

**HOME + MENU**

Search

- Home
  - The Foundation
  - Museum of the Fairs
  - Simón Ruiz Archive
  - Medina del Campo Municipal Archive
  - Museum of the Fairs Foundation Archive
  - Simón Ruiz Chair (University of Valladolid)
- MFF ARCHIVES PORTAL
- Permanent Collection
- Virtual Tour of the Museum
- Temporary Exhibitions
- *The Featured Work Series*
- *Simón Ruiz Archive Documents Series*
- *Fabián Escalante Legacy Series*
- News
- The Museum (and the Archives) Up Close
- Publications
- Simón Ruiz Publications
- International Museum Day
- Friends of the Museum
- Links

**THE FOUNDATION**

The Museum of the Fairs Foundation is a non-profit cultural institution dedicated to preserving and sharing the rich heritage of Medina del Campo.

**Mission**

- To safeguard historical, artistic, anthropological, and documentary collections
- To make them accessible through permanent exhibition
- To promote their study and dissemination

All of these collections are linked to the origins of fairs, trade, markets, and the birth of modern banking. Special attention is given to the cultural legacy of Medina del Campo—a town whose history has always been closely tied to commerce and exchange.

Founded on 5 March 2001, the Foundation manages the Museum of the Fairs along with several major documentary collections, most notably the Simón Ruiz Archive and the historical holdings of the Medina del Campo Municipal Archive. Through these resources, it develops research projects, educational programmes, and outreach activities.

### **Goals**

The Foundation's overarching goal is to highlight how commercial activity has shaped—and continues to shape—the economy, culture, and art of society.

In the fifteenth and sixteenth centuries, the great fairs of Medina del Campo placed this Castilian town at the heart of Europe's economy. Merchants from across the continent gathered here to trade wool and textiles, works of art, books and paper, luxury goods, and more.

Above all, Medina became a centre of financial innovation. Instruments such as the bill of exchange and new forms of payment and credit took definitive shape in these bustling markets.

The most eloquent testimony to this activity is the Simón Ruiz Archive—an extraordinary collection of documents preserved and studied by the Foundation, ensuring that its significance is shared with today's audiences.

Preserving and disseminating the heritage of these fairs, their history, and their lasting impact is at the core of the Foundation's work. Through the museum and archives it manages, the institution collaborates with a wide network of partners—institutions, associations, businesses, and individuals—to whom it extends its deepest gratitude and recognition.

### **Leadership**

- Visit of the Princes of Asturias
- Guzmán Gómez Alonso, Mayor of Medina del Campo, President of the Museum of the Fairs Foundation

### **Governing Bodies**

- Honorary Council
- Partner Institutions
- The Project
- Headquarters Building

## **PRACTICAL INFORMATION**

**Address** Calle San Martín, 26 47400 Medina del Campo – (Valladolid), Spain Tel. +34 983 837 527  
fundacion@museoferias.net

### **Opening Hours**

- Tuesday to Saturday: 10:00–13:30 and 16:00–19:00
- Sundays, public holidays, and on 24 and 31 December: 11:00–14:00
- Mondays: closed
- Closed on: 1 and 6 January, 23 April, 2 September, 6 and 25 December

### **Admission**

- General admission: €3
- Reduced admission: €2
  - Groups of 25 or more people
  - Visitors over 65 years old
  - Members of Friends of Museums Associations
  - Holders of the Youth Card

### **Free Admission**

- Unemployed visitors with valid proof
- Children under 10 years old accompanied by an adult
- Friends of the Museum of the Fairs
- Holders of the Historical Heritage Card of Castile and León
- Members of Professional Museum Associations

### **Guided Visits**

- Group visits must be booked in advance.
- Visitors with smartphones may use the QR codes displayed on the Museum's exhibits.
- Museum of the Fairs Brochure (PDF)

### **GPS Coordinates**

- Latitude: 41° 18' 33.77'' N
- Longitude: 4° 55' 05.84'' W

### **Location on the Map**

## TEN HIGHLIGHTED WORKS

- **Altarpiece *Virgen del Pópulo*** Castilian anonymous, c.1520 *A striking Renaissance altarpiece dedicated to the Virgin, reflecting devotional art in Castile.*
- **Virgen con el Niño** Adriaen Isenbrandt, c.1547 *A tender Flemish panel painting showing the Virgin and Child, blending realism with spiritual symbolism.*
- **Custodia procesional** Cristóbal de Vergara, c.1560 *A magnificent silver monstrance used in processions, testimony to Valladolid's goldsmithing tradition.*
- **Lope de Barrientos** Egas Cueman, c.1447–1454 *Sculpted portrait of the influential bishop and royal advisor, carved by one of Castile's leading artists.*
- **Tríptico de la Sagrada Familia** Marcellus Coffermans, c.1570 *A devotional triptych from Antwerp, illustrating the Holy Family with vivid colour and detail.*
- **La Piedad** Juan de Juni, c.1575 *A moving depiction of the Virgin mourning Christ, by one of Spain's greatest Renaissance sculptors.*
- **Antoniana Margarita** Gómez Pereira, 1554 *Rare printed edition of a philosophical treatise, reflecting humanist thought in 16th-century Castile.*
- **Crucified Christ** Indo-Portuguese anonymous, late 17th century *An ivory carving from colonial India, blending European iconography with local craftsmanship.*
- **Portrait of Simón Ruiz** Circle of Juan Pantoja, c.1595 *Lifelike portrait of the merchant Simón Ruiz, whose archive documents Europe's financial networks.*
- **Cajas de cambista** Various origins, 17th–19th centuries *Money-changer's boxes used in fairs and markets, tangible reminders of Medina's commercial past.*

*Translated by Florencia Caffetti*

*Revised by Douglas Town*

## DONATIONS

### 2025

- ***“Fair in the Plaza Mayor of Medina del Campo” (c. 1960)***, drawing by José María García Fernández, known as “Castilviejo.” Donated and acquired thanks to Cecilio Blanco Martínez and Milagros Martín Noriega.
- **Manuscript** of a *History of Medina del Campo* dated 1929. Donated by Pilar Zorita.
- **Postcard of Medina del Campo** by Honorio Román, c. 1900. Donated by José Manuel Rodríguez.
- **Four 16th-century books printed in Antwerp, Venice (2), and Salamanca**; and a **handwritten receipt** dated 1566. Donated by Miguel Ángel Iglesias.
- **23 photographs and postcards from the 1920s–1990s**. Donated by Carlos Piñero.

### 2024

- **Set of nine artworks (Various artists, 16th–18th centuries)**. Donated by Andrea Concepción Gutiérrez Cisneros and Luciano Díaz Sánchez.
- **Commercial seal from Medina del Campo (19th century)**. Donated by Miguel Ángel Iglesias Santos.
- **Collection of 150 historical photographs of Medina del Campo (1927–1950)**. Donated by Fidel Lambás Cid.
- **Digital microscope** (for the restoration workshop). Donated by Juan Antonio del Sol Hernández.

### 2023

- **Collection of commercial seals and matrices (16th–18th centuries)**. Donated by Iban Redondo Parés.
- **Two commercial seals: Valencia (16th–17th centuries) and Medina del Campo (19th–20th centuries)**. Donated by Miguel Ángel Iglesias Santos.
- ***Fuero Viejo de Castilla* and *Ordenamiento de Leyes* of King Alfonso XI (1771 and 1774)**. Donated by Trinidad López Bruñet.
- **Tools and instruments for shearing horses (19th–20th centuries)**. Donated by Francisco Hernández Sevillano.
- **Photographs of the Railway Workers’ School of Medina del Campo (1931–33), the flag of the General Association of Railway Employees and Workers, Medina del Campo Zone (1931), and a set of association magazines (1970–1980)**. Donated by Julio Hernández Casado.
- **Commercial letter to Eusebio Giraldo Crespo (1885)**. Donated by Sergio Fraile Badallo.
- **Photograph of the “Carrillo Carvallo” (1936)**. Donated by Juan Ignacio Gutiérrez Castro.
- **Issue of *El Progreso de Castilla* (1921)**. Donated by Fidel Lambás Cid.
- **Two issues of *El Progreso de Castilla* (1922 and 1923)**. Donated by Segundo Iglesias Sobrino.
- **Issues of the weeklies *La Región* and *La Verdad***. Donated by Antonio Sánchez del Río.

## 2022

- **Sculpture of Saint Michael**, early 16th century. Donated by Pilar Candeira Fernández de Araoz.
- **Documents from Medina del Campo (17th and 19th centuries)**. Donated by Pedro Macías.
- **Documentation from the Railway Workers' Association and the Valladolid Chamber of Commerce (20th century)**. Donated by Julio Hernández Casado.
- **Photograph c.1930 (street vendors at the start of Bravo Street)**. Donated by Reyes Burgueño Rioja.

## 2021

- **Two tiles from the Palace of Bornos (Medina del Campo), Sevillian workshop, 16th century**. Donated by the daughters of Federico Hernández Rogado.
- **35 books from the editorial collection of the Ministry of Defence**. Donated by the Sub-Directorate General of Publications and Cultural Heritage of the Ministry of Defence.
- **Collection of commercial documents from Medina del Campo (19th–20th centuries)**. Donated by Manuel Martínez Hernández.

## 2020

- **Two silver-thread trimmings (18th century)**. Donated by Concha Gay.
- **Sculpture of the Christ Child (18th century)**. Donated by M<sup>a</sup> del Carmen Martín Boada.
- **Small “theatre” of Christian doctrine prints (late 19th century)**. Donated by M<sup>a</sup> del Carmen Cuadrado Lorenzo.

## 2019

- **46 documents from Medina del Campo (16th–18th centuries) and Book of the Sayings and Deeds of King Alonso... (1527, facsimile 1992)**. Donated by Fabián Escalante Sánchez.
- ***Camino de Perfección* by Saint Teresa (facsimile edition, 1883)**. Donated by José Ignacio Hernández Redondo.
- **Six “jetons” or counting tokens from the Netherlands (1596–1647)**. Donated by the Friends of the Museum of the Fairs and Heritage of Medina del Campo Association.

## 2018

- **Artistic legacy of painter Lucio Sobrino: 5 framed oils, 33 framed watercolours, 41 loose watercolours, 77 drawings, 3 framed photographs, and a collection of 200 photographs. Library of 23 boxes of books** (some pending cataloguing). Donated by his children Miguel, Teresa, Isabel, and Santiago Sobrino González.

- **Library of Professor Manuel Basas Fernández: 83 boxes of books, 4 boxes of videos, and 2 paintings.** Donated by his family.
- **Five documents from Medina del Campo (1507, 1533, 1537, 1558, 1567) concerning land sales; four printed books,** including one facsimile of a 1527 edition. Donated by Fabián Escalante Sánchez.
- **Engraving of Cristóbal de Mondragón by Famiano Strada** (*De Bello Belgico: Decades Duae*, Frankfurt, 1651); and **two engravings of Miguel de Cervantes by Célestin Nanteuil and José Cebrián García** (Madrid, 1855 and 1869). Donated by the Friends of the Museum of the Fairs and Heritage of Medina del Campo Association.
- **Engraving with the emblem of printer Jodocus Badius**, Paris edition of 1548. Donated by the Friends of the Museum of the Fairs and Heritage of Medina del Campo Association.

