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Spanish Cities of the Golden Age: The Views of Anton van den Wyngaerde (review)

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quantity to verify his hypotheses. The relatively narrow time span covered by the book leaves one wondering how far to extrapolate Lesnick's findings forward or backward. Was the preaching of the period 1290-1310 typical of mendicant preaching before or later? If it differed, how and why did it differ? Answering these questions will require considerable study. Despite its shortcomings, this book provides a starting point for further work, not only on Florence but also in other, less studied cities and regions.

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Richard L. Kagan, ed., *Spanish Cities of the Golden Age: The Views of Anton van den Wyngaerde*. Los Angeles and Berkeley: University of California Press, 1989. 415.

In the 1560s, Anton van den Wyngaerde, a Dutch painter specializing in topographical views of cities, was appointed to the court of Philip II. While in Philip's service, van den Wyngaerde made a series of trips through Spain and created beautiful topographically correct views of several cities. The views of the various cities presented in the catalogue of van den Wyngaerde's itinerary are quite naturalistic, more so than the works of contemporary artists who were not technically trained in topography. The depictions are variously of whole cities, preliminary sketches and partial views. In *Spanish Cities of the Golden Age*, Richard L. Kagan has assembled the works together, including the itineraries of van den Wyngaerde's trips. Illustrated essays by Kagan and three other contributors set the historical and artistic background for the works, detailing the relation between Philip and van den Wyngaerde. Articles included in this work are Jonathan Brown's "Philip II as Art Collector and Patron," Kagan's "Philip II and the Geographers" and "Cities of the Golden Age," Egbert Haverkamp-Begemann's "Spanish Views of Anton van den Wyngaerde," and Fernando Marías's "City Planning in Sixteenth-Century Spain." Essays by Jonathan Brown and Kagan note the collecting patterns of Philip and his interest in geography and cartography, examining the royal court and royal patronage of artists in general, and of van den Wyngaerde in particular. These essays take pains to portray Philip as an active monarch with his own artistic vision.

The two essays which address Spanish cities and their planning will likely be of most interest to the reader of this book. In his essay "Cities of the

Golden Age," Kagan sets the stage for a more complete appreciation and understanding of the cities in their settings. The late sixteenth-century cities depicted in the catalogue seem prosperous and vital; doubtlessly van den Wyngaerde wanted to set forward the best face of Spanish cities as he was a member of Philip's court. Kagan concurs with the Dutch artist's views of the Spanish cities, noting the cities' growing prosperity and populations. In the sixteenth century, the cities' economies became increasingly diversified, supported by universities, royal institutions such as law courts, and defense complexes such as that in Málaga. Kagan emphasizes the importance of van den Wyngaerde's view of Madrid as well, exhibiting the city's new prosperity after the court was moved there in 1561. For Kagan, the commission of the artworks is another manifestation of growing civic pride in sixteenth-century Spain, and he draws a parallel between the embellishments of mythical city histories and the growing influence of the civic humanism of the Italian Renaissance. The growing interest in urban life gave further impetus to Philip's desire to record the prosperous urban images.

In his essay "City Planning in Sixteenth-Century Spain," Fernando Marías takes up the issue of renaissance city planning, applying it to the growing Spanish urban centers. He sees the renaissance aspect of the urban planning as "overlaid on the warp and woof of the Christian and Moorish Middle Ages" (84). Rather than placing the sixteenth-century Spanish cities in a functional typology, Marías prefers to consider local historical developments as well as local topography and demography. He acknowledges that the Spanish functional city generally appears later, citing the convent cities such as Toledo as an exception. (The convent cities were isolated enclaves whose economic and institutional lives were dominated in large part by the religious houses.) Marías describes how regulation and renovation, much of it determined by the royal administration, influenced in large part the urban proportions recorded by van den Wyngaerde. This type of regulation facilitated transportation within the cities as well. Many such changes in the urban landscape were initiated in the mid to late fifteenth century and were thus present when van den Wyngaerde made his travels.

These five essays provide a context with which the reader can better appreciate the views of van den Wyngaerde. The largest and most important part of the book is, of course, the catalogue of views of the Spanish cities, which presents the views of his itineraries on five journeys through Spain: Madrid and its environs, the kingdom of Aragon, North Africa, Andalusia, and Old Castile. Views of two unidentified cities are presented in an appendix.

Each city is introduced by a brief description of its historical importance

by one of the contributors to the book. The Aragon itinerary presents views of Daroca, Zaragoza, Barcelona, Valencia, and Tarragona among other cities. For example, van den Wyngaerde's view of the Aragonese capital of Zaragoza, as introduced by Kagan, shows the city to its advantage. Depicted from an imagined vantage point, Zaragoza was a wealthy and prosperous city; local landmarks such as the Jesuit college and the bridge over the Ebro are identifiable. Other landmarks in the scene, such as the cathedral, are exaggerated to provide the viewer with definite focal points. Present in the picture are the surrounding agricultural districts, completing the view of Zaragoza.

Included in the Aragon itinerary is the view of Monzón, a small but important Aragonese town. van den Wyngaerde probably traveled here with the royal court. Fernando Marías gives the viewer a short guided tour through the scene, pointing out the more noteworthy sites, such as the town's brothels, slaughterhouses, walled gardens, and monastery. Such telling descriptions are available for other cities in any of the given itineraries.

The volume has been expensively and exquisitely produced; the reproductions convey the subtle browns and grays in the shading of van den Wyngaerde's washes and successfully convey the detail of his work. Many of the city views fold out, enabling the reader to see the entire view of the city unobstructed. This book is valuable to the historian of Spain or renaissance city planning as well as to the art historian, detailing the methods used by van den Wyngaerde and gathering together his works, which have been dispersed to various cities in Europe. *Spanish Cities of the Golden Age* makes many important contributions, but perhaps its greatest achievement is that it has collected into one volume historically and topographically accurate representations of sixteenth-century Spanish cities.

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Nicholas Howe, *Migration and Mythmaking in Anglo-Saxon England*.
New Haven and London: Yale University Press, 1989. xiii + 198.

In this no-thrills survey of what he views as the governing myth of Anglo-Saxon cultural identity, Nicholas Howe suggests that Bede, Boniface, Wulfstan, and the *Exodus*- and *Beowulf*-poets conceptualized the ancestral fifth-century migration to England "as a founding event in the ec-