas de la s. iglesia de Sevilla, 1671
 (Engraved by Matías Arteaga after Francisco Herrera the Younger)



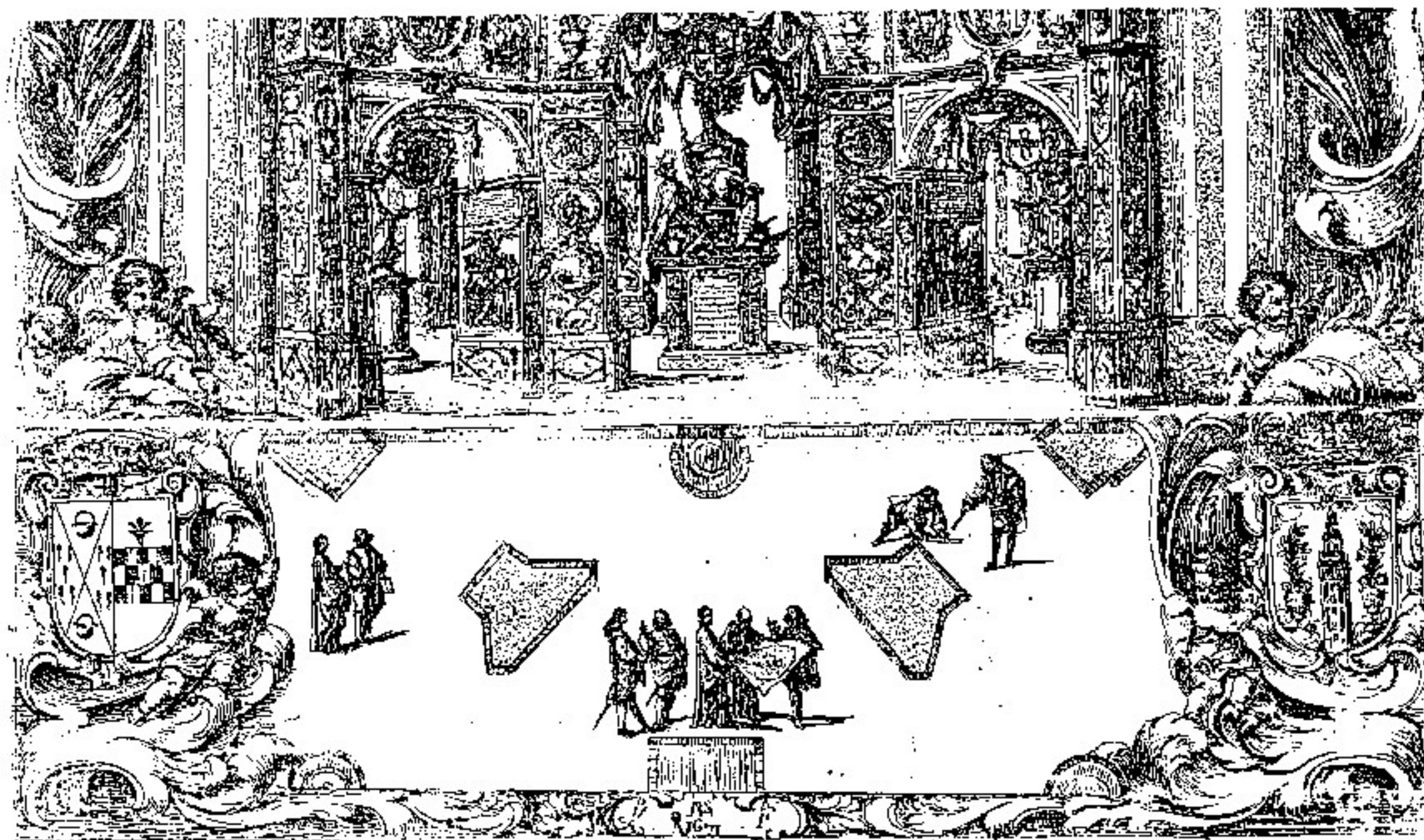
Houghton Library

PLATE II
Francisco Herrera the Younger:
Drawing for dedication page of Fernando de la Torre Farfán,
Fiestas de la s. iglesia de Sevilla, 1671



