Imaged and Imagined:
Spain Seen through Prints from Japanese Collections

This volume has been published as the English edition of the catalogue of the exhibition *Imaged and Imagined: Spain Seen through Prints from Japanese Collections*. The publication of this volume has been underwritten by the Centro de Estudios Europa Hispánica, Acción Cultural Española, and the Embassy of Spain in Japan.

April 8 — June 11, 2023
Nagasaki Prefectural Art Museum

Organized by:
Nagasaki Prefecture; Nagasaki Prefectural Art Museum;
The National Museum of Western Art, Tokyo

With the Support of:
The Embassy of Spain in Japan; Instituto Cervantes de Tokio;
The Honorary Consulate of Spain in Fukuoka; Nagasaki City;
Nagasaki Prefectural Board of Education;
Nagasaki City Board of Education; NAGASAKISHIMBUNSHA;
The Nishinippon Shimbun; The Asahi Shimbun;
The Mainichi Newspapers; The Yomiuri Shimbun;
Japan Broadcasting Corporation, Nagasaki Station;
Nagasaki Broadcasting Company; Television Nagasaki Co., Ltd.;
Nagasaki Culture Telecasting Corporation;
Nagasaki International Television Broadcasting, Inc.;
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Centro de Estudios Europa Hispánica (CEEH);
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Cooperated with:
Yamato Transport Co., Ltd.

July 4 — September 3, 2023
The National Museum of Western Art, Tokyo

Organized by:
The National Museum of Western Art, Tokyo; The Asahi Shimbun

With the Support of:
The Embassy of Spain in Japan; Instituto Cervantes de Tokio

In Collaboration with:
Centro de Estudios Europa Hispánica (CEEH);
Acción Cultural Española (AC/E)

Cooperated with:
Yamato Transport Co., Ltd.; The Western Art Foundation

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Notes

- Works exhibited only in Nagasaki are marked with *, and those exhibited only in Tokyo venue are marked with **.
- Some of the exhibited works are not illustrated.
- Bibliographic references are given in abbreviated form. For complete data see the bibliography section at the end of the volume.

Chapter 1

REFLECTING ON TRADITION

1-1 | Don Quixote

The Changing Image of Cervantes's *Don Quixote*

Patrick Lenaghan

Almost immediately after Cervantes's novel *Don Quixote* appeared (Part I in 1605 and Part II in 1615), artists rushed to portray the characters first in prints or tapestries and later in paintings.[1] These images attest to the work's popularity across Europe with Don Quixote and Sancho quickly becoming staples of popular culture. As early as June 10, 1605, the two characters figured in a procession in Valladolid, and before long they appeared in others in Spain, Germany, and the New World.[2] By the end of the eighteenth century, critics everywhere agreed on the novel's greatness. Among these was the German philosopher and literary historian Friedrich Schlegel, who wrote: "The great work of Cervantes is deserving of its fame, and of the admiration of all the nations of Europe (which it has now enjoyed for more than two centuries)."[3] In this climate, editors sought to capitalize on the book's widespread appeal with illustrated editions, and the resulting prints comprise an impressive body of work that reflects the history of printing and taste, particularly in France and England.

These images reveal the talent of various artists, yet appreciation of their work calls for sensitivity particularly given that an unspoken prejudice exists against illustrations.[4] The question of how each man's style shaped his approach becomes more complicated since critics have understood *Don Quixote* differently over the course of the centuries. Although today many believe it recounts the history of an altruistic dreamer who sallies forth in search of adventure but finds instead a cruel world that ultimately crushes him, Cervantes's first readers viewed the book differently. They instead esteemed it a masterpiece of comic fiction, delighting in its rough slapstick and refined irony.[5] Such a view underlies the well-known anecdote that king 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*." Well acquainted with chivalric romances, Cervantes's contemporaries caught the satire with no problem. To judge by their works that imitate or reflect its example, Spanish writers saw the protagonist as a vainglorious knight, a parody of chivalry, and a poor gentleman with aspirations beyond his station.[6] Contemporary readers' admiration for Cervantes as a comic writer does not mean, however, that they underestimated his accomplishment. They recognized that he had created a work like none before it and that even more impressively he had done so while conforming to classical precepts for comedy. Perhaps the hardest thing for a modern audience to accept is the different approach to insanity: for Cervantes and his readers, Quixote is unmistakably mad and, as such, utterly comic.

1-16-I-i

1-16-I-ii

1-16-II-i

1-16-II-ii

1-16

Miguel de Cervantes Saavedra

Don Quixote

Paris: Hachette, 1863

1-16-I-i✳

Héliodore Pisan after Gustave Doré

A World of Disorderly Notions, Picked Out of His Books, Crowded into His Imagination

1-16-II-i✳✳

Héliodore Pisan after Gustave Doré

'Absit!' Cried the Doctor

1-16-I-ii✳✳

Héliodore Pisan after Gustave Doré

The Sail Hurled Away both Knight and Horse Along with It

1-16-II-ii✳

Héliodore Pisan after Gustave Doré

Don Quixote, thus Unhappily Hurt, Was Extremely Sullen and Melancholy

Impressions of Velázquez: Nature and Nobility, Intelligence and Magic

Alisa Luxenberg

Few artists' posthumous international reputations benefited as much from prints reproducing their art as that of the Spanish painter Diego Rodríguez de Silva y Velázquez (1599–1660). Beginning in the later eighteenth century and flourishing through the nineteenth, an expanding and positive reception of Velázquez's painting was propelled by prints that reproduced, extracted parts of, or interpreted his canvases (and to some extent, his likeness and biography).[1] It is true that print reproductions spread knowledge of and elicited admiration for other masters, but usually during their lifetimes as well as after death. In Velázquez's case posthumous prints — typically small, uncolored, modestly priced, easily circulated — played an outsized role in his eventual inclusion in the pantheon of European artists.

Although various Europeans contributed to this later appreciation and reproduction of Velázquez's paintings, it is illuminating to examine the Spanish and French efforts together. These two kingdoms shared a long border, Roman Catholicism, and Romance languages, but had distinct artistic traditions. After Philip V, a French grandson of Louis XIV, ascended the Spanish throne in 1700, he brought many French courtiers and artists to Madrid. Of those who saw Velázquez's art, few returned home to share their familiarity with it.[2]

Despite being recognized in Spain as a leading painter during his lifetime, Velázquez was not well known to foreigners for a century after his death. This ignorance was due to several factors, the primary one being that most of his paintings remained in Spain, which was not a destination on the Grand Tour.[3] Even for those who traveled to Spain, his paintings mainly hung in royal or private palaces and were not accessible without connections. Another obstacle was that printmaking was not much practiced in Spain until the later eighteenth century. Consequently, first- or second-hand familiarity with Velázquez's paintings among non-Spaniards was rare until the nineteenth century. This changed in 1819 with the opening of the royal art museum in Madrid, providing public access to Velázquez's canvases from the royal collection. However, as late as the 1860s French guidebooks advised travelers to make out their wills before braving the rigors of Spanish roads, coaches, and inns![4] Given the difficulty of viewing Velázquez's paintings in person, reproductions in print, drawing, and painting offered a rarity: visual impressions of his art.

