

A portrait of the Marquis of Santillana, a man with a serious expression, wearing a black cap and a dark robe with a gold cross pendant. The background is a rich, patterned red fabric.

*The* MARQUIS  
of SANTILLANA

*Words & images*

4<sup>TH</sup> OCTOBER 2022

8<sup>TH</sup> JANUARY 2023

MUSEO NACIONAL  
DEL PRADO

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In this exhibition, we follow in the footsteps of the honourable humanist Íñigo López de Mendoza (1398-1458), member of the Mendoza dynasty, who more than 500 years ago promoted the arts – especially lyric poetry in vernacular language –, and decorated his foundations with several works by Jorge Inglés, a prominent representative of Castile's new Flemish-inspired pictorial realism. As a noble, Sir Íñigo wielded his sword in Al-Ándalus and actively participated in the power struggles involving the Trastámara, fighting in the Battle of Olmedo in 1445 on the side of John II of Castile. After the victory, the king granted him the title of Marquis of Santillana and the Count of Real de Manzanares.



Jorge Inglés

*Altarpiece of the Gozos de Santa María,*  
doc. 1455

Madrid, Museo Nacional del Prado.

Depósito de Almodena de Arteaga y del Alcázar,  
XX duquesa del Infantado, e Iván de Arteaga y del  
Alcázar, XV marqués de Ariza

The exhibition includes a collection of paintings by Jorge Inglés (active from 1455-75), manuscripts, medals and reliefs, all of which reveal the tastes of this intriguing worldly character, someone truly knowledgeable about the innovative visual proposals created in Flanders and Italy just a short time before. The exhibition's primary work is the original Altarpiece of the *Gozos de Santa María*, which highlights large portraits of the marquis and his wife, Catalina Suárez de Figueroa, praying on either side of a carving of the Virgin with the Child, and the large upper panel, occupied by a group of twelve angels holding phylacteries on which the *Gozos* (verses in praise) are written, which Íñigo López de Mendoza himself composed in honour of the Virgin. Jorge Inglés used all these elements to bring to life a monumental vision of the marquises' encounter with the Virgin, celebrated by the devotional song of angels. A scene where pious prayer and a tribute to the Virgin Mary go together as they express noble pride. The Altarpiece of the *Gozos de Santa María*, the panel of *St. George and the Dragon*, and the three panels comprising an altarpiece dedicated to the Virgin of Villasandino (Burgos) correspond to a specific Germanic declination of the new visual model created in the Netherlands in 1420-30. The taste for sculptural values or for dramatic lighting offers clear parallels to the work of certain Flemish masters, such as Robert Campin and Rogier van der Weyden, some of whose works can be viewed in the adjacent room 58.



Jorge Inglés  
*St. George and the Dragon*, doc. 1455  
New York, The Leiden Collection

Over the course of the 15th century, new ideas spread throughout Europe which would radically transform the continent's history, challenging the medieval order and thus paving the way for the modern State and Humanism. In this context, halfway between the Middle Ages and the Renaissance, this powerful and educated Castilian noble had miniaturists and bookbinders at his service, requested numerous translations of works by classic authors, and treasured a magnificent library with documents brought over from Italy which would serve as the basis for his own writing. In addition to fulfilling a bibliophile's selfish and solitary passion, precious books were also social objects that bestowed fame and prestige upon their owners. Aware of these values, the Marquis of Santillana turned to actors and exchange networks that allowed him to contact some of the major production centres of illuminated manuscripts, thus emulating and competing with other distinguished contemporary bibliophiles. In this way, he confirmed his cultural and aesthetic leadership among the 15th century Castilian nobility.



Master of the *Cancionero* (illuminator)  
 Íñigo López de Mendoza, Marquis of Santillana,  
*Cancionero*, c. 1456  
 Salamanca, Universidad de Salamanca. Biblioteca  
 General Histórica

The exhibition entitled *The Marquis of Santillana. Words and Images*, held at the Museum and at the Biblioteca Nacional de España, marks an opportunity for us to revisit our extraordinary history and renew our interest in two populations that treasure one of the Region of Madrid's best preserved monumental heritage sites dating back to the Late Middle Ages: Buitrago del Lozoya and Manzanares El Real.