Houghton Library

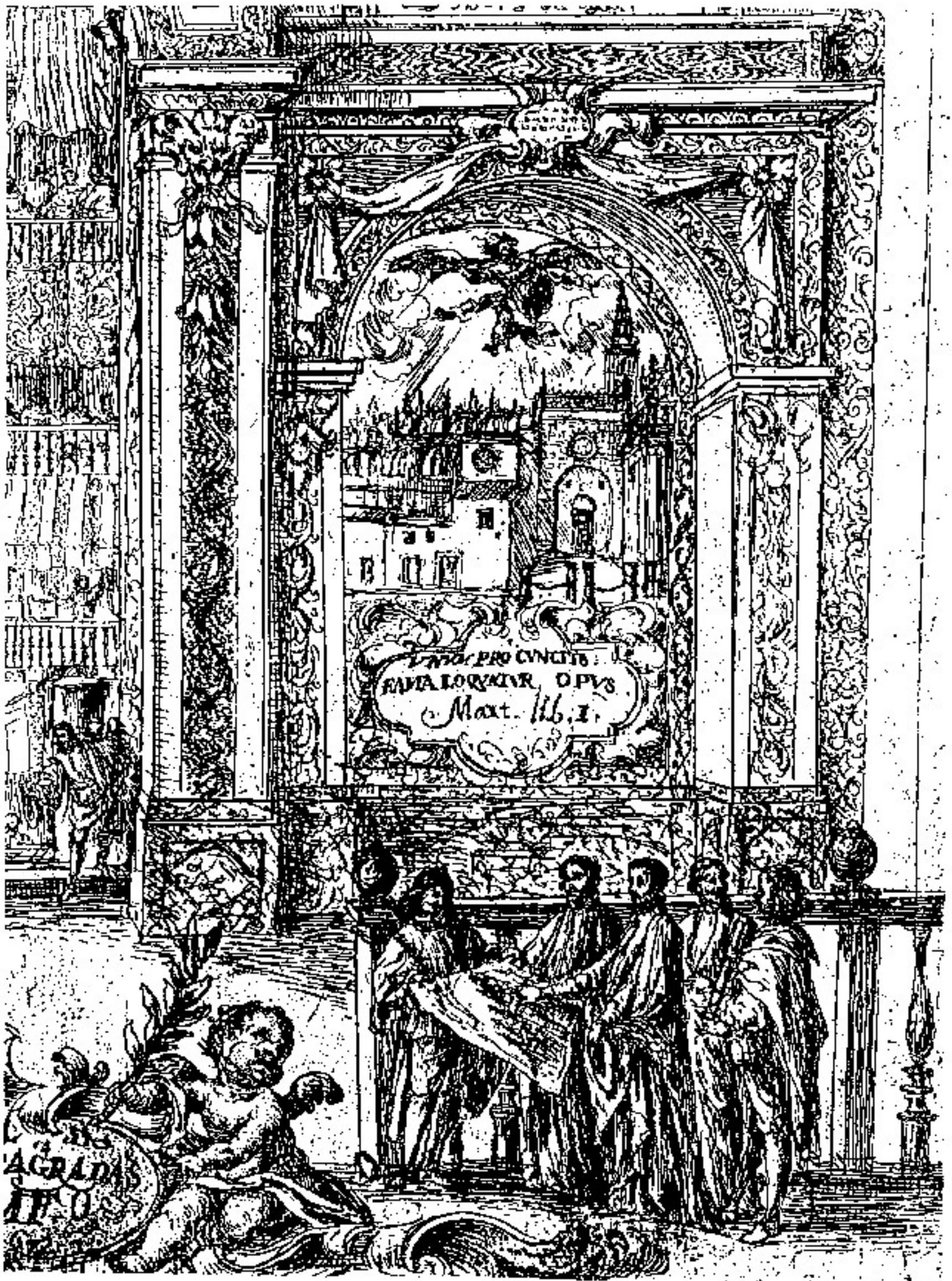
PLATE III
Dedication portrait of Charles II
in Torre Farfán, *Fiestas de la s. iglesia de Sevilla*, 1671