By the eighteenth century, Spanish texts identified the special qualities of Velázquez's painting that much later writing revisited. The most discussed aspects were: close observation of nature; learnedness (exemplified by Luca Giordano's remark that *Las Meninas* was "the Theology of Painting"); nobility (extending to working-class figures imbued with unassailable dignity); and idiosyncratic brushwork and mastery of light, shadow, and atmospheric perspective that conjured illusions of solid forms and vibrating air.[5] A French critic in 1835 celebrated Velázquez's wizardry:

> What cannot be described is the air, the shadows, the light, the depth, the relief; and yet what distinguishes Velázquez to a high degree is … his intelligence in the most magical and melting [effects] in the chiaroscuro, … his understanding of the gradation of color that gives such elusiveness to the picture.[6]

These very qualities also made his paintings difficult to copy, as one French critic warned, "Velázquez is the most *unreproducible* of painters: deprived of the charm of his color, his best paintings become frightful caricatures."[7]

1-32

1-33

1-34

1-32
Francisco de Goya after Diego Velázquez
Margarita de Austria on Horseback
1778

1-33
Francisco de Goya after Diego Velázquez
Queen Isabel de Borbón on Horseback
1778

1-34
Francisco de Goya after Diego Velázquez
Baltasar Carlos on Horseback
1778

Chapter 2

THE "DISCOVERY" OF SPAIN

2-1 | Spain as Seen by Travelers

Far from "Civilization": A Journey between the East and the Past

María de los Santos García Felguera

For Diego, Lola, Carlos, Miguel, and Julia,
who are so fond of Japanese culture

Spain, in the 18th century, lay well off the beaten track for European travelers. The *Grand Tour* took English, French, and German visitors to Greece — as the cradle of Western art — and for the same reasons to Italy, where they could inspect the fifteenth- and sixteenth-century Renaissance art which was to serve as the canon for later ages. They even ventured into Egypt in their search for the roots of art. With very few exceptions,[1] no-one saw any reason to visit — for pleasure — a land in the far south of Europe, occupying a peninsula hard to reach and separated from France by the Pyrenees mountain range; a land known for its rugged terrain. For that reason, most travelers — almost all men, though a few women, too[2] — only came to Spain, a country that had ruled an empire in the sixteenth century but lost it in the seventeenth, on military, diplomatic, or trade missions.

The consensus among Europeans who could afford to travel was that, as the *Encyclopédie* reported in 1782,[3] civilization owed nothing to Spain. In those days, men of the Enlightenment traveled in order to learn, making notes on everything: the number of inhabitants, tree species, annual agricultural output, height of mountains, length of roads, the state of local industries and mines, archaeological remains, and so on;[4] in their view, Spain in all its backwardness had nothing to teach them. They sought modernity, and failed to find it there, despite earnest attempts by Spanish politicians and intellectuals under Charles III to remedy this lack of development. It took a war to change that situation.

Spain's war against Napoleon (1808–1814) involved France — the invading force — and also England, keen to aid Spain's struggle for independence and, in passing, fight France. The conflict — known in Spain as the War of Independence, in Britain as the Peninsular War, and in France as the *Guerre d'Espagne* — lasted six years, during which time thousands of English and French soldiers roamed the Iberian Peninsula; some wrote accounts that provided their countrymen with a first glimpse of this unknown land.[5] General Bacler d'Albe, for example, published a set of memoirs, illustrated with lithographs, which focused more on landscapes, monuments, people, and customs than on matters of war (fig. 26).[6]

Spain was a country of stark contrasts in terms of both terrain and landscape; a land of primitive customs, with a largely rural population living almost as it had in the Middle Ages; a country where the weight of Catholicism — and also of superstition — was felt in every aspect of life; a country, moreover, that could claim

2-1

2-4-ii

2-2

2-3-i

2-1

George Cruikshank

Curse of Spain

1818

2-2⁎⁎

David Wilkie

The Christening of the First Child

1827

2-3-i⁎⁎

Thomas Roscoe

The Tourist in Spain. Granada.

David Roberts

Alhambra from the Albaycin

1835

2-4-ii⁎⁎

David Roberts

Picturesque Sketches in Spain Taken during the Years 1832 & 1833: 14, The Tower of the Giralda, Seville

1837

2-2 | Popular Types

The *Maja* and the Gypsies: Women in a Foreign Country, Spain

Kawase Yusuke

The Formation of *Maja* as a Type

In the eighteenth century, during the Age of Enlightenment, a common way to understand a people or a country (or a region) was to apply a single specific characteristic to each personage. From there, the image was subdivided and iconography was created that typically represented various social strata, occupations, local customs, and traditional costume characteristics. These became known as "types." In the nineteenth century, as Spain was being "discovered" by other countries, images of the *maja* type of Spanish women in particular, followed by the Roma type of women, traditionally called gypsies, were widely disseminated. Both were originally very limited "types" belonging to a certain region, social class, or ethnic group, but both were eventually sublimated into a globally shared "stereotype," the former through Goya's paintings, and the latter through Bizet's opera *Carmen*. Historically, the former circulated as the most typical Spanish female type in the first half of the nineteenth century, and in the second half of the century, the Gypsy female type took its place, stimulating the imagination of people around the world.[1]

The *maja* (fem.) and the *majo* (masc.) were people who emerged in the latter half of the eighteenth century. Originating from Andalusia, it is believed that they were incorporated into the lower-class neighborhoods of Madrid, which were composed of many immigrants. In reaction against the excessive French influence (referred to as *afrancesada/o* or *petimetra / petimetre* trend) in the first half of the century, they proudly emphasized their identity as authentic Spaniards by adopting distinctive Spanish customs, habits, and clothing fashion.[2] The *maja*'s attire typically consisted of a corseted undergarment combined with a *basquiña* (a skirt adorned with ruffles and pleats), a *cofia* (a hairnet), and a *mantilla* (a lace shawl) covering the head and shoulders. It was also common to wear a short jacket called a *jubón* over the upper body. These garments were worn on occasions such as outings, bullfights, and masked balls, and but also sported by street vendors.[3] These *maja* individuals were described as "passionate, enchanting, proactive, and popular among the people."[4] Furthermore, taking the nickname derived from the name Manuel, which was considered the most typical in Madrid, they are also referred to as *manolo* (for males) and *manola* (for females). There are differing opinions regarding the classification of *majo/maja* as the Andalusian type and *manolo / manola* as the Madrid type, as well as the order of the names' origin but it is generally acceptable to consider them as referring to the same type of individuals.

It was not until the 1770s when *majismo* spread to the upper classes, including the royal family, as a kind of plebeian taste, that the representation of *maja* (and *majo*) became a major trend in the visual arts. The Royal Tapestry Factory produced tapestries on various popular themes, such as hunting, various games, dances, and amusements, and painters such as José del Castillo, the Bayeu brothers Francisco and Ramón, and Goya, who were entrusted with the creation of cartoons of these tapestries, created lively images of *majo* and *maja* spending their daily lives and leisure time outdoors.[5] Portraits depicting individuals dressed as *majo* and *maja* also gained popularity among the nobility.[6] Anton Rafael Mengs's 1770 painting *The Marquise of Llano* (Museo de la Real Academia de Bellas Artes de San Fernando, Madrid) is a pioneering example of such "plebeian" *maja*, followed by Goya's *The Duchess of Alba in Black* (fig. 35, 1797) and *The Marquise of Santa Cruz* (1797–99, Museé du Louvre, Paris).