## 2017

- **Five documents from Medina del Campo (16th century);** printed book: José M<sup>a</sup> Quadrado, *Valladolid, Palencia y Zamora. España, sus monumentos y artes – Su naturaleza e Historia* (Barcelona, 1885); and notebooks 1–20 of the series *Panorama nacional. Bellezas de España y sus colonias* (Barcelona, 1896–1898). Donated by Fabián Escalante Sánchez.
- **Commemorative medal of the 4th Centenary of the death of Queen Isabel I** (Aurelio Rodríguez Vicente Carretero, 1904) and **engraving of Colonel Cristóbal de Mondragón (1603)**. Donated by the Friends of the Museum of the Fairs and Heritage of Medina del Campo Association.

## 2016

- **Five documents from Medina del Campo (16th–17th centuries); facsimile edition of Joseph de Santa Teresa, *Vida del N. Bienaventurado P. San Juan de la Cruz...*** (Madrid, 1675); **facsimile edition of Johannes Dominicus Mansi, *Sacrorum conciliorum nova et amplissima collection...*** (Venice, 1784); and Luis Suárez Fernández, *Castilla, el Cisma y la Crisis Conciliar (1378–1440)* (Madrid, 1960). Donated by Fabián Escalante.
- **Replica of a money-changer's table and a reckoning board.** Donated by Juan José García Galindo.
- **Bond from the Banco de Crédito Castellano (1 December 1864).** Donated by Joaquín Díaz González.
- **Seventeenth-century padlock.** Donated by Felipe Montero Morocho.
- **Two confraternity medals of the Sacrament** (1810 and 1840). Donated by Antonio Zúñiga.
- **Three copperplate engravings** from Giovanni B. Fontana's *Armamentarium Heroicum* (drawing) and Dominicus Custodio (engraving), Augsburg, 1603, depicting Ferdinand the Catholic, Philip II, and Don Juan of Austria. Donated by the Friends of the Museum of the Fairs and Heritage of Medina del Campo Association.

## 2015

- **The archive of Manuel Basas Fernández**—one of Spain’s most important historians of economics and trade, who devoted much of his research to Simón Ruiz—was generously donated by his family and incorporated into the holdings of the Museum of the Fairs Foundation Archive.
- **Volumes X, XI, and XII of Antonio Ponz’s *Viage de España*** (Madrid, 1789); **four documents from Medina del Campo (16th century)**; and **a printed decree from the 18th century**. Donated by Fabián Escalante.
- ***Mundo Gráfico* illustrated magazine** (1914). Donated by Ascensión Fuente Gómez.
- **Engraving of the Royal Site of Aranjuez (1790)** and *Ordenanzas del Consulado de Castilla en Brujas, 1467* (facsimile edition, 2009). Donated by **Luis Resines**.
- **Mayorazgo of Quintanilla document (1855)**. Donated by **Manuel Martínez Hernández**.
- **Two 16th-century woodcut engravings:**
  - *Notaries, scribes and lawyers* in Johannes Pauli, *Schimpf und Ernst*, Strasbourg, 1522
  - *Preparing ships for departure* in Theodor de Bry, *Historia navigationis in Brasiliam Americae provinciam*, Frankfurt, 1590 Donated by the **Association of Friends of the Museum of the Fairs and the Heritage of Medina del Campo**.

## 2014

- **Five handwritten documents** (1503, 1534, 1553, 1587, 1593) from Medina del Campo, plus *Libro de las Bulas y Pragmáticas de los Reyes Católicos* (Alcalá, 1503; facsimile 1973). Donated by **Fabián Escalante Sánchez**.
- **Photographs, illustrated magazines, engravings** (19th–20th centuries). Donated by **Juan José G<sup>a</sup> Galindo**.
- **17th-century bronze mortar**. Donated by **Petra Marcos Reglero**.
- **Collections of weekly journals and newspapers** (20th century, Medina del Campo). Donated by **Jesús Barbado Reoyo**.
- **Five early 20th-century photographs** of Medina del Campo. Donated by **Concha and Marisol Ibáñez**.
- **Mayorazgo of Alonso de Quintanilla documents**. Donated by **Salvador Cortés**.
- **Copy of the Spanish Republic Constitution (1931)**. Donated by **Miguel Ángel Plaza Gómez**.
- **Printed book:** Fray Juan Márquez, *Los dos estados de la espiritual Hierusalem...* Medina del Campo, Pedro & Tomás Lasso, 1603. Donated by the **Association of Friends of the Museum of the Fairs and the Heritage of Medina del Campo**.

## 2013

- **Photographic and documentary archive** of 25 towns in the Tierra de Medina del Campo (basis for *Catálogo Monumental*, 2003). Includes ~2,000 photographs and three notebooks of archival notes. Donated by **Miguel Ángel Marcos Villán & Ana M<sup>a</sup> Fraile Gómez**.
- **Photographic archive**: 132 phototypes (postcard format), Medina del Campo series, 1900–1960. Donated by **José Manuel Fernández García**.
- **Four 16th-century manuscripts** from Medina del Campo (Morejón lineage, royal decrees, collegiate church records) plus a 1946 photograph. Donated by **Fabián Escalante Sánchez**.
- **18th-century manuscript** on the rents of the Mayorazgo founded by Bartolomé Ruiz de Cuero y Castañeda. Donated by **Luis Ramírez Rodríguez**.
- **Books and catalogues of artistic work**. Donated by **Ángel Marcos**.
- **Books for the Foundation Library**. Donated by **Ismael Mena Martín**.

## 2012

- **Passport of Eduardo Rosales (Rome, 1861)** with pencil sketches for the painting *Doña Juana in the Castle of La Mota* (Medina del Campo, 1872). Donated by **Ascensión & Luis Rubio Gil**.
- **Six manuscripts (1567–1612)** relating to notable figures of Medina del Campo (Teresa de Quiroga, Pedro Morejón, Francisco Morejón, Isabel de Rivera, Pedro Fernández de Velasco, María de Rivero, García de Rivero). Donated by **Fabián Escalante Sánchez**.
- **Twenty books on the history of printing and the printed book in Spain**. Donated by **Mme. Monique López**, widow of the hispanist François López, Professor at the University of Bordeaux.

## 2011

- **Original will of Rodrigo de Dueñas Hormaza and Catalina Quadrado** (Medina del Campo, 16 January 1558), plus **two jetons or counting tokens** of the “maestro contador” type (Nuremberg, 1586–1635). Donated by the **Association “Mujeres en Igualdad” of Medina del Campo**.
- **Three manuscripts from Medina del Campo**, dated 1527, 1602, and 1606. Donated by **Fabián Escalante Sánchez**.

## 2010

- **Five manuscripts from Medina del Campo**, dated 1527, 1551, 1577, 1595, and 1603. Donated by **Fabián Escalante Sánchez**.
- **16th-century arista tiles** and a **set of 20th-century bills of exchange**. Donated by **Javier Moreda Blanco**.

- **Fifty books** on the history and heritage of the Valencian Community. Donated by the **Association “Acció pel Patrimoni Valencià” and the Royal Academy of Valencian Culture.**
- **Engraving of Bruges** from *Civitates Orbis Terrarum* (Cologne, 1572). Donated by the **Association of Friends of the Museum of the Fairs and the Heritage of Medina del Campo.**

## 2009

- **Bill of exchange for the Medina del Campo fair** (December 1672). Donated by **Esperanza Lorenzo Martín.**
- **Original will of Bernardo de Dueñas Ormaza** (5 June 1575). Donated by **Fabián Escalante Sánchez.**
- **Share certificate of the Medina del Campo–Salamanca railway** (Madrid, 1 January 1872; lithograph on paper with marks). Donated by **José Manuel Fernández García.**
- *Panorama Nacional. Belleza de España y sus colonias* (four booklets with lithographs, 1898). Donated by **Antonia Ortolá Noguera.**

## 2008

- **Eleven prints of fairs and street markets** (19th–20th centuries). Donated by the **Association of Friends of the Museum of the Fairs and the Heritage of Medina del Campo.**
- **Liturgical plate with the Temptation of Adam and Eve** (Nuremberg, 16th century). Donated by the **Association “Mujeres para la Democracia” of Medina del Campo.**
- **Liturgical plate with vegetal motifs** (anonymous German, early 16th century). Donated by the **Association of Friends of the Museum of the Fairs and the Heritage of Medina del Campo.**
- **Coins:** one *pepión* of Fernando IV and three *cuartillos* of Felipe II. Donated by **Pablo Díez Alonso.**
- **Printed half-page from *Cosmographia Universalis*** (Sebastian Münster, Basel, c.1561). Donated by **Pedro Alberdi Buruaga.**
- **One real of Enrique II, a land sale document from Medina del Campo** (Mayorazgo of Bricianos, 27 January 1597), and **four fiscal stamps** (Carlos IV–Fernando VII). Donated by **Fabián Escalante Sánchez.**
- **Collection of grocery shop instruments** (20th century). Donated by **José Ignacio**

## 2007

- **Coins:** two *dos cuartos* and one *cuartillo* of Felipe II (mint of Valladolid). Donated by **José Ignacio Moreda Blanco.**
- **Four manuscripts (16th–17th centuries)** and one *cuartillo* coin of Felipe II (mint of Valladolid). Donated by **Fabián Escalante Sánchez.**
- **Collection of photographs and historic postcards of Medina del Campo.** Donated by **Antonia Ortolá Noguera.**

- **Two portraits of Isabella the Catholic** (a drawing and an oil painting by Eduardo Rosales), plus the painter's palette and an autograph manuscript. Donated by the family of **M<sup>ª</sup> Luisa & Juana Gil Saralegui, Ascensión & Luis Rubio Gil**.
- **General power of attorney for civil and criminal lawsuits** (printed document, mid-16th century). Donated by **Anastasio Rojo Vega**.
- **16th-century cuenca/arista tile**. Donated by **Javier Moreda Blanco**.
- **Domestic utensil** (19th–20th centuries). Donated by **Miguel Plaza**.

## 2006

- **Chasuble embroidered in gold**, 16th century. Donated by José Sabater Muster.
- **Seven documents**, 16th–19th centuries. Donated by Fabián Escalante Sánchez.
- **Document**, 20th century. Donated by Juan José Esteban Guerra.

## 2005

- **Plan and elevations of the old town of Medina del Campo**, drawn by Prior Julián de Ayllón, 1806. Donated by Jaime Lorenzo Portero.
- **Collection of art books**. Donated by Ismael Mena Martín.
- **Collection of books**. Donated by Luis Gil Díaz.
- **Collection of cauldrons and other domestic utensils**, 19th century. Donated by the Rodríguez Herrero brothers.

## 2004

- **Portrait of Isabella the Catholic**, engraving by Blas Ametller; Madrid, 1820. Donated by Rafael Berrocal.
- **Two commemorative medals**: Catholic Monarchs (1969) and Don John of Austria (1971). Donated by Mariano G. García Cañas.

## 2003

- **Seven documents**, 16th–18th centuries, from the Church of San Martín. Donated by Fabián Escalante Sánchez.
- **Eleven documents**, 17th–19th centuries, relating to the lineages of Galarza, Lugo, Counts of Adanero, and Counts of Peñaranda. Donated by Cuca Rojo López.
- **Two Roman altars**, 2nd–3rd centuries AD, and a 20th-century indulgence. Donated by Isabel Lozano Lorenzo.
- **Genealogical tree of Alonso de Quintanilla**, 18th century. Donated by the Zaera brothers.