Houghton Library

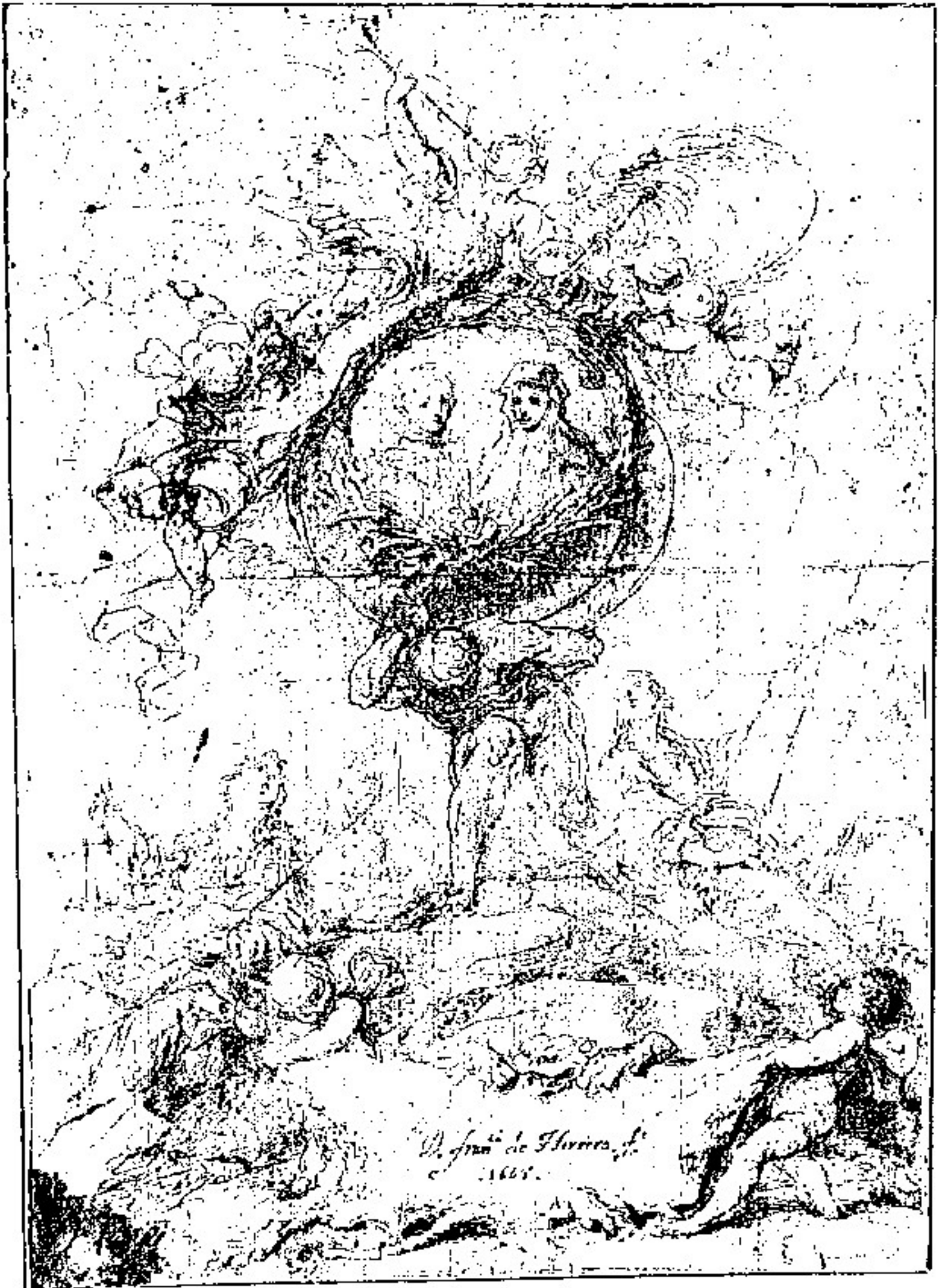
PLATE IV

Detail, with plan, of Valdés Leal's *trinqueto*
in Torre Farfán, *Fiestas de la s. iglesia de Sevilla*, 1671