Compared to the portraits that hung in the residences of the nobility and the tapestries that adorned the royal palaces, it was a series of prints that played a greater role in disseminating the *maja* iconography to the public. In 1777–78, Juan de la Cruz's *Colección de trajes*

2-42

2-43

2-44

2-42
Dransy
Gitanes (Régie Française)
1931

2-43 | #
Josep Morell
Spain
c. 1948

2-44 | ##
Josep Morell
Spain
c. 1948

2-45

2-45⁂
Joaquín Sorolla
The Drinking Jug
1904

2-3 | Goya's Influence: Delacroix, Manet, and French Masters

Flight of "Fantasy and Invention" from Spain to France

Inaba Yuta

In 1834, six years following the death of Francisco de Goya (1746–1828) in Bordeaux, the French journal *Le Magasin pittoresque* carried a special feature article on Goya as part of its *Peintres espagnols* (Spanish painters) series.[1] It described Goya's background and reputation, since he was still mostly unknown in France, and featured, with three reproductions by illustrator J.-J. Granville (1803–1847) (fig. 41) of his *Los Caprichos* etchings published at the end of the eighteenth century. The series of prints was introduced as follows:

> His caricatures, which he called his Caprices, are better known outside Spain than his paintings: although his hatred of prejudice and corruption, and his patriotism, are only thinly disguised in them, they are not all easily intelligible to foreigners.[2]

The article goes on to explain that no. 39 in the series, *Hasta su abuelo* (And so Was His Grandfather) alludes to Manuel Godoy (1767–1851), Prime Minister under King Charles IV of Spain,[3] and notes that Goya's caricatures provide a good framework for describing the manners and life of contemporary Spain. The author, while recognizing that *Los Caprichos* was intended as satire, argues that the prints can serve as a reference to understand Spain as a country. It is perhaps for this reason that he mentions Godoy, a real person who was alive at the time. In mid-nineteenth century France, *Los Caprichos* was indeed seen as a starting point to conceive an image of Spain. In this essay, we will focus on the relationship between Goya and France in view of the circulation of his prints.

Ideological Background of Goya's "Fantasy and Invention"

In 1792, Bernardo de Iriarte (1735–1814), vice president of the Real Academia de Bellas Artes de San Fernando solicited proposals from professors for educational reform within the Academy.[4] Goya had been a full member of the Academy since 1780 and became an assistant professor in the painting department five years later. From 1783 onwards he frequently painted portraits of powerful Spanish aristocrats and royalty and in the spring of 1789 he was appointed court painter to King Charles IV of Spain, a position he coveted. In the course of his career as a painter, Goya became one of the leaders of the Academy embraced by the Spanish court. In response to Iriarte's request, Goya offered the following:

> Academies should not be restrictive. Their only purpose should be to help those who, of their own free will, seek to study in them. ... There are no rules in Painting, as I shall prove, supporting my case with facts. To make every one study in the same way and follow the same path compulsorily, seriously impedes the development of those young people who practise this difficult art: an art which is nearer to the divine than any other, since it is concerned with everything God created.[5]

Before further discussion, it will be helpful to note points made by Janis Tomlinson. Tomlinson found Goya's proposal consistent with that of Antoine-Chrysostome Quatremère de Quincy (1755–1849) published in France in 1791.[6] Quatremère de Quincy was among those intent to reform the old Academy of Painting and Sculpture system and the relationship between society and art at the time of the French Revolution beginning in 1789.[7] Tomlinson contends that the arguments of Goya and Quatremère de Quincy are similar in their respect for the free will and creativity of students, and emphasis on refutation of concentration on uniform rules and a fixed style of art expression.[8] Given the year

2-52-b

2-53-b

2-54-b

2-55

2-56

2-52-b⁂

Francisco de Goya
The Disasters of War: 15, And Nothing Can Be Done
c. 1810–15 (1863)

2-53-b⁂

Francisco de Goya
The Disasters of War: 22, As Many and More
1810 (1863)

2-54-b⁂

Francisco de Goya
The Disasters of War: 38, Barbarians!
c. 1810–15 (1863)

2-55

Eugène Delacroix
Copy after Los Caprichos *by Goya*

2-56

Eugène Delacroix
Macbeth and the Witches
1825

Chapter 3

THE BULLFIGHT, FESTIVAL OF LIFE AND DEATH

Bullfighting and its Representation: The Threshold between Life and Death

Kinoshita Akira

Introduction

A game of life and death played out before the gaze of the crowd, the bullfight is a battle between man and beast. Resplendent in his "suit of lights" and praised for his courage, the bullfighter endures the fear of instant death as he exposes himself to the horns of the bull. Under intense sun, in the contrast of sun (*sol*) and shadow (*sombra*), the *matador* deftly maneuvers the wounded animal, until he seizes the singular "moment of truth" to deliver the final blow to the bull.

At its core, however, bullfighting is an art fraught with contradiction. The premise for the bull is predetermined: death. The *fiesta* leading up to its demise is presided over by the *matador*, dressed in a tight costume and armed with simple weapons. The spectators gather in the hope of witnessing an ever-more perfect display of skill, and leave the ring in anticipation of the next event. Amidst the fervor and excitement, it is easy to see how the audience could become numb to the violence and bloodshed. From an animal rights perspective, bullfighting represents the mistreatment of bulls, and its brutality has become a symbol that hinders Spain's modernization. Throughout its history, bullfighting has been condemned by critics not only from abroad but also from within Spain. Within the country, ardent bullfighting *aficionados* coexist with anti-bullfighting groups, leading to long-running debates. In this context, historians and critics have sought to uncover the origins of bullfighting and to collect the discourses surrounding it, thus reinforcing the importance of bullfighting's existence in Spain.

Poets and writers have long been captivated by bullfighting, seeing in it something truly Spanish. They have sought analogies between bullfighting and the pinnacle of human achievement, while painters and photographers have tried to capture the essence of the contest in their images. In addition, Spain's economic development in the 1960s encouraged the linking of bullfighting with tourism, which created a steady demand for star *matadores*. It is likely that in Japan, the first depictions of bullfighting came from a non-Spanish perspective.[1]

What did depicting the bullfight mean to Francisco de Goya, Pablo Picasso, and Antonio Saura, three artists featured in this exhibition? In 1816, Goya published a series of 33 prints entitled *La Tauromaquia*, which portrayed the history of bullfighting, scenes from storied bullfights of the time, and famous bullfighters. It conveyed the rising popularity of bullfighting against the complex historical backdrop of the late eighteenth and early nineteenth centuries. Picasso's lifelong preoccupation with the myth of the Minotaur and

3-1-b

3-2-b

3-3-b

3-4-b

3-5

3-6

3-1-b⁂

Francisco de Goya

La Tauromaquia: 11, The Cid Campeador Spearing Another Bull

1816

3-2-b⁂

Francisco de Goya

La Tauromaquia: 20, The Agility and Audacity of Juanito Apiñani in the Ring of Madrid

1816

3-3-b⁂

Francisco de Goya

La Tauromaquia: 21, Dreadful Events in the Front Rows of the Ring at Madrid and Death of the Mayor of Torrejón

1816

3-4-b⁂

Francisco de Goya

La Tauromaquia: 31, Banderillas with Firecrackers

1816

3-5

Francisco de Goya

Blind Man Tossed on the Horn of a Bull

Before 1804 (1867)