In Buitrago, the most lively medieval town in the northern Sierra de Madrid mountains, the Marquis of Santillana pushed for the renovation of his ancestors' castle, almost entirely transforming its defensive elements while also making it feel like a palace in line with the uses of 15th century noble residences. Not content with that, a few years prior to his death, he founded the Hospital of San Salvador in this town. The Altarpiece of the *Gozos de Santa María* and the beautiful panel with St. George killing the dragon, which returns to Madrid for this exhibition after more than a century abroad, come from its now disappeared church. A wonderful *mudéjar* panelled ceiling which covered the main chapel also decorated the hospital church, which is currently the presbytery of the parochial church of Santa María del Castillo.



Miniaturist of the Marquis of Santillana (illuminator)  
Giovanni Boccaccio, *Filostrato*, c. 1455–58  
Madrid, Biblioteca Nacional de España

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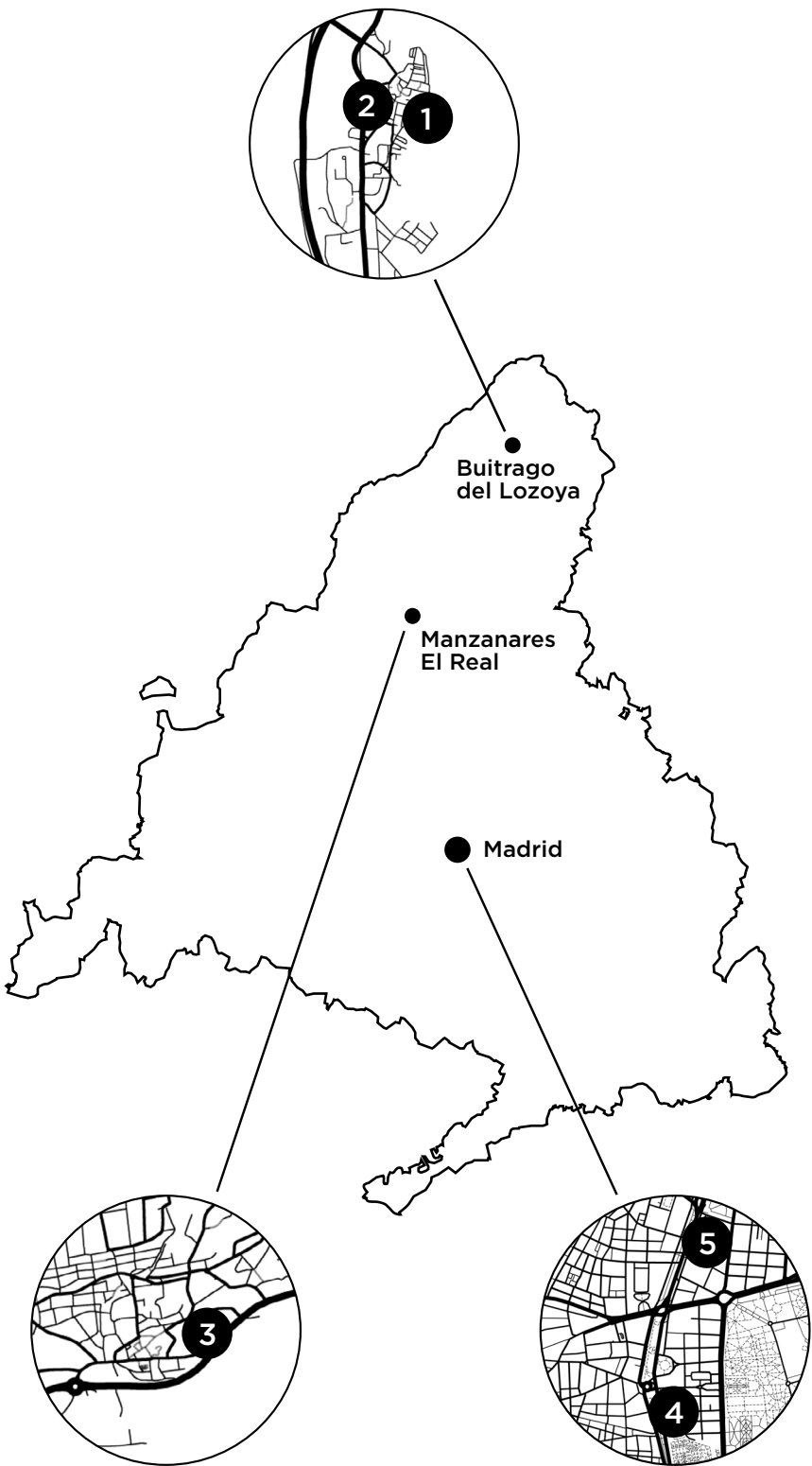
After the Battle of Olmedo, the Mendozas' possession of Manzanares El Real would have important consequences on the town, among them the construction of the most emblematic and best preserved castle of the Region of Madrid. The works were initiated by the Marquis's son, Diego Hurtado de Mendoza, 1st Duke of the Infantado, and they would be completed by his grandson, Íñigo López de Mendoza, who hired the architect Juan Guas, one of Castile's best representatives of the late Gothic style and architect of the Catholic Monarchs.