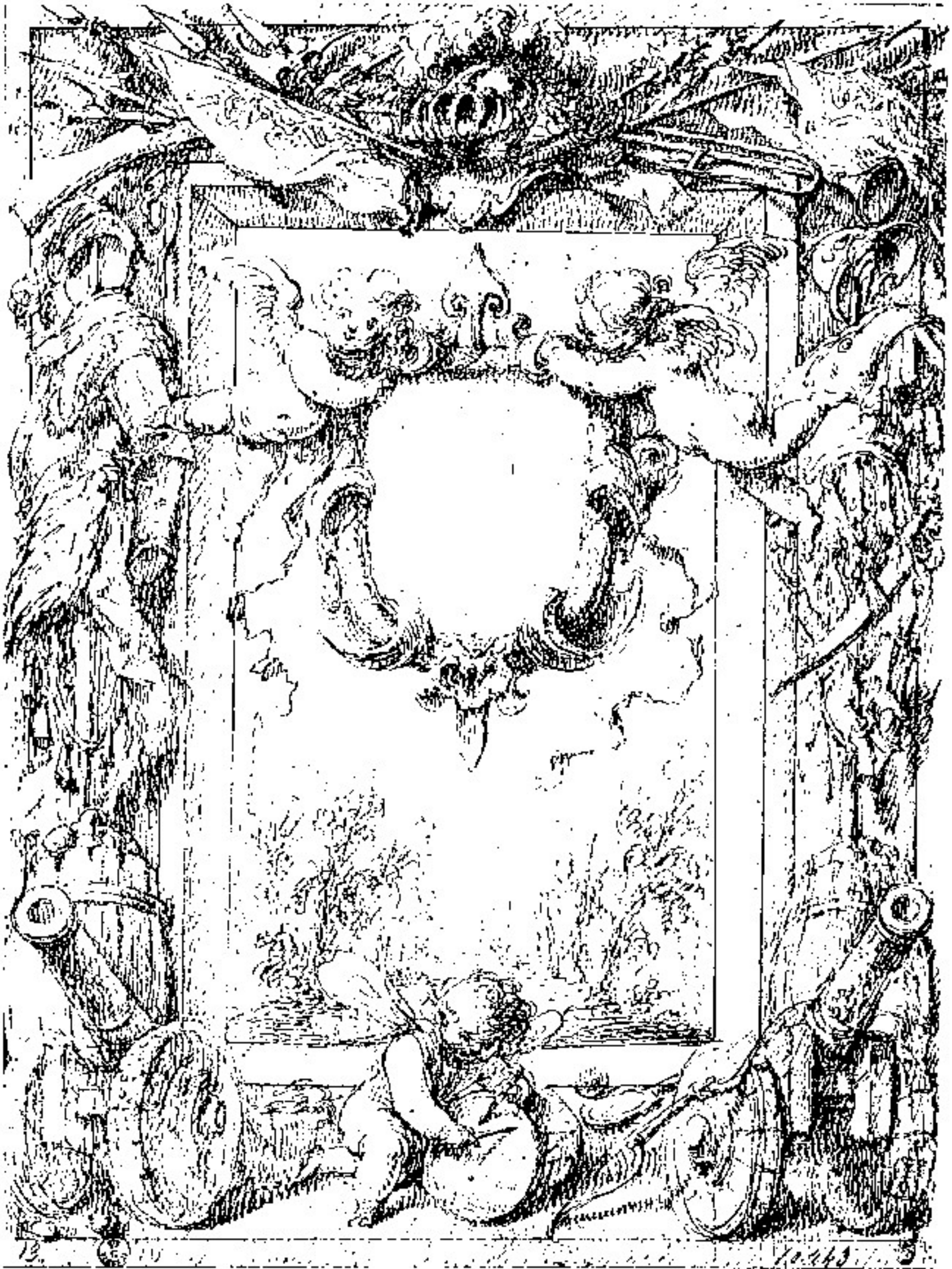
Houghton Library

PLATE V
Detail of Valdés Leal's decorated portal
in Torre Farfán, *Fiestas de la s. iglesia de Sevilla*, 1671