3-6

Francisco de Goya

The Bulls of Bordeaux: Bullfight in a Divided Ring

1825

Chapter 4

CATALONIA AND MODERNITY IN THE NINETEENTH CENTURY

4-1 | Mariano Fortuny

The Prints by Mariano Fortuny

Kawase Yusuke

The National Museum of Western Art (NMWA) began collecting etchings by the nineteenth-century Spanish artist Mariano Fortuny (1838–1874) from 2015, and there are currently eight etchings in the collection. As far as I know, prints by Fortuny cannot be found in any other museum in Japan. Nevertheless, it should be pointed out that there was a pioneer regarding the reception of Fortuny's works in Japan, namely Suma Yakichiro (1892–1970), a collector who served as Japanese Minister Plenipotentiary to Spain during World War II. During his tenure in Spain, Suma collected more than 1,700 artworks. He was particularly fond of Fortuny and collected many works attributed to the artist. Suma wrote a book titled *Supein geijutsu seishinshi* (A History of the Spirit of Spanish Art), in which he described the paintings by Fortuny as follows: "[The paintings by Mariano Fortuny] hold a unique position in that they demonstrate a distinctive tendency toward Moorish art, the main current of Spanish art." Suma also mentions that he was nominated as honorary director of the Fortuny Museum in Reus, the artist's birthplace.[1] At *Spanish Paintings from the Suma Yakichiro Collection*, an exhibition held at the Bridgestone Museum of Art, Tokyo in 1956, thirty-six works attributed to Fortuny, including nineteen oil paintings, were shown.[2] Among them was an etching entitled *Guitarist*.[3] Nagasaki Prefectural Art Museum currently owns thirteen works (five oil paintings, seven watercolors and drawings, and one undetermined oil painting) attributed to Fortuny which formerly belonged to Suma.[4] Some of them were included among the works shown in 1956 and others were later returned from Spain.[5] Thus, works by Fortuny were introduced in Japan from relatively soon after World War II. Nevertheless, they are not at all widely known in Japan, as there have been no occasions to introduce a substantial number of works by him other than some exceptions in Nagasaki and sporadic special exhibitions of Spanish art that featured Fortuny's oil paintings.[6] The fact that many of the works in the Suma collection attributed to Fortuny were misattributed or undetermined may also have hindered a genuine understanding of Fortuny's art.[7] Hence, this exhibition is an attempt to examine the reception of nineteenth-century Spanish culture in a historical context. By displaying all eight works by Fortuny in the NMWA collection, we hope to prompt assessment of this artist in Japan.

Mariano Fortuny was born in Reus, a small city in Catalonia, on June 11, 1838. He studied painting under Claudi Lorenzale, an artist affiliated with the Nazarenes, at an art school in Barcelona. In 1858, having received a scholarship from the Barcelona Council, Fortuny went to study in Rome. In 1860, he was dispatched to Morocco by the council in order to produce paintings to commemorate the Spanish war against Morocco, and became obsessed with the charms of the Arab world. His experiences there bore

4-1

4-2

4-1
Mariano Fortuny
Tangier
1861 (1875)

4-2
Mariano Fortuny
Arab Watching over the Dead Body of His Friend
1866

4-3
Mariano Fortuny
Dead Kabyle
1867 (1869)

4-4
Mariano Fortuny
Guardsmen of the Kasbah in Tétouan
1869

4-3

4-4

14. Vives 2018, 38.
15. In 2007, Francesc Quílez discovered an advertisement announcing the sale of prints by Fortuny in 1869 among the Goupil & Co. archives, confirming that the publication of Fortuny's first portfolio was not around 1873 (Vives 1994a, 43) but in 1869 (Quílez 2004, 325).
16. Madrid 2017, 25.
17. Regarding Fortuny's production of replicas, see Alcolea 2004.
18. Davillier 1875, 113. Translated into English from the Japanese text.
19. Gautier 1870. Translated into English from the Japanese text.
20. See the entry on cat. 4-8.
21. The states are all identified according to the research by Vives (Vives 1994a, 71–73).
22. As Vives points out, there is a drawing of a landscape with trees (British Museum, no. 1950.0520.18), which is a reversed image of the print, and a seated figure can be identified in a drawing in the collection of the Hispanic Society of America (A.3328) (Vives 1994a, 73).
23. Jansen et al 2009, 229–30, no. 298 (January 3, 1883). A Japanese translation can also be found in Van Gogh 1970, 676, no. 257.
24. I referred to Walther and Metzger 2020 regarding Van Gogh's biography.

Turn of the Century Barcelona: New City and Art Interactions

Inaba Yuta

Barcelona, a port city that dates to the time of ancient Rome, underwent major transformation in the latter half of the nineteenth century in the form of a large-scale land development project and urban expansion.[1] In 1854, permission was granted to demolish the walls that had surrounded the city since the Middle Ages and to sell the land outside those city walls to the private sector. Barcelona's present-day configuration is based on civil engineer Ildefons Cerdà's (1815–1876) city plan (fig. 66) adopted in 1860. The plan shows a newly expanded grid-like urban district (*Eixample*) beyond the former city walls. Moreover, specification of the ratio of residential to green space is made, in the interest of an improved urban environment, and road width is set in anticipation of railway construction. The thoroughly rational perspective of this plan was exceptionally advanced for its time[2] and Barcelona had sufficient financial resources to quickly realize the plan. The urban bourgeois class, including *Indianos* — wealthy traders and industrialists who had amassed fortunes in Spain's colonies, mainly in Cuba — aggressively invested in the project and moved to the new city in pursuit of large properties. They poured their wealth into decorating the spaces they occupied with splendid ornamentation, stimulating the demand for objects of art in the new urban spaces.

The demolition of the city walls was symbolically important for the people of the region. Catalonia, with Barcelona as its largest city, had sided with forces against the Bourbons during the War of the Spanish Succession (1701–1714) and was severely suppressed after the war, both materially and ideologically. Use of the Catalan language had been banned and fortifications placed on the northeast and southeast sides of the wall to constantly monitor citizens. The city's defensive walls became more like shackles limiting the freedom and dignity of citizens. With the demolition of the city walls in the middle of the nineteenth century, citizens began to envision revival of Catalan traditions and restoration of their identity. The movement, called *Renaixença*, or Catalan Renaissance, was characterized in particular by the revival of literature in the Catalan language.

The art that emerged in the rapidly changing urban space was a mixture of traditional Catalan expression and the elaborate style that held sway abroad at the time. This was a defining principle at the foundation of *Modernisme* (Modernism, or Catalan Art Nouveau). Following the Barcelona World Exposition of 1888, leading architects such as Lluís Domènech i Montaner (1850–1923) and Antoni Gaudí (1852–1926) began to produce spectacular architecture incorporating various art forms. Turn of the century Barcelona was reborn as a city of art. Domènech's Palau de la Música Catalana (fig. 67) is one of the finest examples of this. Represented by such architecture, the new urban culture was reflected initially in public spaces. Significantly, the 2015 comprehensive exhibition of turn of the century Barcelona art held at Ferrara, Italy, included a section called "Public spaces."[3] In line with this, we will also focus on public spaces as a key concept to introduce some of the artistic trends emerging in Barcelona at the time.

Posters in Public Spaces

Color lithograph (chromolithograph) posters became widespread as a new form of artistic expression in Europe from the 1880s to the end of the century. Large-format lithographs that could be produced more economically as technology advanced became the visual mass medium of the time. They were displayed on building walls, storefronts, and various other locations throughout the city.[4] The bright multi-color prints attracted the public's attention. Aside from being effective advertising,[5] the value of the lithographs gradually became recognized due to participation of outstanding artists who created

4-23

4-24

4-25

4-26

4-23
Joaquim Sunyer
Boats on Saint Martin Canal
c. 1903

4-25
Pablo Picasso
Àngel Fernández de Soto in Profile, Reading
1898–99

4-24
Ricard Canals
People on the Street
1899

4-26
Pablo Picasso
Portrait of Lluís Alemany
1899–1900

Chapter 5

BEYOND GOYA: FINDING THE UNDERCURRENTS OF TWENTIETH-CENTURY SPANISH ART

5 -1 | *España negra*

España negra: Another Spain

Inaba Yuta

España negra (black Spain) is, after all, a way of looking at the climate and customs ingrained in Spain. In other words, it expresses a critical attitude towards Spain as a country, with a rather biased characteristic. This perspective can be summed up in the adjective *negra* that composes this phrase, which literally translates to "black Spain." The adjective does not simply indicate the color black; in addition to expressing "darkness," "oppressiveness," and "gloominess" of the atmosphere surrounding a particular space or scene, it also implies to "pessimistic attitude" associated with the mental aspect. Furthermore, as if expanding upon such word sense, the word includes a wide range of meanings, for it also expresses value judgments such as "evil" or "injustice." "black Spain" is thus a phrase used to describe a gloomy, oppressive, and sometimes immoral aspect of Spain.