- **Nested set of weights and a set of monetary weights**, 17th–18th centuries. Donated by Julio Díez Casado and Concha Hurtado.
- **Collection of 20th-century banknotes and postcards**. Donated by Antonia Ortolá Noguera.

## 2002

- **Privilege of the Catholic Monarchs concerning the Lamp of Santiago**, 15th century. Donated by Fabián Escalante Sánchez.
- **Collection of books, historic photographs, and postcards**, plus popular jewellery and a jug from Felanitx (19th–20th centuries). Donated by Antonia Ortolá Noguera.
- **Books and documents from the archive of Medina del Campo's Official Chronicler, Mariano García Sánchez**. Donated by his widow and children.
- **Collection of technical instruments**, c.1900. Donated by Lucía García Alonso.

## 2001

- **Roman steelyard balance**, 16th century, and **scale**, 18th century. Donated by the staff of Medina del Campo's Municipal Tourist Office.
- **Three documents**, 16th century, concerning properties of the former parish of San Esteban. Donated by Ángel Gutiérrez San Segundo.
- **Roman archaeological pieces** of glass and ceramics. Donated by Jesús Barbado Reoyo.
- **Coin with countermarks**, 17th century. Donated by Héctor Muñoz García.
- **Collection of popular jewellery**, 19th century. Donated by Antonia Ortolá Noguera.
- **Iron cross and weather vane** (undated). Donated by Félix del Barrio Calvo.
- **Forged iron door handle**, 16th century. Donated by Javier Moreda.
- **Archaeological remains from the Medina del Campo region**. Donated by Tomás Mañanes Pérez.
- **Discharge tube**, 17th century, and **shearing scissors**, 19th century. Donated by Antonio Sánchez del Barrio.

## 2000

- **Double excelente coin**, reign of the Catholic Monarchs. Donated by Avadeco Medina del Campo.
- **Gold escudo coin**, reign of Joanna and Charles. Donated by Balneario Palacio de las Salinas.
- **Six jetons (counting tokens)**, 16th century, and coins of the Catholic Monarchs. Donated by Javier Moreda.
- **Coin**, reign of the Catholic Monarchs. Donated by Gerardo Muñoz.

## ACQUISITIONS

### 2025

- **Two large-scale paintings** featuring Cristóbal de Mondragón and his great-grandson, Cristóbal de Mondragón, 18th century.
- **Bronze inkwell and pen tray**, 17th century.
- ***Sexta parte del Abecedario espiritual*** by Father Francisco de Osuna. Published in Medina del Campo by Francisco and Mateo del Canto, 1554

### 2024

- ***Memorial Histórico de Medina del Campo***, by Juan Antonio de Montalvo, c.1633.
- **Lithograph** by Manuel Ortiz de Pinedo, C. Contreras (Julio Donón Lithography), c.1870.
- **Twelve historic photographs of Medina del Campo**: four by Josep Thomas (c.1915–1916) and eight by Lucien Roisin (c.1919–1920).

### 2023

- ***Speculum testamentorum...***, by Diego Espino de Cáceres; Medina del Campo: Santiago del Campo, 1593.
- ***Ordinances of the lodging officers at the fairs...***, by Antero Moyano; Medina del Campo, 1890.
- **Two historic photographs of Medina del Campo's Plaza Mayor**, c.1880.

### 2022

- **Engraving of Saint Diego of Alcalá**, anonymous Italian, c.1700.
- ***Tractatus, Cessante causa cessat effectus***, by Andreas Tiraquellus; Medina del Campo: Guillermo de Millis, 1553.

### 2021

- **Engraving of Saint Antolín**, Manuel de Chozas; Madrid, 1744.
- **Engraving "The Gold Weigher"**, Rembrandt van Rijn, 1639.

### 2020

- ***Viage de España...*** (Vol. XII), by Antonio Ponz; Madrid, 1783 (first edition).

### 2016

- **Bill of exchange issued in Cádiz**, 4 September 1869.

## 2015

- *Tractado llamado Cruz de Christo*, by Francisco de Hevia; Medina del Campo, Guillermo de Millis Press, 1553.

## 2014

- **Engraving of the Church of the Hospital of Medina del Campo**, by Julián de Ayllón, published in Antonio Ponz's *Viage de España*, 1783.
- **Engraving of the Castle of La Mota, Medina del Campo**, by Isidro Gil and R. Milliet, published in *La Ilustración Española*, 1872.
- **Five historic photographs of Medina del Campo**, early 20th century.
- *The Speech of Medina del Campo*, original doctoral thesis by Ignacio Sánchez López, University of Salamanca, 1965.
- **Printed document**, 18th century, resolving a dispute between the Diocese of Zamora and Medina del Campo's General Hospital.

## 2013

- **Twelve engravings of Spanish costumes** from Cesare Vecellio's *Habiti antichi et moderni di tutto il Mondo...*, Venice, 1598.

## 2012

- **Twenty-six Flemish prints** from the series *Acts of the Apostles* (Antwerp: Jan Galle, 1643–1655), acquired with funding from the Association of Friends of the Museum of the Fairs and the Heritage of Medina del Campo.
- *In sacrosanctum Iesu Christi Euangelivm secvndvm Ioannem Enarrationes*, by Claude Guillaud; Paris: Conrad Badius, 1548, financed by Jean de Roigny.

## 2011

- **Castillo de la Mota**, a xylography by José Loygorri Pimentel, 1965.
- **Two photo-engravings** from the *Enciclopedia Seguí de Historia de España* (Barcelona, 1920): «**Horrible Incendio de Medina del Campo (1520)**» by José Cuchy Arnau (engraver) and «**Combate en Medina del Campo (1441)**» by F. Blanch (painter), 1918.
- A **jeton** or counting token of the «master counter» type; Nuremberg (c.1586–1635).

## 2010

- ***Catechismus ex Decreto Concilii Tridentini, ad Parochos...*** printed on the order of Pope Pius V. Lyon; *sub scuto Veneto*: Guillaume Rouillé, 1579.
- **Lithograph** of the **Castillo de la Mota** by Fraile.
- A **Commercial Letter** from Diego Álvarez to Simón Ruiz (Madrid, 15 November 1574).
- A **Commercial Letter** from Andrés Ruiz to his brother Simón Ruiz (Nantes, 7 July 1576).

## 2009

- **Views** of the cities of Seville, Cádiz, Málaga; Bruges, Lyon, Antwerp, Nuremberg, and Cádiz from the Isla del León, from the book *Civitates Orbis Terrarum*; Cologne, 1572.

## 2008

- **Documentary records** from the **entail of Alonso de Quintanilla** (c.1419–1918). Acquired between 2008 and 2010.
- ***Discursos predicables de la dignidad sacerdotal, y Sacramentos de la Iglesia*** by Antonio de Bañales (O.F.M.); Medina del Campo: Juan Godínez de Millis, 1604.

## 2007

- **Seven jetons** or counting tokens. The Low Countries, 16th and 17th centuries.
- **Nine prints of hermits** from *Solitudo sive Vitae Patrum Eremicolarum* and *Oraculum Anachoreticum* by Thomas de Leu and Jean le Clerc (c.1596–1606).
- **Lithograph of the old Ávila gate** (Medina del Campo) based on a photograph by Ch. Clifford, 1862.
- **Money changer's box** by Jacob Heuscher; Cologne, 1692, acquired with funding from the Asociaciones Amigos del Museo de las Ferias y del Patrimonio de Medina del Campo and Mujeres en Igualdad.
- Coloured Lithograph of the **Castillo de la Mota** by T.C. Dibdin, 1845.

## 2006

- ***Genealogías y familias nobles y antiguas de Medina del Campo*** (17th-century manuscript) and the ***Libro de apeos del Mayorazgo de Quintanilla***, 16th century, acquired with funding from the Hotel Balneario Palacio de las Salinas.
- **La imprenta en Medina del Campo**. Printed book, 1895.
- Three volumes of ***Historia metálica de la República de Holanda*** by Pierre Bizot, Amsterdam (c.1688–1690).
- **Seventeen engravings of fairs and markets**, 19th century.

- **Seventy-one jetons or counting tokens from the Low Countries, 16th–17th centuries**, acquired with funding from the Asociación de Amigos del Museo y del Patrimonio de Medina del Campo.
- ***Oratorio de religiosos y ejercicios de virtuosos...*** by Antonio de Guevara; Medina del Campo: Juan Boyer, 1584.

#### 2005

- **Three engravings** by Gustave Doré from the 1862 edition of Charles Davillier's *Voyage en Espagne*.
- **Engravings of street vendors** from the publication 'El Museo Universal', 1860 and 1861.
- A **poor box plate**; Nuremberg, c. 1500, a **gilded earthenware plate**; Aragonese workshop, c. 1500, and a **spice rack**; Talavera/Puente del Arzobispo, 17th century. Acquired with funding from the Asociaciones Amigos del Museo y del Patrimonio de Medina del Campo and Mujeres para la Democracia.
- ***Política de Corregidores*** by Jerónimo Castillo (edited by Cristóbal Laso Vaca, Medina del Campo, 1608) and ***La Pícaro Justina*** (Madrid, 1735 edition). Acquired with funding from Manuel Martínez, José Manuel Fernández, and Francisco Gavilán.
- **Three flemish laces**; Ghent and Bruges, 17th century.

#### 2004

- ***Cuentas ajustadas de todo género de Pesas, Medidas y Monedas de España***. Book; Valladolid, 1880.
- A **sculpture of the Infant Jesus** in polychromed wood; Malines, c. 1500.

#### 2003

- **Money changer's box with balance and coin weights**. Töennes Reidt; Cologne, c. 1649–1658, acquired with funding from Benito Janeiro.
- **Money changer's box with balance and coin weights**. Johann Loss; Nuremberg, c. 1735.
- Collection of **fifty engravings of fairs and markets**, 19th century, acquired with funding from the Asociación de Amigos del Museo y del Patrimonio de Medina del Campo.

#### 2002

- **Castilian measuring rods**, 19th century.
- **Ponderal of nested weights** by Christoph Lenz; Nuremberg. 2 **Castilian pounds**. Carries the local mark of Valladolid Corte.

#### 2001

- ***Antoniana Margarita*** by Gómez Pereira; Medina del Campo: Guillermo de Millis, 1554.
- **Clothier's measuring rod**, 1753.

- **Two money changer's boxes with balance and coin weights**; Spain, 18th–19th centuries.
- **Box, balance, and weights for jewellery**; Palencia, 19th century.
- **Castilian measuring rod and a metre**, 19th century.
- **Set of coins** from the reign of the Catholic Monarchs.
- **An Iron for embossing**, late 16th century.

## 2000

- *Reformationis abussuum Cleri...* by Ludovico Pío; Cologne: Juan Quentel, 1549.
- *Rationale divinatorum officium...* by Guillermo Durando; Lyon: the heirs of Jacobo Junta, 1568.
- *De dessidiis Ecclesiae componendis* by Mathias Bredenbach; Antwerp: Guillermo Simón, 1558.
- *De principibus romanorum [Historia Antigua]* by Trebelio Polión, Flavio Vopisco, Aurelio Víctor, Pomponio Laeto, and Juan Bautista Egnatio; Paris: Roberto Stephano, 1544.
- *De vita et moribus Ignatii Loiole... Libri III* by Juan Pedro Mafeo; Milan: Pacífico Poncio, 1586.
- **Two ponderals of nested weights**; Nuremberg, 18th century, acquired with funding from the Asociación Mujeres para la Democracia.
- **Poor box plate**; Nuremberg, c. 1500.
- **Hand bell**; Malines, 16th century.
- **Seven weights**, 16th–17th centuries.
- **Vista de Valladolid**, a watercoloured xylography from the *Civitates Orbis Terrarum*; Cologne, c. 1572.