Albertina, Vienna

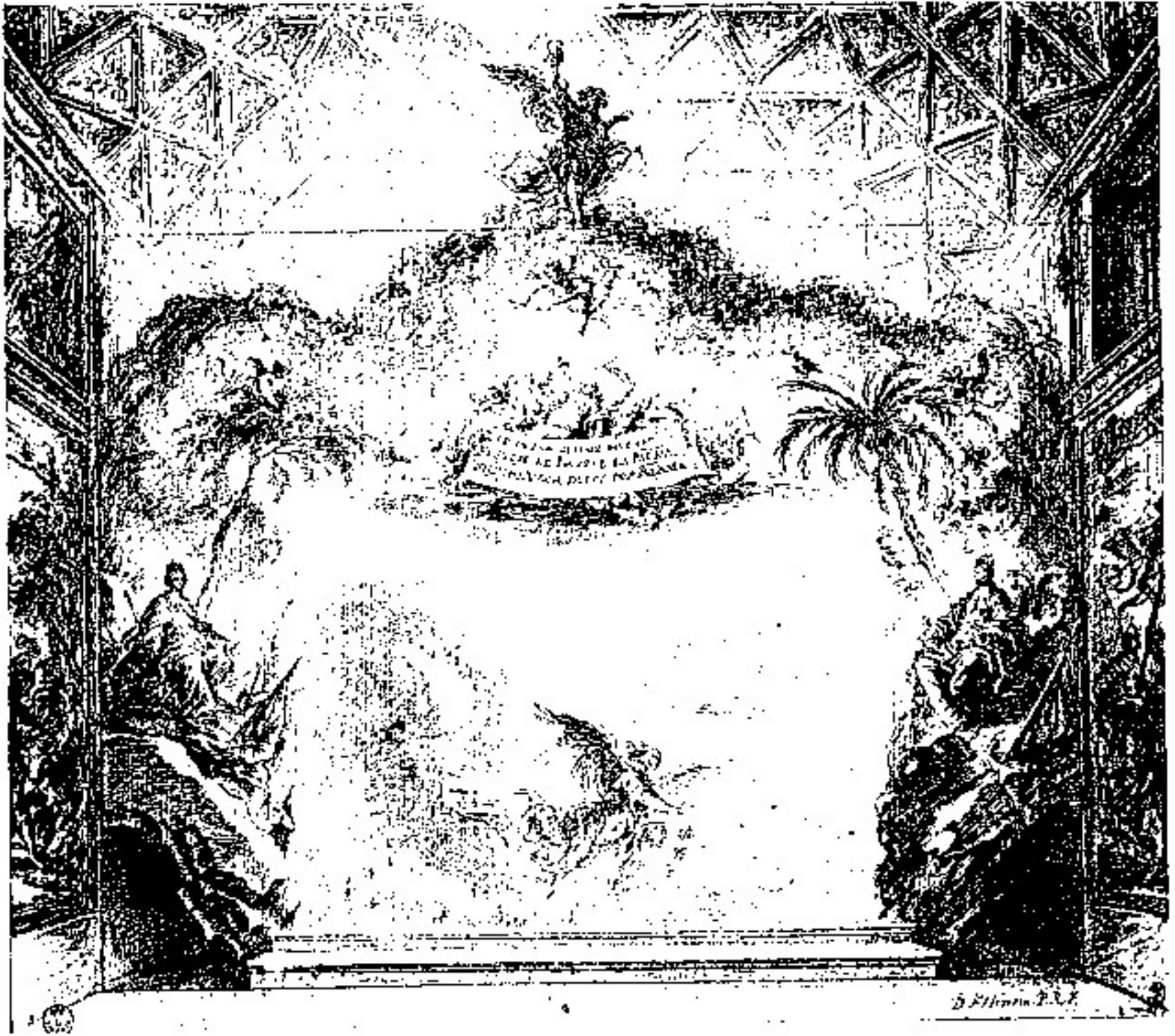
PLATE VI
Francisco Herrera the Younger:
Drawing with portraits of Charles II and his mother, Mariana of Austria



Galleria degli Uffizi, Florence

PLATE VII

Francisco Herrera the Younger (attributed):
Drawing for unidentified frontispiece, title page, or dedication



Galleria degli Uffizi, Florence

PLATE VIII

Francisco Herrera the Younger:

Drawing for 1672 Madrid production of *Los Celos hacen estrellas*

Matías Arteaga, Juan de Valdés Leal, and Bernardo Simón de Pineda.¹¹ Together with the text, they recreate a sumptuous event, rich in color and ceremony.

¹¹ The plates are as follows:

1. Added engraved title: *Fiestas de la santa iglesia de Sevilla*. Signed: D. Fr. de Herrera ynv. / Mathias Arteaga sculp. 285 x 187 mm.
2. Portrait of Fernando III. Signed: Bartolome murillo pins. / Mathias Arteaga sculp. et xcuđ. A 1672. 282 x 187 mm.
3. Dedication portrait of Charles II. Signed: D. Fr. de Herrera F. In a second copy in the Harvard College Library, this plate is in the same state. In a third copy, an anonymous loan, the plate is in a second state, with additional hatching with the engraver's burin. 286 x 191 mm.
4. Giralda Tower. Signed: Mathias Arteaga F. A. 1672. The second copy lacks this plate. In the third copy, a helmet has been added to the figure at the top of the tower, parallel hatching to the pennant above her, and cross-hatching to the bottom foreground. 440 x 273 mm.
5. West view of the cathedral. Signed Mathias Arteaga F. The first copy is the state before letters. In the second and third copies the letters OCCIDENS have been added. 272 x 425 mm.
6. South view (MERIDIES). Signed: Mathias Arteaga F. 280 x 465 mm.
7. Plan. Signed: Mathias Arteaga sculp. et xcuđ. 435 x 343 mm.
8. Four emblems, no. 1-4. Signed: Lucas Baldes F. A. 1671. 227 x 161 mm.
9. Four emblems, no. 5-8. Signed: D^a. Luisa Morales, 1671. José Gestoso y Pérez, in his *Biografía del pintor sevillano Juan de Valdés Leal* (Seville, 1916, p. 107) points out that Luisa, daughter of Juan de Valdés Leal and his wife Ysabel de Morales, signed these plates with only the Morales name, her mother's, and not the Valdés name, her father's. The young woman was married to Felipe Martínez on 8 July 1672. 225 x 161 mm.
10. Four emblems, no. 9-12. Signed: Lucas Baldes. 1672. 222 x 149 mm.
11. Four emblems, no. 13-16. Signed: D^a Luisa Morales F. A 1671. 225 x 150 mm.
12. Six emblems. Signed: Franco de arteaga F. Año de 1672. 260 x 195 mm.
13. Six emblems. Signed: Art^a f^a. 1672. 242 x 177 mm.
14. Six emblems. Signed with monogram. L^s BAL^s FA A 1672. 255 x 192 mm.
15. Six emblems. Signed: D^a Luisa Morales FA A 1672. 225 x 192 mm.
16. Four emblems. Signed: A 1672. Lucas Baldes FA deedad de 11 As. 255 x 192 mm. Young Lucas, who proudly records himself as eleven years old, was born in 1661, the year of Charles II's birth.
17. Interior with *triumfo* and plan. Printed from two plates. Signed with monogram y^o BAL^s FA A 1671. 538 x 338 mm.
18. Puerta principal. Signed J^o De Baldes Leal FA A 1672. In the first copy the lettering of the caption in the cartouche is in italic caps; in the second and third copies, roman caps. 420 x 290 mm.
19. Royal chapel. Signed: Mathias Arteaga F. 455 x 300 mm.
20. Main altar. Printed from 2 plates. Signed: Mathias Arteaga F. Plate in first copy damaged; center cut out. 520 x 333 mm.
21. Screen with scenes from life of S. Fernando. Signed: Mathias Arteaga F. Third copy has second signature added: Bernardo Simon inb. 320 x 420 mm. Flemish copies of the architectural plates, etched in reduced size by Gaspar Routtats,

Herrera's work for the book was probably executed shortly before his appointment as a court painter to Charles II in 1672,¹² although he had previously been employed on at least one occasion by the young king's father, Philip IV. Some years earlier the painter had settled in Madrid, having left an established career in Seville, where he was born in 1622, son of the painter Francisco Herrera the Elder (el Viejo), and it appears that he spent some years in Italy. Recognized and successful as an architect as well as a painter at the Madrid court, in 1677 he was appointed *ayuda de la Purriera* and *maestro mayor de las obras reales*. These assignments, which entailed supervision and construction of royal palaces, necessarily curtailed his earlier career as a painter. He died in 1685.¹³

Herrera's drawing for the dedication portrait belongs stylistically with other work of the late 1660s and early 1670s in which his broad, baroque style is succeeded by a more precise and delicate one.¹⁴ Three drawings of this period are of particular interest in comparison with the Houghton Library drawing. A sheet in the Albertina (no. 13.093), with the inscription D. Frn^{co} de Herrera f. 1668,¹⁵ in chalk and pen and wash, is an allegorical study, with a medallion portrait of the young Charles II and his mother, Mariana of Austria (Plate VI). Symmetrically composed, with the portrait supported by an Atlas-like figure and surrounded with allegorical figures and putti similar to those in the study for the *Fiestas*, this drawing also appears to be a dedication page, perhaps for a book never published. A study in the Uffizi (no. 10243S) for a frontispiece, dedication plate, or engraved title, with trophy border of military motifs and a blank cartouche

appear as illustrations in Daniel Papebroeck's *Actae vitae S. Ferdinandi*, Antwerp, 1684. Copy in HCL.

Collation: f^o, f^o, *1, *1*, A-H^o, I^o, K-Z^o, Aa-Dd^o, Ee-Ff^o; 178 leaves, and 21 plates (4f, 347 p.; last numbered page, 347, misnumbered 343 because of errors in pagination beginning with pp. 107-108, 109-110, both of which are misnumbered 105-106).

¹² Jonathan Brown, "Pen Drawings by Herrera the Younger," *Hortus Imaginum, Essays in Western Art*, ed. Robert Enggass and Marilyn Stokstad (Lawrence, Kansas, 1974), p. 131.