The impetus for the widespread use of this term was *España negra*, an itinerary published at the end of the nineteenth century by Émile Verhaeren (1855–1916), a Belgian Symbolist poet, and Darío de Regoyos (1857–1913), a painter from Asturias in northern Spain. In the book, the view of Spain suggested by the title is highlighted by the various events they encountered during their journey.[1] While the details of this book will be described later, what should be noted here is that the existence of such a negative view of Spain itself has been a long-standing tradition since the sixteenth century. Such a tradition is called the *leyenda negra* (black legend).[2] The term became well-known among the population by the article "Black Legend and Historical Truth" written by historian Julián Juderías (1877–1918).[3] However, according to Joseph Pérez, who compiled a history of the term, the writer Emilia Pardo Bazán (1851–1921) had already used the exact term in a lecture held in 1899.[4] That is to say, "black Spain" and "black legend" are terms that each appeared simultaneously. First, let's look at the latter, referring to the description of Juderías.

> What is it that can be so identified in a consideration of Spain? By the Black Legend we understand the reputation created by those fantastic accounts of our land that have been published in nearly all countries; the grotesque description of Spaniards, individually and collectively; the denial, or at least the ignorance, of all that is favorable and honorable among the many manifestations of our culture and art; the accusations that have been made against Spain in all periods, accusations based on exaggerations or on false interpretations; and finally the assertion, found in respectable and

5-33

5-34

5-35

5-36

5-33
José Hernández
Conflict in Black
1973

5-35∗
José Hernández
Bacchanalia 2
1975

5-34
José Hernández
Still Life – Homage
1990

5-36∗∗
José Hernández
Bacchanalia 3
1975

5-2 | Outbursts and Resistance: Politics and Art in Twentieth-Century Spain

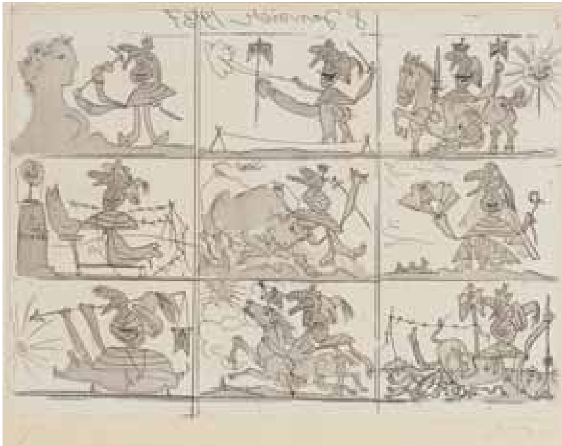
Force of Circumstance: Art and Politics during the Civil War and under Franco

Isaac Ait Moreno

A capital ripe for bombing,
avenues of rubble, districts in ruins,
I shudder, thinking of your museums
behind barricades that block corners.

These lines by Rafael Alberti, written in 1937,[1] recall the air raids on Madrid during the Civil War, and testify to the traumatic impact of the conflict on Spain's cultural and artistic life, quite apart from the immense human suffering it caused. Alberti's allusion to the city's museums — also innocent victims of the war — is by no means accidental. He himself had been the director of the Museo Romántico in Madrid since October 1936, while his wife, the writer María Teresa León, was a member of the Board for the Seizure and Safeguarding of the Artistic Heritage (Junta de Incautación y Protección del Tesoro Artístico), and had been amongst those responsible for removing works of art from the Museo del Prado, with a view to keeping them safe from Franco's bombs; the museum's roof was indeed damaged during an air raid in November of that same year (fig. 80).[2] The recently-appointed director of the Museo del Prado was none other than Pablo Ruiz Picasso, an artist Alberti greatly admired.[3] What were an avant-garde poet and painter doing at the head of these Madrid museums? In fact, these were honorary appointments, through which the besieged government of the Second Spanish Republic (1931–1939) sought to publicize its ongoing defense of the country's cultural heritage against the destruction wrought by the advancing rebel sector of the army following the uprising of July 18, 1936. In particular, Picasso's appointment as director of the Prado, on September 19, 1936, was part of a general strategy designed to garner the support of Western democracies against the military coup staged by General Franco. That a highly-acclaimed figure like the Málaga-born artist should lend his support to the government and be placed at the head of Spain's most important museum provided unequivocal proof of the Republic's commitment to the protection of art and culture, while at the same time highlighting the devastating violence of the rebel forces. It should be noted that the non-intervention policy pursued by the Western powers — led by Britain, and wary of left-wing republicanism — prevented the Spanish government from procuring sufficient supplies for the war effort.[4] Picasso's enthusiastic support for the Republican cause was nowhere more evident than in his public statements at the time. In a telegram sent in December 1937, he notified the American Artists' Congress in New York that "as Director of the Museo del Prado, [I can assure you] that the democratic Government of the Republic has taken all necessary measures to ensure that, in this unjust and cruel war, Spain's artistic heritage is safe, and will suffer no damage".[5]

In fact, Picasso had hitherto displayed little or no interest in political or official affairs. His commitment was sparked by the outbreak of the Civil War, and found expression not only in his words but, more importantly, in his own work. In January 1937, he produced *Sueño y mentira de Franco* (The Dream and Lie of Franco), a series of two sheets of prints in which, in the manner of the popular satirical prints known as *aleluyas*, he ridiculed the rebel general, predicted his defeat and highlighted the tragic consequences of the war, with scenes ranging from the grotesque to the pathetic (cat. 5-46, 5-47). Picasso donated the profits from the sale of these prints to the Republican cause.[6] But 1937 was also the year of his greatest and best-known contribution to its defense: *Guernica*. Completed in early June, this canvas was commissioned by the same Directorate General of Fine Arts that had appointed him director of the Museo del Prado. Picasso was required to execute a large painting for the entrance hall of the Spanish pavilion at the 1937 Paris International


5-45-a

5-46-a

5-47

5-45-a＊
Pablo Picasso
The Dream and Lie of Franco I
1937

5-46-a＊
Pablo Picasso
The Dream and Lie of Franco II
1937

5-47＊＊
Pablo Picasso
Weeping Woman I
1937

Chapter 6

JAPAN'S RECEPTION OF SPANISH MODERN PRINT

Spanish Contemporary Art That Flowed into Japan in the Twentieth Century: Focusing on Prints

Matsuda Kenji / Ricard Bru

Introduction

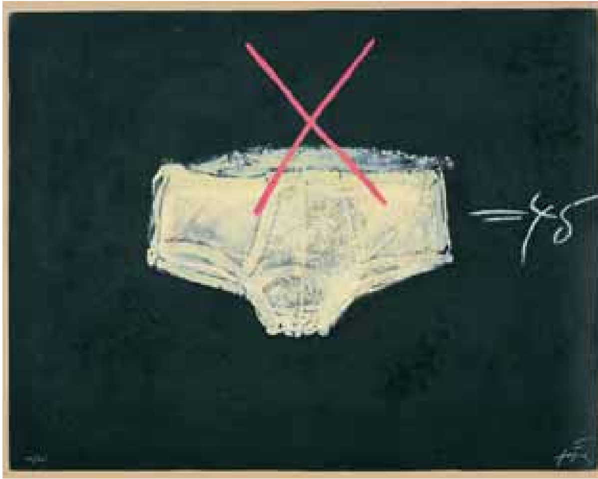
This chapter focuses on the influx of Spanish prints into Japan, in line with the exhibition's theme. Although the genre of printmaking tends to be regarded as one step lower than oil painting, it has played a crucial role in the history of art exchange between Japan and Spain. For example, among Goya's works housed in museums in Japan, all but the oil paintings in the Mie Prefectural Museum of Art and the Tokyo Fuji Art Museum are prints. Moreover, it is no exaggeration to say that comprehensive collections of Spanish prints have not been built in any particular museum but are scattered piecemeal throughout museums in Japan. How, then, did Spanish prints come to be recognized in Japan and collected in museums throughout?