## LONG-TERM LOANS

In addition to the works acquired directly by the Museum, a number of institutions and private individuals generously entrust us with their artistic and documentary collections under long-term loan agreements, often open-ended. We gratefully acknowledge the contributions of the Fundación Simón Ruiz, Campanas Quintana, José Carlos Riestra Fuertes, Francisco Lorenzo Belloso, Francisco Jiménez, and the Comunidad de MM. Dominicas of the convent of Sta. María la Real (Medina del Campo.)

Each year, the Diputación de Valladolid also acquires works which are then loaned to the Foundation for several years, ensuring that they can be enjoyed by the public here at the Museum.

*Translated by Lisseth Machado*

*Revised by Douglas Town*

## SIMÓN RUIZ ARCHIVE

Home | General Information | Simón Ruiz (Biography; Bibliography; The General Hospital; Artistic Heritage) | History of the Archive | Documentary Projects (Digitalization of the SRA; Description and Remote Access; Seals and Trade Marks; Description of the Listini; Music in the SRA; Transcription of Commercial Letters; Postal Services in the SRA; Construction of the General Hospital) | SRA Document Series | Simón Ruiz Publications

### Overview

The Museum of the Fairs manages the Simón Ruiz Archive under a Collaboration Agreement signed with its owning institution, the Simón Ruiz Foundation, on 12 May 2015.

It brings together:

- The personal archive of Simón Ruiz
- The records of his trading house
- The documentation of the general hospital he founded in 1591

Together, these form a documentary collection unique in Spain. Due to its richness and content, it can be compared to:

- The archive of Francesco di Marco Datini, preserved in Prato near Florence
- The Fugger family archive, kept in Dillingen an der Donau near Augsburg

### Recognition and Protection

- **28 December 2017:** By agreement of the Governing Council of the Regional Government of Castile and León (Official Gazette, 29-12-2017), the Simón Ruiz Archive was declared a Property of Cultural Interest in the category of a collection of personal property.
  - This was the first designation of its kind ever granted to an archive in the region.
  - It confers the highest level of official protection upon this extraordinary documentary legacy.
- **2018 – European Year of Cultural Heritage:** A Programme for the Promotion of the Simón Ruiz Archive was developed in collaboration with the Regional Government of Castile and León. It included:
  - An exhibition
  - An audiovisual presentation
  - A symposium
  - Several publications
  - Educational workshops
- **24 May 2023:** The Simón Ruiz Archive was inscribed by UNESCO in the Memory of the World Register, recognised as World Heritage “for its exceptional value to the history of humanity.”

### Why It Matters

The Simón Ruiz Archive is more than a set of old documents—it is a window into the world of 16th-century trade, finance, and healthcare.

## **MEDINA DEL CAMPO MUNICIPAL ARCHIVE**

- [Home](#)
- [General Information](#)
- [Classification Tables - MCMA](#)
- [History of the MCMA](#)
- [Documentary Projects](#)
- [‘Fabián Escalante Legacy’ Series](#)

The Medina del Campo Municipal Archive (MCMA) has been managed by the Museum of the Fairs Foundation since October 2000, under an agreement with the Town Council.

This archive brings together the official documentation produced over centuries by the Council of Medina del Campo and its surrounding territory. It preserves the records that trace the town’s civic, administrative, and cultural history.

The collection has grown over time:

- In 2002, the official records of Rodilana were added.
- In 2012, those of Gomeznarro—both dependent villages of Medina del Campo—were incorporated.

Today, the MCMA offers researchers and visitors a unique window into the daily life, governance, and community history of Medina del Campo and its region.

## **MUSEUM OF THE FAIRS FOUNDATION ARCHIVE**

- [Home](#)
- [General Information](#)
- [Classification Table](#)
- [History of the MFFA](#)
- [Documentary Projects](#)
- [‘Fabián Escalante Legacy’ Series](#)

The Museum of the Fairs Foundation Archive brings together documentary and graphic collections of two kinds. On the one hand, those related to the history of fairs, markets, and trade in general, particularly concerning the fairs held in Medina del Campo throughout history. On the other hand, those connected to the local history of this Castilian town, with a special focus on its historical, artistic, bibliographical, and documentary heritage.

## SIMÓN RUIZ CHAIR (UNIVERSITY OF VALLADOLID)

### HOME

#### News from the Simón Ruiz Chair – University of Valladolid

- **Ninth Series of Lectures: *Women and the Economy in History* - 18 September 2024**

Beginning **Wednesday 2 October**, the Simón Ruiz Chair launches its ninth lecture series, *Women and the Economy in History*, organised in collaboration with the **Archive of the Royal Chancery of Valladolid** and the **Museum of the Fairs Foundation**.

- Dates: Wednesdays 2, 9, and 16 October
- Time: 7:30 p.m.
- Venue: Assembly Hall, Archive of the Royal Chancery of Valladolid
- The programme includes talks by leading specialists and offers fresh perspectives on the role of women in economic life across history. ([View programme in PDF](#))

- **Collaboration Grant – 3 June 2024**

The Simón Ruiz Chair has announced a **collaboration grant** on the University of Valladolid's Electronic Noticebar.

- Target group: Master's students and final-year undergraduates in History, Library and Information Science, Humanities, or Social Sciences
- Commitment: 60 hours per month for three months (extendable for two more)
- Allowance: €825 per month, plus employer's contribution to Social Security

Applications are open for **ten working days** from the day after publication on the University's Electronic Headquarters.

Full details: [Call for applications for a collaboration grant – Electronic Noticebar \(uva.es\)](#)

- **New Publication – 3 June 2024**

The Simón Ruiz Chair has just released **No. 10 in its collection: Ángel Rozas Español, *Un centro de negocios en los alborotos de la modernidad: Toledo y sus mercaderes (1475–1520)***.

Published by the **University of Valladolid Press** in collaboration with the **Museum of the Fairs Foundation**, this book explores Toledo's merchants and their role in the turbulence of early modern economic life. [Book index](#)

Simón Ruiz Chair

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[The Simón Ruiz Chair in the Miguel de Cervantes Virtual Library](#)

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## THE CHAIR

The Simón Ruiz Chair was officially established on 26 June 2012. Its mission is to study, research, and share the history of trade, fairs, and markets—not only as commercial gatherings, but also as social and cultural encounters that have shaped communities over time.

The Chair serves as a meeting point for specialists from different fields of history, each bringing their own methods and perspectives. It regularly hosts lectures, courses, conferences, and seminars led by distinguished professors, following the programme set out each academic year.

Beyond academic research, the Chair is committed to sharing cultural heritage with wider audiences. Special attention is given to the artistic and documentary legacy of Simón Ruiz, one of the most notable businessmen of the late sixteenth century. The Chair also supports projects for conservation, the digitisation of documents, and their dissemination online through new technologies.

Its internal operation is governed by an agreement between the University of Valladolid and the Museum of the Fairs Foundation.

### **Simón Ruiz Chair**

- Calle San Martín, 26, 47400 MEDINA DEL CAMPO, Spain
- Tel. and fax: +34 983 837527
- Email: [catedra.simon.ruiz@uva.es](mailto:catedra.simon.ruiz@uva.es)

### **Director**

- Hilario Casado Alonso (Professor of Economic History, University of Valladolid)
- [hilario@emp.uva.es](mailto:hilario@emp.uva.es)

### **Assistant Principal**

- Antonio Sánchez del Barrio (Director of the Museum of the Fairs Foundation)
- [asbarrio@museoferias.net](mailto:asbarrio@museoferias.net)

## SIMÓN RUIZ

### ACTIVITIES

### PUBLICATIONS

### PREVIOUS NEWS

### LINKS

## **MFF ARCHIVES PORTAL**

Browse | Search

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Museum of the Fairs Foundation Archive Portal (Medina del Campo)

### **Browse by**

- Archival description
- Archival institutions
- Authority records
- Functions
- Subjects
- Digital objects
- Places

### **Most popular this week**

- [Simón Ruiz Archive](#) – X visits
- [Listini](#) – X visits
- [La Voz de Medina, Year IV, No. 163](#) – X visits
- [Medina del Campo Municipal Archive](#) – X visits
- [Museum of the Fairs Foundation Archive](#) - X visits
- [Simón Ruiz Archive](#) - X visits
- [Ruiz, Simón \(1525-1597\)](#) – X visits

### **Welcome to the Archive Portal of the Museum of the Fairs Foundation**

Through this portal, the **Museum of the Fairs Foundation** shares the documentary collections it preserves and manages, encouraging the study and research of trade history in general, and of **Medina del Campo** in particular.

This platform provides direct access to three major holdings:

- **Medina del Campo Municipal Archive (Historical Collection)**
- **Simón Ruiz Archive** – declared a *Property of Cultural Interest* in 2017 and inscribed by UNESCO in the *Memory of the World Register* in 2023
- **Museum of the Fairs Foundation Archive**

The portal represents the culmination of long-term projects in digitisation, electronic cataloguing, and remote access:

- For the **MCMA**, work began in 2014 in collaboration with the **Simón Ruiz Chair of the University of Valladolid**

- For the **SRA**, in 2015 with the **Ministry of Culture and Sport**
- For the **MFFA**, more than twenty years ago, since the creation of the Foundation itself

Together, these efforts ensure that researchers, students, and visitors can explore a unique documentary heritage from anywhere in the world.

If you need help navigating the portal, please click [here](#).

### **SIMÓN RUIZ ARCHIVE (SRA)**

At present, this archives portal offers digitised images of the following documents belonging to the SRA:

- The complete collection of the 184 account books, dated between 1551 and 1617, belonging to the companies of Simón Ruiz, Cosme Ruis, Lope de Arciniega, and others.
- The first 5,7000 bills of exchange (1553-1588) from a collection comprising nearly 23,000 (1553-1606).
- The complete collection of 210 listini or currency exchange rate lists, dated between 1579-1599.
- A collection of 31 parchments ranging from the 12th to the 16th centuries.
- Documentation from the Hospital of Saint Mary of Mercy or Barrientos: forty boxes (governance, assets, and finances) covering the years 1453-1864.

### **MEDINA DEL CAMPO MUNICIPAL ARCHIVE (MCMA)**

At present, this archives portal offers digitised images of the following documents belonging to the MCMA:

- Town Council Minutes Books, years 1489-1978
- Steward's Account Books, years 1489-1701
- Newspaper Library: Medina del Campo Weeklies, years 1865-1930 / Fair Daily Papers, years 1887 - 1931

### **MUSEUM OF THE FAIRS FOUNDATION ARCHIVE (MFFA)**

At present, this portal contains digitised images from the newspaper library belonging to the MFFA, specifically the first 309 issues of the weekly La Voz de Medina, covering the years 1959 to 1964.

### **PERMANENT COLLECTION**

The **Museum of the Fairs** highlights the importance of commerce—past and present—for the economy, culture, and the arts. Its exhibition narrative is built around the celebrated **international fairs of Medina del Campo** in the fifteenth and sixteenth centuries.