¹³ Brown, "Pen Drawings," *passim*. This and other recent articles by Brown are important studies of the artist. See also his "Herrera the Younger: Baroque Artist and Personality," *Apollo*, LXXXIV (July 1966), 34-43; and "Drawings by Herrera the Younger and a Follower," *Master Drawings*, XIII (Autumn 1975), 235-240.

¹⁴ Brown, "Pen Drawings," p. 134. Note 33 cites the Houghton Library drawing in this context.

¹⁵ Otto Benesh, *Meisterzeichnungen der Albertina, Europäische Schulen von der Gotik bis zum Klassizismus* (Salzburg, 1964), no. 230, ill.

upheld by two putti, also appears to be for book illustration (Plate VII). Perhaps from Herrera's studio and lacking the spontaneity of the Houghton Library and Albertina drawings, it represents a similar genre, doubtless intended to be engraved.

That Herrera as a festival artist was esteemed by Mariana is demonstrated by a codex in the Vienna Nationalbibliothek (MS Cod. Vindob. 13217). This manuscript of *Los celos hacen estrellas*, a zarzuela by Juan Vélez de Guevara, performed in honor of Mariana's birthday on 22 December 1672, is illustrated with five watercolors by Herrera.¹⁶ The figures in a sixth drawing for this theatrical occasion (Plate VIII) in pen and pencil, now in the Uffizi (no. 10244S)¹⁷ resemble in both character and detail our *Fiestas* drawing.

Two additional Herrera drawings that may be connected with the *Fiestas* are "The Surrender of Seville to St. Ferdinand" with the city in the background (Paris, Louvre no. 18.422) and a standing figure, "St. Ferdinand" (Hamburg, Kunsthalle no. 38622).¹⁸ They are both freer in execution than our drawing and may be preliminary studies for plates not executed, or even studies for some of the cathedral decorations. Figures of S. Fernando abounded, and he is prominently displayed on the engraved title and in many of the emblems. He also appears in another Herrera drawing for a festival scene (Florence, Uffizi no. 8765S).¹⁹ Still another Herrera festival drawing is in the Pierpont Morgan Library: a splendid "Vision of St. John on Patmos," a design for a processional sculpture, executed in pen and brown ink and wash.²⁰

Since the engraved title of *Fiestas de la s. iglesia* is signed in the plate by Matías Arteaga after Herrera: "D Fr. de Herrera ynv." / "Mathias Arteaga sculp." and the dedication portrait is signed by Herrera alone: "D. Fr. de Herrera F.", are we justified in concluding that Herrera etched the plate himself? He is not known as a printmaker, but has sometimes been confused with his father, who did engrave a few

¹⁶ Juan Vélez de Guevara, *Los celos hacen estrellas*, ed. J. E. Varey and N. D. Shergold (London, 1970), ill.

¹⁷ Florence, Galleria degli Uffizi, Gabinetto dei Disegni e delle Stampe, *Mostra di disegni spagnuoli*. Intro. e cat. di E. Pérez Sánchez (Florence, 1972), no. 103, ill. fig. 78.

¹⁸ Brown, "Drawings by Herrera the Younger," no. 11 and 12, ill.

¹⁹ Florence, Galleria degli Uffizi, *Mostra di disegni spagnuoli*, no. 103, fig. 78.

²⁰ In the Pierpont Morgan Library, *Eleventh Report to the Fellows* (1961), p. 89-91, ill. opp. p. 90, the drawing is described by Felice Stampfle.

plates. A volume in the Metropolitan Museum of Art, Department of Prints (49.62.8; Berlin Katalog, no. 605), made up of ornamental engravings, contains twelve pasted-in cartouches by the elder Herrera, two signed and one dated. The signatures read: (1) Francisco de Herrera F. and (2) F. de Herrera inu. & F. 1649. As in his drawings, the line is sharp, dark, and definite, engraved for the most part, but with some etching. The catalogue of engraved Spanish portraits in the Biblioteca Nacional, Madrid,²¹ lists three prints by Francisco Herrera "el Viejo," referred to as "pintor y grabador." In chronological order, they are a portrait of St. Ignatius de Loyola, signed Fran^{co} de Herrera f. and dated 1610; a Trinity with Saints Justa and Rufina adored by Philip IV, his first wife Isabel de Borbón, and the Conde-Duque de Olivares and his wife, signed Franciscus Herrera Hispalensis figur. et sculpsit anno 1627; and the portrait of Charles II in the Torre Farfán book. Since Herrera the Younger was born in 1622, neither the Loyola nor the Trinity portraits can be his. Since Herrera the Elder died about 1656, the Charles II portrait cannot be his; the attribution, like others in this connection, is based on the signature alone, which is insufficient evidence.