While the importance of Spanish art is generally recognized in Japan today, the influence of Spanish art in Japan has long been neglected in the preceding study of the history of artistic exchange between Japan and Spain. For example, David Almazán, while acknowledging the fact that Japan actively incorporated European art as a premise in discussing Japonisme, which had been popular in late nineteenth-century Europe, he asserts that it was due to the contributions of the British and Italians by saying that "unfortunately, the contribution of the Spaniards is almost non-existent."[1] Indeed, the first introduction of Spanish art to Japan was later than other European countries. After the country's opening, many Japanese Western-style painters in the Meiji period went to Paris to attain oil painting techniques. On the other hand, it was not until the early twentieth century that the Japanese painters who studied abroad in Spain appeared, with Kume Keiichiro as an exception.[2]

In the twentieth century, many Japanese artists began to stay in Spain and create works, and various exchanges progressed in both directions. Prints play an essential role in the process of such exchanges. Although it is impossible to cover everything here, we would like to discuss the process of the influx of Spanish prints into Japan, citing representative examples. The most distinctive feature of the twentieth-century Spanish art collected in Japan as a whole, not limited to prints, is that the artists tended to be Catalan or those with deep ties to Catalonia, including masters such as Picasso, Miró, and Dalí. The reason why such bias occurred should be revealed by tracing the history of artistic exchanges between Japan and Spain in the twentieth century, focusing on prints.

Introduction and Influx of Goya Prints

Regarding the history of introducing Spanish art into Japan, the first thing brought to Japan after the country's opening in the Meiji period was not prints but copies of oil paintings. As the artists such as Wada Eisaku, Yuasa Ichiro, Yoshida Hiroshi, and Yamashita Shintaro painted copies of Velázquez's works in Europe, the image of



6-16

6-17

6-19

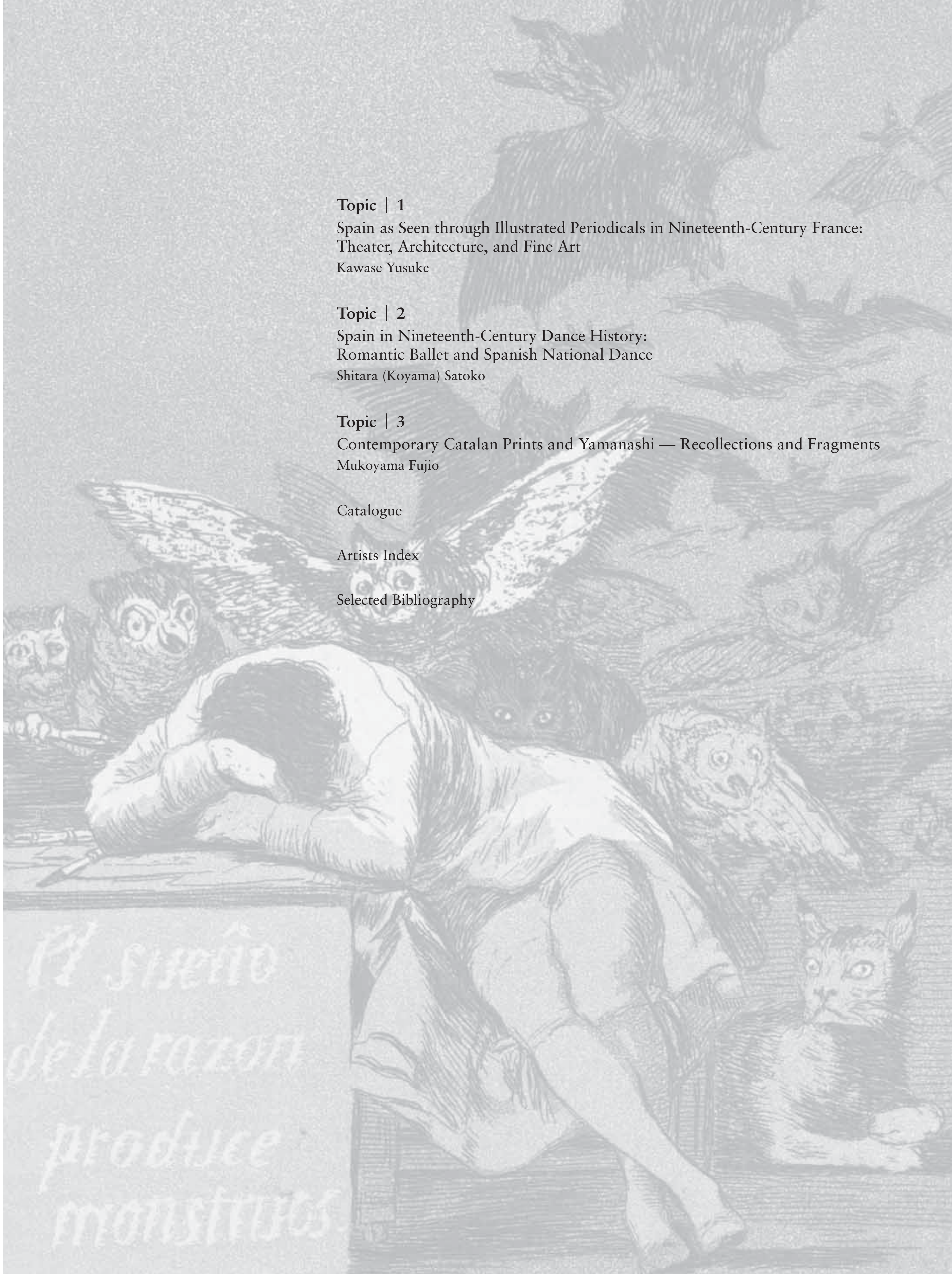
6-21

6-16⁎
Antoni Tàpies
Underwear
1972

6-17
Antoni Tàpies
Informel
1987

6-19⁎⁎
Eduardo Chillida
Open
1972

6-21⁎
Eduardo Chillida
Homage to Sir Roland Penrose
1981



Topic | 1
Spain as Seen through Illustrated Periodicals in Nineteenth-Century France:
Theater, Architecture, and Fine Art
Kawase Yusuke

Topic | 2
Spain in Nineteenth-Century Dance History:
Romantic Ballet and Spanish National Dance
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Topic | 1

Spain as Seen through Illustrated Periodicals in Nineteeth-Century France: Theater, Architecture, and Fine Art

Kawase Yusuke

Set against the background of advances in printing technology, increased mass consumption, and improved literacy rates, nineteenth-century Europe witnessed a boom in publications illustrated with wood engravings, such as books, newspapers, and magazines. The present exhibition includes, among the book examples, editions of *Don Quixote* illustrated by Tony Johannot and Gustave Doré (cat. 1-13, 1-16). As for periodicals, a reference selection has been made from the Research Library of the National Museum of Western Art, Tokyo, which holds an almost complete set of original issues of *Le Magasin pittoresque* and *L'Illustration*, historically important French illustrated publications. This essay will evaluate the historical reception of Spanish art and the expanding French interest in things Spanish by focusing on illustrations related to theater, architecture, and fine art that appeared in these publications from their foundation up until 1900.[1]