Pisanello  
*Medal of Íñigo Dávalos, 1449*  
Madrid, Museo Arqueológico Nacional

## MAP OF THE REGION OF MADRID

Places currently open for visit that are related to the exhibition



### **BUITRAGO DEL LOZOYA**

- 1 Castle
- 2 Santa María del Castillo

Getting here:

By car: take the exit at km 74 on the A1 highway

By public transport: Plaza de Castilla bus terminal  
(Lines 191 and 196)

### **MANZANARES EL REAL**

- 3 Castle

Getting here:

By car: take the Colmenar M-607 highway exiting Madrid until you reach the junction with the M-609 highway, direction Colmenar Viejo. Take this junction, continue and take the next junction with the M-862 highway. Finally, take the junction with the M-608 highway.

By public transport: Plaza de Castilla bus terminal  
(Line 724)

### **MADRID**

- 4 Museo Nacional del Prado (Room 57. Ground floor, Villanueva Building)
- 5 Biblioteca Nacional de España (Hall of the María Moliner Reading Room. 2nd floor)



**CATALOGUE**

€ 25

Spanish edition

**ACTIVITIES**

**KEYS**

Tuesdays at 11 am and 5 pm

Lecture room

This mediation activity offered by PradoEducación is free for all visitors with Museum admission.

**SERIES OF SEMINARS**

The lectures organised by the Studies Centre are free and intended for the general public.

**THE MARQUIS OF SANTILLANA.  
WORDS AND IMAGES**

Curator: Joan Molina Figueras

Wednesday 6:30 pm. Auditorium

2 November

*“Having an almost foreign speech”.  
The Marquis of Santillana and the art  
of culture*

Joan Molina Figueras

Museo Nacional del Prado

9 November

*Art and books for a good gentleman’s  
reputation: the Good Count of Haro  
and his cultural world*

Elena Paulino

UNED

16 November

*Building a royal favourite: art, culture  
and persuasion in the times of Juan de  
Pacheco, Marquis of Villena*

Maria Teresa Chicote

UNED

23 November

*Bibliophilia and patronage*

Mireia Castaño

Museo Nacional del Prado

30 November

*Visual memory of the Mendoza lineage.  
The inheritance of the Marquis of  
Santillana.*

Olga Pérez Monzón

Universidad Complutense de Madrid

Admission at the ticket office from the start of the session

Free entry until room capacity is reached

More information:

[www.museodelprado.es](http://www.museodelprado.es)

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## GENERAL INFORMATION

### ROOM 57

VILLANUEVA BUILDING. GROUND FLOOR

### OPENING TIMES

Monday to Saturday: 10 am - 8 pm

Sundays and holidays: 10 am - 7 pm

6 January, 24 and 31 December:

10 am - 2 pm

(Access up to 30 minutes before closing. Visitors will be asked to leave the galleries 10 minutes before closing).

### CLOSED

1 January, 1 May and 25 December

### PRADO SHOP / CAFÉ PRADO

Museum opening hours

No photography or video recording is permitted in the galleries.

#MarquésdeSantillana

### MUSEO NACIONAL DEL PRADO

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### GETTING HERE

Metro

Banco de España and

Estación del Arte (Atocha) stations

Buses

Lines 9, 10, 14, 19, 27, 34, 37 and 45

National and regional trains

Estación de Atocha

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