On display is an extraordinary collection of artistic, historical, and documentary pieces from that era, all linked to the fairs and markets. Complementary audiovisual elements enrich the visitor experience.

In **2016**, the museum renewed the presentation of its permanent collection to offer a clearer, more coherent curatorial narrative. New artworks, historical objects, and commercial documents—many from the **Archive of Simón Ruiz**—were incorporated. The collection is now organised into three thematic sections:

1. **The Merchandise Fairs**
2. **Fairs and Finance**
3. **Simón Ruiz: Merchant, Banker, and Founder**

### I. The Merchandise Fairs

The fairs of Medina del Campo began in the early fifteenth century under **Infante Fernando of Antequera** and quickly flourished.

- **Textiles:** Wool, cloth, linen, silks, lace, and embroidery made Medina the leading Castilian centre for textile contracting.
- **Books:** By the late fifteenth century, Medina became a hub for printed books. Its book market thrived between 1540 and 1590, supported by a local printing industry, before declining in the early seventeenth century.
- **Artworks:** Trade in paintings, sculptures, tapestries, and prints—mainly from the Netherlands, Germany, and Italy—made Medina a key distribution centre in Spain.
- **Luxury goods:** Ivory carvings and Japanese *namban* lacquerware arrived via Seville and Lisbon, carried by the **Carrera de Indias** and the **Manila Galleon**.
- **Silverwork:** Religious silver pieces from leading Spanish, Italian, and French workshops were also widely traded.

### II. Fairs and Finance

From the late fifteenth century, Medina's mercantile fairs were declared "**General Fairs of the Realm**", meaning they also served as settlement fairs.

- **Financial operations:** The final days of each fair (May and October initially, later February, June, and October after the 1583 reform) were devoted to credit, loans, currency exchange, clearings, and the payment of bills of exchange.
- **International links:** These operations connected Medina directly to major European fairs such as **Antwerp** and **Lyon**, giving the town a leading role in international finance.
- **Innovations:** Businessmen introduced advanced financial techniques developed in Italian cities during the late Middle Ages, enabling large-scale commerce.

- **Banking tools:** Offices were equipped with money-changing tables, jetons (counting tokens), scales with dinerales (weights for coins), and nested sets of weights. Transactions were first noted in draft books, then copied into daybooks, and finally recorded in ledgers under debit and credit.

Visitors can see examples of these account books from the **Archive of Simón Ruiz**, offering a rare glimpse into the mechanics of Renaissance finance.

### **III. Simón Ruiz: Merchant, Banker And Founder**

#### **Practical Information**

- **Tuesday to Saturday:** 10:00 am – 1:30 pm / 4:00 pm – 7:00 pm
- **Sundays and public holidays:** 11:00 am – 2:00 pm
- **Mondays:** Closed
- **Admission:** Free
- [Exhibition leaflet available \(PDF\)](#)

#### **The Exhibition**

**“Simón Ruiz: Merchant, Banker and Founder”** *Museum of the Fairs, 12 May – 11 September 2016*

“Without Simón Ruiz, much of what is known today about mercantile dynamics and Western Europe in the second half of the 16th century would be largely unknown.” — Felipe Ruiz Martín, *Pequeño capitalismo, gran capitalismo. Simón Ruiz y sus negocios en Florencia*, 1990

Simón Ruiz (1525–1597) was one of the most important merchant bankers of Spain’s Golden Age. Though well known to specialists in 16th-century economic history, his story deserves wider recognition. Beginning as a cloth merchant, Ruiz rose to prominence in international finance, even working with the Spanish Crown. His extraordinary personal and commercial archive—unique in Europe—offers a vivid portrait of his life and of the mercantile networks that stretched across Europe and the Americas.

The exhibition fills the entire Museum and is organized into four chapters:

1. **Simón Ruiz, Medina del Campo and its international fairs**
2. **The artistic legacy of the Simón Ruiz Foundation**
3. **The businessman: The Archive of Simón Ruiz**
4. **The General Hospital, his great work of patronage**

Visitors encounter 16th- and 17th-century artworks (sculptures, paintings, tapestries, silver), everyday objects (merchant chests, instruments, coins, apothecary jars), and original documents (letters, bills of exchange, account books). Highlights include works by Alonso Berruguete, Juan de Juni, Marinus van Reymerswale, Marcelus Coffermans, Pedro de la Cuadra, and Juan Pantoja de la Cruz. Most pieces come from

the Simón Ruiz Foundation, complemented by loans from institutions such as the Royal Chancery of Valladolid Archive, Banco Santander Foundation, Museum of Valladolid, Eugenio Fontaneda Foundation, and several parish churches of the Archdiocese of Valladolid.

This exhibition is the most ambitious ever dedicated in Spain to a 16th-century businessman. It offers a rare opportunity to explore the machinery of trade and finance in the Spanish Golden Age, with connections to figures such as Philip II, Don Juan of Austria, Alessandro Farnese, Ambrosio de Spínola, and even Miguel de Cervantes, who dealt with Ruiz during his time as Commissioner of Provisions in Andalusia.

### **Outstanding Works and Documents**

**Outstanding Work 167 / May–June 2016** *Praying sculptures of Simón Ruiz, María of Montcalvo and Mariana de Paz* Pedro de la Cuadra, 1598–1600

**Documents – Archive of Simón Ruiz 3 / May–June 2016** *Requisition of oil for the Armada by the Commissioner of Provisions Miguel de Cervantes, 1588–1589*

### **Outstanding Works by Chapter**

#### **I. Simón Ruiz, Medina del Campo and its International Fairs**

- *Altarpiece of the Virgen del Pópulo* — Castilian anonymous, c. 1520. Polychrome pinewood sculpture. Collegiate Church of San Antolín.

- *Processional Custodia* — Cristóbal de Vergara, c. 1560. Silver and gilded copper. Collegiate Church of San Antolín.

- *La Piedad* — Juan de Juni, c. 1550. Polychrome wooden relief. Collegiate Church of San Antolín.

#### **II. The Artistic Legacy of the Simón Ruiz Foundation**

- *The Holy Family with Saint Dominic and Saint Francis* — Marcellus Coffermans, c. 1570. Oil on panel. Simón Ruiz Foundation.

- *Fray Lope de Barrientos* — Egas Cueman, c. 1447–1454. Polychrome and gilded alabaster. Simón Ruiz Foundation.

- *Virgin of the Annunciation and Archangel Gabriel* — Follower of Alessandro Allori, 17th century. Oil on canvas. Simón Ruiz Foundation.

#### **III. The Businessman: The Archive of Simón Ruiz**

- *The Money Changers* — Workshop of Marinus van Reymerswaele, c. 1550. Banco Santander Collection.

- *Asiento of Simón Ruiz with Philip II* — November 1579. Simón Ruiz Archive.

- *Bills of Exchange signed by Simón Ruiz* — Medina del Campo, 1558 and 1571. Simón Ruiz Archive.

#### **IV. The General Hospital, His Great Work of Patronage**

- *Set of Apothecary Jars* — Talavera workshop, early 17th century. Glazed ceramic. Simón Ruiz Foundation.
- *Testament and Codicil of Simón Ruiz* — Medina del Campo, printing house of Jerónimo de Millis and Ambrosio Duport (?), 1597. Simón Ruiz Archive.
- *Portraits of Simón Ruiz and Mariana de Paz* — Circle of Juan Pantoja de la Cruz, c. 1595. Oil on canvas. Simón Ruiz Foundation.

#### **Catalogue Book**

**Simón Ruiz: Merchant, Banker and Founder** Edited by Antonio Sánchez del Barrio Museum of the Fairs Foundation, 2016 243 pp., colour illustrations ISBN 978-84-608-7873-5 **Price:** 20 Euros – *Sold Out*

This volume brings together fifteen studies on Simón Ruiz: his role as a leading businessman in 16th-century Europe, his activities within the fairs of Medina del Campo, the monumental General Hospital he founded, the artistic collection preserved by his Foundation, and the extraordinary richness of his archive. It concludes with the catalogue of works included in the exhibition.

The book marked a new stage in research and dissemination of this essential heritage, building on the work of major historians such as Henri Lapeyre, Ramón Carande, José Gentil da Silva, Valentín Vázquez de Prada, Felipe Ruiz Martín, Manuel Basas Fernández, and Bartolomé Bennassar.

#### **Catalogue and Studies**

##### **Presentation**

- Antonio Sánchez del Barrio — *Simón Ruiz and his legacy, 425 years later*

##### **Studies**

- Felipe Ruiz Martín — *America and the Fairs of Castile*
- Manuel Basas Fernández — *The merchant knights of the Consulate of Burgos*
- Bartolomé Bennassar — *Simón Ruiz*
- Hilario Casado Alonso — *Simón Ruiz: advanced business management in 16th-century Europe*
- Alberto Marcos Martín — *The Marquis of Ensenada and Medina del Campo (1766–1781)*
- Agustín Bustamante García — *The Simón Ruiz Hospital of Medina del Campo*
- José Ignacio Hernández Redondo — *The Simón Ruiz pantheon and his two wives*
- Mauricio Herrero Jiménez — *The documents of the Simón Ruiz Archive*
- Ricardo Rodríguez González — *Accounting as a privileged source of economic information*
- Fernando Alonso García — *The Archive and the history of the postal service*

- Fernando Ramos González — *Seals and marks in the correspondence of the Archive*
- Juan Carlos Asensio Palacios — *Musical bindings for account bundles*
- Juan Carlos Moreno Moreno — *The Ruiz Envito family in Medina del Campo*
- Cristina Emperador Ortega — *Digital reproduction project of the Archive*
- Antonio Sánchez del Barrio — *Catalogue of exhibited works*

## **VIRTUAL VISIT**

### **Musical Parchments: Medieval Voices in the Account Books**

Several of the account books in the Simón Ruiz Archive are bound in reused parchments taken from choirbooks and liturgical manuscripts dating from the 12th to 16th centuries. For the exhibition *Simón Ruiz: Merchant, Banker and Founder*, the Foundation commissioned a study by Juan Carlos Asensio Palacios and a performance by **Schola Antiqua**, specialists in early music and Gregorian chant. Under Professor Asensio's direction, fragments preserved in these bindings were recorded on 16 April in the sacristy of the Monastery of Nuestra Señora de El Parral in Segovia. This audiovisual presents a portion of that recording, accompanied by images of the medieval musical parchments.

#### **Credits:**

##### **Organisation**

- Museum of the Fairs Foundation

##### **Sponsoring Institutions**

- Town Council of Medina del Campo
- Provincial Council of Valladolid
- Regional Government of Castile and León
- University of Valladolid
- Ministry of Education, Culture and Sport

##### **Curator**

- Antonio Sánchez del Barrio

**Technical Team** José Manuel Casado Paramio, Fernando Ramos González, Juan Carlos Moreno Moreno, José Ignacio Espeso García

**Collaborations** Diana Pelaz Flores, Álvaro Rodríguez Sarmentero, Ismael Mena Martín, Felipe Montero Morocho, Juan José García Galindo

**Art Restoration** Francisco José Boldo Pascua, Natalia Martínez de Pisón Caverro, Rodrigo de la Torre  
Martín-Romo

**Document Restoration** Elisabet Monclús Gómez

**Audiovisuals** Jesús Carnicero

**Exhibition Mounting** Hermanos García Serrada

**Graphic Design** Diseños Punto 4

**Transport** Andrés Martín Rebollo, Arteria Logística del Arte

**Insurance** Mapfre Empresas S.A. de Seguros, Artai Consultores de Seguros

**Institutions Lending Works** Simón Ruiz Foundation (Medina del Campo), Municipal Archive of Medina del Campo, Archive of the Royal Chancery of Valladolid, Collegiate Church of San Antolín, Banco Santander Collection, Eugenio Fontaneda Foundation (Ampudia Castle), Museum of Valladolid, Museum of Lace of Castile and León (Tordesillas), and several parish churches and monasteries of Medina del Campo and Valladolid.