The two mastheads were launched in the 1830s and 1840s; modeling themselves on existing British publications, they included many fine wood engraving illustrations.[2] The first issue of *Le Magasin pittoresque*, edited by the Paris lawyer Édouard Charton, appeared in January 1833. The magazine continued for more than a century until 1938 — on a weekly basis at first and semi-monthly or monthly from 1849, with occasional interruptions after 1915. Encyclopedic in nature, it covered many topics, generally from a historical perspective, including the humanities and the arts, natural sciences, and industrial technology, but eschewed political or economic current events. *L'Illustration*, a large-format weekly newspaper, was launched in Paris in March 1843 by Charton and three associates. The first, full-fledged, illustrated newspaper in France, its articles ranged widely over current affairs, society, literature, fine art, the performing arts, and other areas of interest. Running to as many as 5,293 issues up until its closure in 1944, the newspaper is regarded as an invaluable source for understanding nineteenth-century French society.[3]

Let us begin with a broad overview of the illustrations related to Spain that appeared in the two publications during the period under consideration. They can be broken down into the following categories: topography and customs, events in Spain, portraits of Spaniards, scenes from the Spanish theater, artworks, architecture, and historical artifacts and materials (created by Spaniards, located in Spain, or with Spanish subjects). We have identified 192 examples in *Le Magasin pittoresque* between 1833 and 1900, and 307 in *L'Illustration* between 1843 and 1900.[4] While the magazine carried a greater proportion of art-related illustrations, the newspaper ran more illustrations overall and of a wider variety, as might be expected for a general-interest publication interested in topical issues.

More than one-third of the Spain-related illustrations in *L'Illustration* concerned current events: mainly wars, riots, regime changes, and the activities of the royal family.[5] They tended to appear more often during periods of war and unrest, with the peak frequency coinciding with the Third Carlist War (1872–76). Reports on floods and other natural disasters also seem to have greatly excited the public's interest, then as now (fig. 124). In contrast to the positive treatment of France's "progressive" railway system during its rapid development from the 1840s,[6] coverage of the Spanish railways accentuated the negative through reports of derailments and attacks by guerrillas.[7] Beyond current events, the newspaper ran many illustrations introducing Spain's varied topography and customs. Famous monuments and buildings were often featured, and images introducing festivals, especially Easter and Christmas, formed another important group.

Fig. 97

Fig. 98

Fig. 99

Fig. 100

Fig. 101

Fig. 102

Fig. 96
Illustration of the first performance of Opera *Aben Ahmet* by Théodore Dubois, Théâtre italien, Paris, in *L'Illustration*, LXXXIV/2183, December 27, 1884

Fig. 97
Reproduction of the *Young Beggar* by Murillo, in *Le Magasin pittoresque*, 2, 1834

Fig. 98
Reproduction of *A Scene from the Life of Murillo* by Joseph-Nicholas Robert-Fleury, in *Le Magasin pittoresque*, 9, 1834

Fig. 99
Reproduction of *The Infanta Marguerita* by Velázquez (Musée du Louvre), in *Le Magasin pittoresque*, 9, 1841

Fig. 100
Reproduction of *Aesop* by Velázquez (Museo del Prado), *L'Illustration*, LXXIII/1879, March 22, 1879

Fig. 101
Reproduction of *The Daughter of Théotocopouli, called El Greco*, by El Greco, *Le Magasin pittoresque*, 28, 1860

Fig. 102
Reproduction of the *Self-Portraits* of Velázquez and Murillo, *Le Magasin pittoresque*, 6, 1838

Topic | 2

Spain in Nineteenth-Century Dance History: Romantic Ballet and Spanish National Dance

Shitara (Koyama) Satoko

When we consider the dance arts of nineteenth-century Europe, we encounter an era where Romantic Ballet blossomed and various ethnic dances thrived. This text will explain the process of development of Spanish National Dance (Bolero genre) from its arrival in Europe through its mid-century heyday to its culmination.

At the outset, I would like to introduce the background of the birth of Romantic ballet and the three great ballerinas of its heyday. The precursor to Romantic ballet, in its true form, was a dance performed by the ghost of a nun in the opera *Robert le diable* in 1831. In the following year, Marie Taglioni (1804–1884; cat. 2-30) took the lead role in *La Sylphide*, which marked the full-fledged opening of Romantic ballet. In this work that depicts the unattainable love between an ethereal creature and a human, Taglioni, the leading dancer, created a sensation by gracefully employing the recently developed technique of dancing *en pointe* (on the tips of her toes) with a pure white bell-shaped skirt. From then on, she reigned as the queen of Romantic ballet until Louis Véron, the shrewd manager of the Paris Opera House, sent a powerful rival to compete against Taglioni, a master of Spanish dance, named Fanny Elssler (1810–1884; fig. 103; cat. 2-26, 2-27).

In 1836, after Elssler performed the Spanish dance *cachucha* in the ballet *Le Diable boiteux* (The Devil with a Cane), which premiered at the Paris Opera, this passionate dance became an instant sensation. While Taglioni's heavenly dance of agile and souring flight came to be named *dance ballonné* Elssler's grounded earthly Spanish dance of rapid, small steps in imitation of the *zapateado*, a Spanish dance of stomping feet, acquired the title *dance tacqueté*. The Parisian audience was divided between the Taglioni and Elssler factions, and the popularity of ballet skyrocketed.[1]

Some years later, Taglioni and Elssler left for other countries, leaving the opera house without a leading female dancer, allowing the meteoric appearance of the renowned Carlotta Grisi (1819–1899; cat. 2-31), who performed the title role in the premiere of the famous ballet *Giselle* (1841). The French poet Théophile Gautier (1811–1872), who was fascinated by Grisi, had conceived the masterpiece *Giselle* for her.[2] Grisi combined the heavenly quality of Taglioni with the earthly quality of Elssler, establishing the Golden Age of Romantic ballet.

Spanish dance began to spread into Europe during the period when these three great female dancers were active. Through the *cachucha* Elssler incorporated the Spanish National Dance (*baile nacional*, alternatively known as the *bolero* genre). A classical dance from southern Spain, specifially Andalusia, the Spanish national dance was established in the mid-eighteenth century and was later adapted for theatrical purposes by incorporating ballet techniques. The core repertoire includes the *bolero, seguidilla, cachucha, fandango*, and the *zolongo*. It reached its peak from the late 1830s to the 1850s and was enthusiastically received throughout various parts of Europe.

The cultural background behind the introduction of Spanish National Dance into Europe includes elements such as the Romantic fascination with foreign lands that emerged in the first half of the nineteenth century, the substantial demographic shifts resulting from the Spanish War of Independence from 1808 to 1814, a boom in Spanish travel to France and England,[3] and the popularity of amateur performances of folk dances.[4] As Spain became increasingly fashionable in both England and France, it garnered attention as an internal "Orient" within Europe, centering in Andalusia due to its exotic atmosphere containing traces of the Arab world. The national dances of this region of Spain garnered intense scrutiny. However, in Spain itself during the Romantic era, the boom had passed and the popularity of Spanish dance was in decline.