The plate in the Torre Farfán book is well etched, with a light touch, a range of tonal values, and a flickering light and shade. It is handled very much like Arteaga's signed title (Plate I) and has usually, but not unanimously, been assigned to him, even though his name does not appear on the plate.²² Herrera's signature is at the left, where the

²¹ Elena Pérez Ríos, *Iconografía hispana, catálogo de los retratos de personajes españoles de la Biblioteca Nacional*, 5 vols. Madrid, 1966-1970, 1.710(7), 2.948(11), 4.459(10).

²² Juan Agustín Ceán Bermúdez, *Diccionario histórico de los mas ilustres profesores de las bellas artes en España* (Madrid, 1800), II, 283, accepts Herrera as the engraver on the basis of the signature, as does Isidro Rosell y Torres, "Aguasfuertes de antiguos pintores españoles," *Museo español de antigüedades* (Madrid, 1875), IV, 109-110. Stirling-Maxwell, in *Annals of the Artists of Spain*, III, 1110-1111, speaks of Matías Arteaga's engraving of the portrait of S. Fernando after Murillo and "the many other plates which he furnished to the same volume . . . Francisco Arteaga, his brother, was likewise an engraver, and executed two plates of emblems for La Torre Farfan's book." He notes that Matías engraved various plates after both Herrera and Valdés Leal, but does not specify. Thieme-Becker (II, 161) also speaks of Matías' best plates as being after Herrera and Valdés Leal and assumes that he did all Valdés' plate work for Farfán: "Valdés Leal liess ihn an den Platten für das Werk 'Fiestas de la S. Iglesia . . .'" Francisco is here assigned six plates for the same book. Nagler's entry on Herrera (*Künstler-Lexikon*, Vienna, 1924 ed., VI, 490) states that in Torre Farfán's book "sind Blätter von seiner Hand." Bibliog-

draughtsman's name generally appears, and there is a blank at the right, where the engraver's name is usually placed. The letter F (*Figuravit* or *Fecit*) following Herrera's name does not always refer to the engraver's activity and is not necessarily interchangeable with the word "sculp." which, in the context of printmaking, always refers to the engraver. On the Albertina drawing of Charles II and Mariana, the signature also reads "D. Fran^{co} de Herrera f^e." In like manner, the Uffizi drawing for *Los celos hacen estrellas* (see note 17) is signed "D. F. Herrera R. P. F." on the right side. Although the letter F. on a print usually, but not invariably, indicates the engraver, the Albertina and Uffizi drawings suggest that for Herrera, at least, it could also refer to the original artist in the broadest meaning of the words *figuravit* or *fecit*, drew or made.

In the dedication portrait of the *Fiestas*, the changes in the engraved design weaken the composition of the drawing and reduce its spatial complexity to a flat plane. Were the drawing unknown for comparison, the suggestion of Herrera as engraver would be attractive, adding yet another medium to his already versatile oeuvre. It seems unlikely, however, that the artist would so change, flatten, and conventionalize his own drawing were he the engraver. Furthermore, it is hard to imagine a proud and original artist like Herrera, *pintor del rey*, engraving the portrait roundel after Carreño, another *pintor del rey*.

As one of the very few drawings by Herrera in this country²³ and the only one identified as a study for book illustration actually published, this acquisition is a unique document for further study of the artist, the book, and the fiesta.

raphers, such as Palau (see note 3), assign the plates to Matías Arteaga. Sánchez Cantón in *Dibujos españoles* (see note 1) states that the drawing in question was "grabada por Matías Arteaga con variantes poco felices, en el libro de Torre Farfán." Brown (see note 13) considers Herrera to be the engraver.

²³ Brown's articles refer to only three drawings by Herrera in the United States: "Christ Bearing the Cross" in San Francisco, California Palace of the Arts, the Houghton Library drawing, and the Morgan Library drawing (the first two cited in "Drawings by Herrera the Younger," p. 236; the third, in "Pen Drawings by Herrera the Younger," p. 138, note g). An excellent catalogue of Spanish drawings in American collections in which the Houghton Library drawing is mentioned is Gridley McKim Smith's *Spanish Baroque Drawings in North American Collections* (Lawrence, Kansas, University of Kansas Museum of Art, 1974), p. 18.

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