## **VIRTUAL VISIT TO THE MUSEUM**

*Translated by Florencia Caffetti*

*Revised by Douglas Town*

## TEMPORARY EXHIBITIONS

### Current Exhibitions

### Upcoming Exhibitions

- ***The Simón Ruiz Archive and the Birth of Modern Mail in Spain (1576–1630).*** *Museum of the Fairs, Simón Ruiz Room | June 25 – September 6, 2026*

Organized by the Museum of the Fairs Foundation and the Real Academia Hispánica de Filatelia e Historia Postal, with support from the Valladolid Provincial Council and the Medina del Campo City Council.

The Simón Ruiz Archive, recognized by UNESCO's Memory of the World, preserves key documents on the history of Spanish postal services. This year marks the 450th anniversary of Spain's first official postal route.

- In 1576, the first route connected Madrid to Valladolid via Medina del Campo.
- By 1580, connections expanded to Italy and Flanders, soon followed by routes to Seville, Andalusia, Extremadura, the Crown of Aragon, and Lisbon.
- By 1620, Spain had a permanent, efficient postal network, placing it at the forefront of European communication—a true revolution in mail services.

- ***Museum of the Fairs – Simón Ruiz Archive: A Museum Renewed.*** *Museum of the Fairs, Simón Ruiz Room.*

Organized by the Museum of the Fairs Foundation, with support from the Medina del Campo City Council and the Junta de Castilla y León.

Coinciding with the museum's reopening, this exhibition uses photos, videos, and infographics to show the full transformation process behind the "Strategic Museum Renewal Project – 2024–2026," sponsored by the Junta de Castilla y León and Medina del Campo. Visitors will see how the museum has evolved while preserving its historical and cultural essence.

- ***Simón Ruiz: His Life and Legacy*** (*Medina del Campo, Belorado, Valladolid, etc.*)

Organized by the Museum of the Fairs Foundation, with support from the Medina del Campo City Council and the Junta de Castilla y León.

This educational, traveling exhibition brings together sixteen panels showcasing Simón Ruiz as a leading businessman under Philip II and founder of the Hospital General of Medina del Campo.

- Explore his extraordinary historical, artistic, and documentary legacy.
- Learn about the hospital's lasting impact, beyond its original healthcare mission.

The exhibition concludes the Foundation's activities for the 500th anniversary of Simón Ruiz's birth, celebrating the life of this influential merchant and banker.

## Past Exhibitions

### 2025

- ***Wine in the Tierra de Medina at the Time of Simón Ruiz***  
Simón Ruiz Room, Museum of the Fairs  
2–12 October
- ***Simón Ruiz and Cristóbal de Mondragón: Two Great Figures of the Sixteenth Century***  
Simón Ruiz Room, Museum of the Fairs  
11 July–7 September
- ***Museum of the Fairs: 25 years (2000–2025)***  
Simón Ruiz Room, Museum of the Fairs  
4 April–8 June
- ***Ángeles: Miguel Delibes's Balance***  
Simón Ruiz Room, Museum of the Fairs  
19 February–25 March

### 2024

- ***The Sculptor Juan de Montejo and the Abbey of Medina***  
Simón Ruiz Room, Museum of the Fairs  
27 June–8 September
- ***Seascapes in the Medina Region: Paintings from the Real Academia de Bellas Artes de la Purísima Concepción de Valladolid***  
Simón Ruiz Room, Museum of the Fairs  
14 May–2 June
- ***Paintings from the Collection***  
Simón Ruiz Room, Museum of the Fairs  
13 April–5 May

### 2023

- ***Printed Lights & Letterpress: Historical photography and the press in Medina del Campo (1854–1930)***  
Simón Ruiz Room, Museum of the Fairs  
6 July–12 September
- ***Flemish Paintings on Copper in Castile: Works by Otto van Veen from the Hospital of Our Lady of the Rosary, Briviesca***  
Simón Ruiz Room, Museum of the Fairs  
1 March–30 April

## 2022

- ***Nineteenth-Century Christmas Markets: The Nacimiento Tradición Peña Martín Collection***  
Simón Ruiz Room, Museum of the Fairs  
9 November 2022–8 January 2023
- ***From a City... From Another Time: Photographs by Fran Jiménez***  
Simón Ruiz Room, Museum of the Fairs  
29 July–11 September 2022

## 2021

- ***Uncovered Pages: Restored Parchments from the Simón Ruiz Archive***  
Museum of the Fairs  
28 October 2021–9 January 2022
- ***Album of Castile and León: Photographs by Lucio Sobrino, 1955–1970***  
Simón Ruiz Room, Museum of the Fairs  
1 July–12 September

## 2020

- ***'Signed with My Mark': Seals and trademarks in the Sixteenth and Seventeenth Centuries***  
Simón Ruiz Room, Museum of the Fairs  
5 November 2020–4 April 2021
- ***Medina del Campo in Photographs: Town and Landscape, 1870–1980***  
Simón Ruiz Room, Museum of the Fairs  
9 July–13 September

## 2019

- ***The Simón Ruiz Hospital: 400 Years of Care and Charity***  
Simón Ruiz Room, Museum of the Fairs and the Glazed Gallery  
12 July–8 September
- ***The Simón Ruiz Archive: Trade and Finance in the Age of Philip II***  
Archivo General de Indias, Seville  
8 February–21 April
- ***The Simón Ruiz Archive: Trade and Finance in the Age of Philip II***  
Exhibition Hall, Royal Chancery of Valladolid  
30 October 2018–6 January 2019

## 2018

- ***Lucio Sobrino: His Work and His Legacy***  
Museum of the Fairs  
12 July–9 September
- ***Markets and Fairs in the Nineteenth Century***  
Museum of the Fairs  
26 October 2017–7 January 2018

## 2017

- ***Jean Laurent and Medina del Campo, 1877***  
Simón Ruiz Room, Museum of the Fairs  
31 May–10 September

## 2016

- ***Simón Ruiz: Merchant, Banker and Founder***  
Museum of the Fairs  
12 May–11 September
- ***Letters from the Catholic Monarchs to Medina del Campo***  
Museum of the Fairs Foundation, Simón Ruiz Room  
14 July–11 September
- ***Juan Picardo (1506 – c. 1576)***  
Museum of the Fairs Foundation  
25 February–10 April

## 2015

- ***Enclosure Books: The Library of the Carmelite Fathers of Medina del Campo***  
Museum of the Fairs Foundation, Simón Ruiz Room  
14 October–8 December
- ***Photographs from Two Periods I***  
Museum of the Fairs Foundation, Simón Ruiz Room  
9 July–8 September

## 2014

- ***Saint Teresa of Ávila and Saint John of the Cross: The Encounter***  
Commemorating the Fifth Centenary of Saint Teresa's Birth

Museum of the Fairs Foundation, Simón Ruiz Room

15 October–14 December

- ***Honorio Román: Photographer and Publisher***  
Museum of the Fairs Foundation, Simón Ruiz Room  
10 July–7 September
- ***Reales Carnicerías (Royal Meat Market) – Medina del Campo***  
Museum of the Fairs Foundation, Simón Ruiz Room  
29 November 2013–5 January

## 2013

- ***Altarpieces and Sculpture in Medina del Campo: Historical Photography and Artistic Heritage***  
Museum of the Fairs Foundation  
12 July–8 September 2013
- ***Tribute to Gerardo Moraleja***  
Library and Civic Centre, Gomeznarro  
14–16 August  
Organised by the Gerardo Moraleja Municipal Library, Medina del Campo Town Council (Education and Culture Department), and the Museum of the Fairs Foundation, with the support of the Gerardo Moraleja Former Pupils' Association.
- ***Tribute to Gerardo Moraleja***  
Luis Vélez Exhibition Hall, *Casa de Cultura*, Medina del Campo  
22–26 April  
Organised by the Gerardo Moraleja Municipal Library, Medina del Campo Town Council (Education and Culture Department), and the Museum of the Fairs Foundation, with the support of the Gerardo Moraleja Former Pupils' Association.
- ***Alonso de Quintanilla: The Making of a Late Medieval Statesman***  
*Casa de Cultura*, Salas (Asturias)  
7–31 October  
Organised by the Ministry of Culture, the *Archivo General de Simancas* and the Museum of the Fairs Foundation, with the support of the University of Oviedo.
- ***Alonso de Quintanilla: The Making of a Late Medieval Statesman***  
Liceo Cultural Centre, Navia, Asturias  
5–31 August

## 2012

- ***Flemish Prints II: Jan Galle's Acts of the Apostles, Antwerp (1643–1655)***  
Museum of the Fairs  
September–October  
Organised by the Museum of the Fairs Foundation.
- ***Alonso de Quintanilla: Forging a Late Medieval Statesman***  
Historical Archive of Asturias, Oviedo  
19 July–30 December  
Organised by the *Archivo Histórico de Asturias*, the *Archivo General de Simancas* and the Museum of the Fairs Foundation.
- ***Visions of Time: Ángel Marcos at the Museum of the Fairs***  
Museum of the Fairs Foundation  
9 March–8 April  
Organised by the Medina del Campo Film Week and the Museum of the Fairs Foundation.
- ***Books and Fairs: The Early Trade in Printed Books***  
Museum of the Fairs, Medina del Campo  
27 October 2011–8 January 2012  
Organised by the Museum of the Fairs Foundation.

## 2011

- ***Alonso de Quintanilla: Forging a Late Medieval Statesman***  
*Archivo General de Simancas*  
9 November 2011–30 April 2012  
Organised by the Ministry of Culture and the Museum of the Fairs Foundation.
- ***The Plaza Mayor of Medina del Campo***  
*Luis Vélez Exhibition Hall, Medina del Campo*  
29 June–31 July  
Organised by the Museum of the Fairs Foundation, the Medina del Campo Town Council and the Association of Friends of the Museo de las Ferias and the Heritage of Medina del Campo.
- ***Tableaux Vivants***  
Museum of the Fairs  
15–27 March  
Organised by the Medina del Campo International Film Week, the DA2 Contemporary Art Centre (Domus Artium 2002), Salamanca, and the Museum of the Fairs Foundation.

## 2010

- ***Flemish Prints: The Espínola Collection***  
Museum of the Fairs, Medina del Campo  
July–August  
Organised by the Museum of the Fairs Foundation.
- ***Civitates: Cities and Trade in 16th- and 17th-Century Europe***  
Palacio de Pimentel Exhibition Hall, Valladolid  
30 June–29 August  
Organised by the Museum of the Fairs Foundation and *Diputación de Valladolid*.

## 2009

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***  
*Museum d'Història de València*, Valencia  
25 February–3 May  
Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.
- ***The Archive of the Monastery of Santa Clara in Medina del Campo***  
Museum of the Fairs  
24 November 2009–10 January 2010  
Organised by the Museum of the Fairs Foundation.
- ***Views of Cities in the 16th Century: Civitates Orbis Terrarum***  
Museum of the Fairs  
3 June–8 September  
Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*.