We see evidence of this decline in the words of Gautier, author of *Voyage en Espagne*, who had traveled to Spain in 1840. He mentioned he was not satisfied with the Spanish dances he saw during the first half of his trip and was shocked to see many spectators at a theater in Madrid leaving their seats during the dance performances. In Granada, he tried to persuade two girls to perform the *bolero* for him, but they closed all the doors and windows for fear of being accused by onlookers of "bad taste." The only place he could observe high-quality Spanish national dance on this trip was at the theater in Málaga.[5]

Furthermore, we know Gautier also had an interest in the Gypsies (Romani),[6] as he was captivated by a Gypsy girl dancing the *zolongo* on the small streets of Granada and the Gypsy families camping in Seville.[7] The Gypsy community nurtured the dance that would evolve into flamenco, but during the year 1840, as they remained distinctly separate from mainstream society, unfortunately, Gautier was not able to witness the birth of flamenco. It is worth noting that after his return, Gautier's vaudeville *Un Voyage en Espagne*, which he co-authored with writer Paul Siraudin, became a huge success in Paris in 1843.

The decisive and important event that led to the introduction of Spanish National Dance in Europe was the 1834 Paris debut of four Spanish dancers, Dolores Serral and Mariano Camprubí (fig. 104), Francisco Font, and Manuela Dubiñón. They also made their debuts in London and Amsterdam, and appeared in *La Muette de Portici* at the Paris Opera, where their amazing flexibility sparked a 'dance revolution.'

The enthusiasm they brought paved the way for the success of the previously mentioned *cachucha* by Elssler two years later, elevating Spanish National Dance into a popular phenomenon. Gautier describes Elssler's *cachucha* as follows:

> She stepped forward clad in a pink satin Basque-style, adorned with a wide black lace trim at the hem. With the bold arching of her wasp-waist torso the diamond jewels embellishing her bodice shimmered brightly. With a large comb nestled in her hair, a rose flower by her ear, and a radiant smile in her fiery eyes, how enchanting she appeared! On her rose-tinted fingertips, ebony castanets trembled delicately. As she leaped forward, the sound of castanets resonated triumphantly, as if she was wielding a bundle of rhythms with both hands. Moving along the dazzling footlights, how could she fail to arouse desire and fervor in every single person in the audience?[8]

One point to note is that Elssler's *cachucha* had been "reworked" to suit the taste of the Parisian people. The reception of Spanish dances in Europe was established through a combination of authentic Spanish dances and adaptations made to cater to the preferences of the local people.

Through Elssler's *cachucha*, European performing arts rapidly expanded their horizons and opened up new frontiers of folk dance, giving rise to a series of works with a Spanish theme in ballet, opera, and vaudeville. In the field of Romantic ballet, in 1839, Elssler starred in *La Gypsy*, while in the same year, Taglioni premiered *La Gitana* in St. Petersburg, Russia. In 1840, Grisi debuted with the opera-ballet *Zingaro* (the word *zingaro* refers to "Gypsy" in Italian). In 1846, Grisi also starred in *Paquita* (cat. 2-31~2-33). These works, often referred to as "gypsy-themed," became hugely popular as they depicted the free and natural wandering lifestyle of the Roma people, also known as Bohemians, and spread to other European countries.

However, despite the use of the word "Gypsy" in the titles of many works, the actual dances of the Roma people were not incorporated. In fact, during the same period in 1840, a Hungarian folk music orchestra performed in Paris, led by authentic Roma musicians, but they were subject to such harsh criticism that they were downgraded from the main program to intermission performances. This incident demonstrates that the Gypsy aesthetics incorporated into ballet and opera at the time were derived from fabricated representations of the Roma people.

In 1843, as mentioned earlier, Serral and Camprubí revisited Paris and achieved great success. However, according to Steingress, the opinions of critics were divided, and there were those who pointed out the transformation within Spanish National Dance, specifically criticizing the "vulgarization" caused by excessive populism. Their criticism was directed at the

Topic | 3

Contemporary Catalan Prints and Yamanashi — Recollections and Fragments

Mukoyama Fujio

Introduction

There is hardly need to look back on the history of Spanish art to realize that, with the sole exception of Goya, the tradition of printmaking up to modern times in Spain was sparse. It should be no problem to assert that it was largely thanks to the existence of twentieth-century masters such as Picasso, Miró, and Dalí that Spanish prints became known in general.

Thereafter, the enthusiasm has continued to be passed on within the genre of printmaking as an individual means of expression. It is an insatiable passion for art inherited together with history, fostered amid the Spanish climate, and full of instinctive, realistic sensibility, and innovativeness. While incessantly evolving, the zeal remains unchanged.

Turning our eyes to Spanish art from World War II onward, leaving exceptions of artists such as the sculptor Eduardo Chillida (1924–2022) or the avant-garde painters Antoni Tàpies (1923–2012) and Antoni Clavé (1913–2005), all of whom had already achieved international recognition and fame including in Japan, aside, we realize that there are surprisingly few historical studies on contemporary Spanish art or information on contemporary Spanish artists. The same can be said of contemporary Spanish prints, and print exhibitions themselves have been extremely scarce.

Amid such circumstances, in this essay, while looking back on the trend of postwar Spanish prints, in particular, mainly in Barcelona after World War II, I would like to discuss various aspects of contemporary Spanish prints. Through my experience of having been involved in the organization of print exhibitions in Yamanashi for many years, I would also like to discuss the collection and reception of such works in Japan.

My Encounter with Catalonia

It was more than forty years ago, in February 1978, that I visited Barcelona for the first time. The ship that set sail from Genoa, Italy one evening reached the Port of Barcelona the following morning. Contrary to the present image of a flamboyant international city of tourism, my first impression of Barcelona, the capital of the autonomous community of Catalonia, was that it had a surprisingly calm and tranquil atmosphere. Even the Basílica de la Sagrada Familia (fig. 106) designed by Antoni Gaudí, which has been undergoing significant change toward completion in recent years, was, in those days, not so crowded. I felt I had arrived at a safe and calm city still lingering with the aftermath of Franco's rule.

After that, in 1986, I began working at Yamanashi Prefectural Museum of Art, and I now serve at Minami Alps City Museum of Art. Over the past forty or so years, my visits to Barcelona increased while organizing exhibitions of works by Picasso, Miró, and Dalí. On those visits I also had the privilege of opportunities to survey contemporary Catalan prints in Catalonia.

Through my encounter with Yamamoto Masafumi (b. 1947), who is active as a copperplate print artist while running a print studio in Barcelona and whom I shall discuss further below, I was able to introduce a collection of postwar Catalan prints at *The 2nd Budoh no kuni International Biennale Exhibition of Prints* (1994).[1] Meanwhile, through frequent visits to the Miró and Dalí Foundations, I was able to establish deep connections, which bore fruit as the exhibition *Graphic Works of Miró 1933–1963: Collection from the Joan Miró Foundation*[2] in 1996 and, three years later, an exhibition of works from the Teatro-Museo Dalí in Figueres entitled *The Universe of Salvador Dalí*[3] in 1999. On the latter occasion, I got embroiled in a series of disputes regarding Dalí's copyrights and experienced a two-year-long international lawsuit before winning the case in Madrid.

Fig. 106

Fig. 107

Fig. 108

Fig. 109

Fig. 110

Fig. 106
The Basilica of Sagrada Familia, 1992

Fig. 107
Yamamoto's Studio on Carrer d'Avinyó

Fig. 108
The catalogue of the *Second Budoh no Kuni International Biennale Exhibition of Prints*, 1994

Fig. 109
Yamamoto, Hernández Pijuan, and Arnáiz strolling around Yamanashi Prefectural Art Museum

Fig. 110
The round-table session of the symposium held in conjunction with the *Second Budoh no Kuni International Biennale Exhibition of Prints* (from left, Kawachi Seikou, Fukazawa Yukio, Hagiwara Hideo, Hernández Pijuan, Arnáiz, and Buffil)