## 2008

- ***Knights and Chivalric Tales: Five Centuries of Amadís de Gaula***  
Museum of the Fairs  
29 October 2008–4 January 2009  
Organised by the Museum of the Fairs Foundation, with the support of the Regional Government of Castile and León and the Banco Santander Foundation.
- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***  
Cultural Centre of the *Palacio de la Audiencia*, Soria.  
1–16 April  
Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***  
Arco de Santa María, Burgos.  
17 January–9 March  
Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.
- ***Spain's Changing Currencies: The Tenth Anniversary of the Euro***  
Centre for the Humanities and Social Sciences (CSIC), Madrid  
10–21 November  
Organised by the CSIC with the support of the Museum of the Fairs Foundation.

## 2007

- ***Fairs and Finance: Trade and Credit in the 16th and 17th Centuries***  
Museum of the Fairs  
5 December 2007–5 January 2008  
Organised by the Museum of the Fairs Foundation and the CSIC, with the support of the *Diputación de Valladolid*.
- ***Fair Records from Medina del Campo, Villalón, and Medina de Rioseco***  
Benavides de Órbigo, León  
27 March–8 April  
Organised by the *Diputación de Valladolid* and the Museum of the Fairs Foundation.
- ***Treasures from Overseas in Medina del Campo***  
Museum of the Fairs  
4 October–4 November  
Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*.
- ***Markets Through Time: Historic Photographs of Street Vendors in Castile and León***  
*Castillo de la Mota*, Medina del Campo  
11 July–9 September  
Organised by the Museum of the Fairs Foundation and the Regional Government of Castile and León.
- ***Markets Through Time: Historic Photographs of Street Vendors in Castile and León***  
*Castillo de la Mota*, Medina del Campo  
11 July–9 September  
Organised by the Museum of the Fairs Foundation and *Junta de Castilla y León*.
- ***Kop of Munt: Coins and Jetons from the Spanish Netherlands during the Eighty Years' War***  
*Historisch Museum het Gouverneurshuis, Heusden* (Netherlands)  
20 April–29 July  
Organised by the Museum of the Fairs Foundation and *Museum het Gouverneurshuis Heusden*.

## 2006

- ***Art in the Time of the Passion in Medina del Campo***  
Museum of the Fairs  
19 September–1 October  
Organised by the Museum of the Fairs Foundation with the support of the Holy Week Board of Medina del Campo.
- ***Scenes of a New World: Prints from the 16th to the 19th Century***  
*Castillo de la Mota*, Medina del Campo  
25 August–1 October  
Commemorative Exhibition for the 500th Anniversary Christopher Columbus's Death (1506–2006).  
Organised by the Museum of the Fairs Foundation and the Regional Government of Castile and León.
- ***Exploring the New World: Cartography, Natural History, and Manuscripts in Italy and Spain, 15th–18th Century***  
Palacio de Pimentel Exhibition Hall, Valladolid  
12 April–28 May  
Commemorative Exhibition for the 500th Anniversary Christopher Columbus's Death (1506–2006).  
Organised by *Diputación de Valladolid* and the *Comune di Fermo*.
- ***Fair Records from Medina del Campo, Villalón, and Medina de Rioseco***  
*Museo de la Ciencia*, Valladolid  
15 April–15 May  
Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*
- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***  
Medina de Rioseco, Caja España Cultural Centre  
10 October–1 November  
Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work
- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***  
Sto. Domingo de la Cruz Exhibition Hall, Salamanca  
31 August–1 October  
Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work
- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***  
"El Castillo" Exhibition Hall, Puebla de Sanabria  
1–28 August  
Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***

La Marina Cultural Centre, Zamora

14 June–2 July

Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

## 2005

- ***The Material World of the Picaresque Life***

Museum of the Fairs

11 November 2005–8 January 2006

Commemorative Exhibition for the 400th Anniversary of the 1st Edition of the *Libro de entretenimiento de la Pícaro Justina*.

Organised by the Museum of the Fairs Foundation with the support of the Regional Government of Castile and León.

- ***Cartografia e Storia Naturale del Nuovo Mondo: Manoscritti, Libri ed Incisioni tra Italia e Spagna nei Secoli XV e XVIII***

Centro Congressi S. Martino, Fermo (Italy)

14 October 2005–8 January 2006

Commemorative Exhibition for the 500th Anniversary Christopher Columbus's Death (1506–2006).

Organised by the *Comune di Fermo* and *Diputación de Valladolid*.

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***

Gaudí's Botines Building, León

10 November–11 December

Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***

Caja España Exhibition Hall, Palencia

9–28 September

Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***

Teatro Calderón Municipal Exhibition Hall, Valladolid

2–26 June

Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

- ***Fair Records from Medina del Campo, Villalón, and Medina de Rioseco***

Pedrajas de San Esteban

7–13 October

Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*

- ***Fair Records from Medina del Campo, Villalón, and Medina de Rioseco***

Laguna de Duero

4–15 November

Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*

## 2004

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***

Juan Prado Cultural Centre Exhibition Hall, Valdemoro

11–17 October

Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***

Santa Marina Cultural Centre, Zafra

17 September–7 October

Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

- ***Prints from Fairs and Markets: Life in the 18th–20th Centuries***

Paraninfo, University of Cantabria, Santander

4 March–3 April

Organised by the Museum of the Fairs Foundation with the support of Caja España Social Work.

- ***Eduardo Rosales: The Testament of Isabella the Catholic (Commemorating the 500<sup>th</sup> Anniversary of Her Death)***

Museum of the Fairs

19 November–12 December

Organised by the Museum of the Fairs Foundation, with the support of the *Balneario de Las Salinas*.

- ***Trade, Markets and Economy in the Time of Queen Isabel I (Commemorating the 500<sup>th</sup> Anniversary of Her Death)***

Museum of the Fairs

April–June

Organised by the Museum of the Fairs Foundation, Medina del Campo Town Council, *Junta de Castilla y León*, with the support of the *Fundación Banco Santander*.

- ***“Images of the Railway Station”: Centenary of the Medina del Campo Station, 1902–2002***

Plaza Mayor, Medina del Campo

5–15 December

Organised by the Museum of the Fairs Foundation.

## 2002

- ***Fair Prints and Engravings, 18th–20th Centuries***  
Luis Vélez Exhibition Hall, Medina del Campo  
18–26 June  
Itinerant Exhibition  
Organised by the Museum of the Fairs with the support of the *Diputación de Valladolid*
- ***Fair Prints and Engravings, 18th–20th Centuries***  
Olmedo  
28 June–12 July  
Itinerant Exhibition  
Organised by the Museum of the Fair with the support of the *Diputación de Valladolid*
- ***Fair Prints and Engravings, 18th–20th Centuries***  
Iscar  
17–30 July  
Itinerant Exhibition  
Organised by the Museum of the Fair with the support of the *Diputación de Valladolid*
- ***Fair Prints and Engravings, 18th–20th Centuries***  
Mayorga de Campos  
2–18 August  
Itinerant Exhibition  
Organised by the Museum of the Fair with the support of the *Diputación de Valladolid*
- ***Fair Records from Medina del Campo, Villalón, and Medina de Rioseco***  
Medina del Campo  
4–18 October  
Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*
- ***Fair Records from Medina del Campo, Villalón, and Medina de Rioseco***  
Villalón de Campos  
31 October–10 November  
Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*
- ***Fair Records from Medina del Campo, Villalón, and Medina de Rioseco***  
Medina de Rioseco  
29 November–15 December  
Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*

## 2001

- ***Lazarillo: Picaresque Life in the 16th Century***  
Palacio de Pimentel Exhibition Hall, Valladolid  
27 September–19 October  
Organised by the Museum of the Fairs Foundation with the support of the *Diputación de Valladolid*.
- ***Pre-Stamp Marks***  
Museum of the Fairs  
August  
Organised by the Museum of the Fairs Foundation.
- ***Guilds and Trades: Life and Records from the Municipal Archive***  
Luis Vélez Exhibition Hall, *Casa de Cultura*, Medina del Campo  
June  
Organised by the Museum of the Fairs Foundation.
- ***Representations of Greyhounds***  
Museum of the Fairs  
January  
Organised by the Museum of the Fairs Foundation.

## 2000

- ***Medina del Campo's Press: 1865–1930***  
Luis Vélez Exhibition Hall, *Casa de Cultura*, Medina del Campo  
December  
Organised by the Museum of the Fairs Foundation.
- ***Restorations***  
Luis Vélez Exhibition Hall, *Casa de Cultura*, Medina del Campo  
July  
Organised by the Museum of the Fairs Foundation.

## 1998

- ***Merchants and Money Changers: Life in the Marketplace***  
Old Church of San Martín, Medina del Campo  
June–July

*Translated by Analisa Jorge*

*Revised by Douglas Town*

## **“FEATURED WORK” EXHIBITION SERIES**

### ***The Featured Work***

#### **Formerly: The Piece of the Month (2000–2015)**

This exhibition series is a renewed version of *La Pieza del Mes* —“The Piece of the Month”— an initiative that, over fifteen years, supported the study, restoration, and temporary display of nearly two hundred historical and artistic works, many of them shown to the public for the first time.

Now presented every two months, *La Obra Destacada* (“The Featured Work”) continues this legacy by spotlighting remarkable pieces from Valladolid’s artistic heritage. Each edition focuses on works that have recently been restored, are linked to commemorative anniversaries, or emerge from the Foundation’s ongoing research programmes.

Since 2003, the series has been supported by the Provincial Council of Valladolid (*Diputación de Valladolid*), whose sponsorship has enabled major loans, more ambitious exhibition designs, and a full programme of guided tours and educational workshops for schools and cultural associations.

- **FEATURED WORK No. 226 / March–April 2026**

#### **Christ at the Column**

Juan Picardo

1554–1555

[Read more](#)

#### **Christ at the Column**

This sculpture, together with figures of Saint Peter and Saint Paul, makes up the central group of an altarpiece in a chapel founded in 1546 in the Collegiate Church of San Antolín. The altarpiece was commissioned in 1554 by the Vargas family and created by the sculptors Juan Picardo and Juan de Astorga, who were working in Medina del Campo at the time.

In this Christ at the Column, Picardo brings together balance and quiet emotion. The figure stands in a gentle contrapposto, its slightly curved posture giving a sense of movement and calm. The softly idealised features invite reflection rather than drama.

One detail would have caught the eye: the low column to which Christ is bound.

- Unusual in Spanish sculpture of the time
- Linked to changing devotional practices after the Council of Trent
- It helps unify the group as a whole

The sculpture was not only meant to be seen, but to be experienced. In the late 19th and early 20th centuries, it was carried out in Holy Week processions through the streets of Medina del Campo. Today, it continues that tradition during the Maundy Thursday procession of the Vera Cruz. Over the centuries, this work has remained both a work of art and a living expression of faith.

Antonio Sánchez del Barrio

## BIBLIOGRAPHY

- **FEATURED WORK No. 225 / January–February 2026**

### **Nesting Cup Weights for 4 Castilian Pounds**

Georg Mittmann, master in Nuremberg (1666–1681)

[Read more](#)

### **Nesting Cup Weights for 4 Castilian Pounds**

For years, the Museo de las Ferias has studied instruments used to weigh precious metals—objects essential to trade and trust. This set of nesting weights, recently added to the collection, is part of that story.

Designed to weigh gold and silver, these small metal cups fit neatly inside one another. Their purpose was simple but crucial: to ensure that coins and metals had the correct weight. Accuracy mattered, and each piece was carefully checked and stamped by local officials to guarantee its reliability.

These weights were used in many settings:

- In mints, where coins were produced
- In goldsmiths' workshops
- By money changers, who verified the value of coins in circulation

Their clever design allowed different amounts to be measured with precision, making them practical tools for everyday transactions.

Their use was closely linked to a major reform. In 1497, the Catholic Monarchs introduced a new monetary system in Castile, standardising the weight and value of coins. Under this system, a fixed quantity of silver produced a set number of coins, ensuring consistency across the kingdom.

This particular set was designed to weigh four Castilian pounds—equivalent to eight silver marks. With that amount of silver, it would have been possible to mint 536 silver reales.

More than a measuring tool, this object reflects a world where commerce depended on accuracy, trust, and careful control—where even the smallest weight played a vital role in the economy.

### **Material and measurements**

- Cast brass / 9 × 10 cm (base diameter: 5.5 cm)
- Total weight: 1,829.6 g (theoretical: 1,840 g)
- On deposit at the Museo de las Ferias (Iván Sánchez Núñez)

### **Marks**

- Maker's mark: crossed key and arrow, with the initials G / M and fleurs-de-lis

- Weight mark: “4” (for 4 Castilian pounds), flanked by fleurs-de-lis
- Assay mark: Madrid (bear standing against a strawberry tree, topped by a royal crown)
- The lid has no destination mark, but the assay marks clearly indicate Spain

### Contents

The set includes 9 nesting weights:

- 2 pounds – 914.7 g
- 1 pound – 459.6 g
- ½ pound (1 marco) – 229.4 g
- 4 ounces – 114.8 g
- 2 ounces – 57.3 g
- 1 ounce – 28.6 g
- ½ ounce – 14.2 g
- 2 ochavas – 7.2 g
- 1 ochava – 3.6 g

*(The smallest weight, ½ ochava – 1.8 g, is missing)*

Fernando Ramos González

### BIBLIOGRAPHY

- **FEATURED WORK No. 224 / November–December 2025**

#### **Set of Four Paintings of the Virgin and Saint Rose of Lima with the Christ Child**

Late 16th century and 17th century

[Read more](#)

#### **Set of Four Paintings of the Virgin and Saint Rose of Lima with the Christ Child**

- **Virgin and Child** — Anonymous Flemish painter (after a model by Adriaen Isenbrandt, based on a lost original by Rogier van der Weyden), late 16th century. *Oil on copper, 28 × 24 cm.*

This small, intimate image reflects a widely admired Flemish model that circulated across Europe. Such works could even be acquired at international trade fairs like those held in Medina del Campo, bringing prestigious artistic styles into private devotional spaces.

- **Mother of Divine Providence** — Anonymous (after Scipione Pulzone), 17th century. *Oil on canvas, 62 × 55 cm.*

The largest painting in the group is based on a celebrated image by the Italian artist Scipione Pulzone. Widely copied, it became a popular devotional image far beyond Rome, as seen here.

- **Virgin and Child / Saint Rose of Lima with the Christ Child** — Anonymous, 17th century. *Oil on copper, 18 × 17.5 cm, with an ebonised frame and gilt bronze and copper details.*

These small copper paintings stand out for their finely crafted, octagonal frames. More than decorative, they act almost like protective cases, enhancing the sacred character of the images.

All works come from the Monastery of San José (Disalced Carmelites), Medina del Campo, where images of the Virgin and Child played a central role in daily prayer and devotion—especially during the Christmas season. Intended for private use within the cloister, these works invite close, personal contemplation.

Together, they show how artistic models travelled across Europe—from Flanders to Italy and beyond—while continuing to inspire quiet devotion within the convent.

Restored with the support of the association *Mujeres en Igualdad de Medina del Campo*.

Francisco José Boldo Pascua

### **BIBLIOGRAFÍA**

- **FEATURED WORK No. 223 / September–October 2025**

**Daguerreotype of Ysidoro del Toral and Ambrotype of Pascuala Alonso del Toral**

Anonymous daguerreotypist and ambrotypist Possibly Valladolid, 1850 and 1855 (respectively)

**Read more**

**Coloured daguerreotype on silver-plated copper plate** 9.3 × 8 cm (ebony frame: 14.8 × 13.2 cm)

*Inscription on blue fabric (reverse):* “Portrait of/ Ysidoro del Toral/ taken in the summer of 1850/ aged 44.”

Private collection

**Coloured ambrotype on glass plate** 10 × 7.8 cm (tortoiseshell frame: 15.1 × 12.7 cm) *Inscription on*

*blue fabric (reverse):* “In June 1855 this portrait of Pascuala Alonso de Toral was taken, aged 43.” Private

collection

The history of photography is still unfolding —each new discovery reminding us how much remains to be uncovered.

Until recently, the earliest known photographs taken in Medina del Campo were the three calotypes produced by Welsh photographer Charles Clifford during his visit in May 1854. Two captured the Castillo de la Mota; the third, the Puerta de Ávila, with the towers of the Colegiata and San Facundo in the background.

But late last year, a private collection brought to light several early photographic portraits, each made using different pioneering techniques. The inscriptions on their reverse confirm their dates —placing them at the very heart of the 19th century, close to photography’s earliest years.

From this remarkable group, we present two portraits made using two of the earliest photographic processes: the daguerreotype and the ambrotype.

In a daguerreotype, the image is formed on a highly polished, silver-plated copper plate. The ambrotype, by contrast, uses a glass plate coated with collodion. Both techniques produced unique, one-of-a-kind images —fragile, luminous, and often hand-tinted.

The daguerreotype process was first announced in Paris on 19 August 1839, marking the birth of photography as a public medium. It reached Barcelona and Madrid within months. According to research by Ricardo González, the technique arrived in Valladolid in the early 1840s, brought by itinerant daguerreotypists. The city's first known practitioners were Teófilo Gautier, who brought a camera in 1840, and Bernardo González de Neira, who opened a studio on Calle Teresa Gil by 1846 (GONZÁLEZ, 2001, pp. 25–26).

The first image shown here is an oval daguerreotype of Ysidoro del Toral. According to the inscription on the silk backing, it was taken in the summer of 1850, when he was 44 years old. This makes it the earliest known photographic portrait linked to Medina del Campo—whether taken there by a visiting professional or amateur, or in a studio in Valladolid or Madrid, where del Toral may have travelled to have his likeness captured.

Historical records show that Ysidoro del Toral served as First Deputy Mayor (1 January 1846 – 27 September 1847) and later as Mayor (28 September 1847 – 18 February 1848) during the reign of Queen Isabel II. The 1846 census lists him as a *tendero* (shopkeeper), born in La Seca, and living at No. 12 Plaza Mayor with his wife, Pascuala Alonso, their six children—Severiana, Felipa, Martín, Águeda, Restituto, and Pascual—and a niece, Toribia, originally from Madrigal.

The second image, an ambrotype, portrays his wife, Pascuala Alonso de Toral. As noted on the reverse, it was taken in June 1855, when she was 43. She is seated, holding a fan in her right hand and a handkerchief in her left—a poised and elegant figure whose portrait complements her husband's earlier likeness.

Both portraits remain remarkably clear and well preserved. Each image is softly hand-coloured and framed: Don Ysidoro's daguerreotype is set in an ebony frame with a gilt inner border, while Doña Pascuala's ambrotype is housed in a rectangular tortoiseshell frame with rounded inner corners. The edges of the glass plate are oxidised, as seen in other ambrotypes produced using this early photographic process. Documents bearing Don Ysidoro's signature confirm that the later inscriptions were written by him.

#### Archival sources and bibliography

- **FEATURED WORK 222 — JULY–AUGUST 2025**

#### **Sword attributed to Cristóbal de Mondragón**

- **Blade:** Toledo, 1576–1608
  - Inscription: *DE · LVIS / DE · AIALA* (maker's mark of Luis de Ayala)
- **Hilt:** Added c.1728

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#### **Sword attributed to Cristóbal de Mondragón**

- **Blade:** Toledo, 1576–1608
  - Inscription: *DE · LVIS / DE · AIALA* (maker's mark of Luis de Ayala)

- **Hilt:** Added c.1728
- **Materials:** steel (blade); iron (hilt); wood, green velvet, silver thread, and iron (scabbard)
- **Dimensions:**
  - Total length: 96 cm
  - Blade length: 79 cm
  - Blade width: 5.8 cm
  - Scabbard: 82 × 6.2 cm
- **Provenance:** From the heirs of Doña María Teresa Murga Mugártegui, Torre Vidarte, Marquina (Biscay)

This impressive weapon combines an **older blade with a later hilt**, making it a fascinating refashioned piece.

- The **blade** is broad and straight, with a continuous double edge and engraved fullers (*vaceos*) in its first third. Between them appears the name of **Luis de Ayala**, son of the celebrated Toledo sword-smith **Tomás de Ayala**, whose blades were among the most sought-after in the late 16th century. Luis is recorded as active in 1576 and died before 1609.
- The **hilt**, however, belongs to a much later period. Its iron guard features asymmetrical “horse’s mouth” shells, counter-curved quillons, and a grip wrapped in twisted steel wire with decorative *cabeza de turco* knots. The scabbard, still preserved, is covered in worn green velvet edged with silver thread. These details correspond to the regulation style of a Spanish *espada de montar* (heavy-cavalry sword) from the early 18th century.

The heraldic motifs chiseled on the shells—lions, dragons, a double-headed eagle, and collared dogs—point directly to the **Mondragón family**, with the dragons serving as a visual pun on the surname. Tradition attributes the blade to **Colonel Cristóbal de Mondragón (1514–1596)**, hero of Zierikzee, whose long military career included command of light cavalry on the Franco-Belgian frontier. The dating of the blade and the Ayala inscription make this attribution plausible.

Taken together, the evidence suggests that the sword was **reassembled in the early 1700s by a descendant**, valued more as a family relic than as a weapon for active service.

- **FEATURED WORK 221 — MAY–JUNE 2025**

**Fair in the Plaza Mayor of Medina del Campo**

José María García Fernández “Castilviejo”, 1960

[Read more](#)

**Fair in the Plaza Mayor of Medina del Campo**

José María García Fernández “Castilviejo”, 1960

**Oil on canvas / 183 × 464 cm**

Valladolid Chamber of Commerce, Industries and Services

This monumental painting captures the **bustling atmosphere of Medina’s Plaza Mayor during the fairs**. Its display marks two anniversaries:

- the **centenary of the artist’s birth** (José María García Fernández “Castilviejo”, 1925–2004), and
- the **500th anniversary of Simón Ruiz Envito (1525–1597)**, the merchant-banker whose dealings made Medina’s fairs flourish in the 16th century.

For the first time, the canvas is shown outside its usual home—the grand halls of the **Valladolid Chamber of Commerce**—and is accompanied by the artist’s preparatory drawing, offering visitors insight into the creative process behind the final work.

In this large-scale painting we see **scenes of trade and financial dealings** set against the backdrop of Medina del Campo’s landmarks: the Collegiate Church of San Antolín, the Town Hall, the Casa de los Arcos, and the remains of the Royal Palace. Castilviejo painted them as they appeared in **1960**, not as they would have looked in the sixteenth century, creating an intentional **anachronism**.

- The **Town Hall** and Casa de los Arcos were built in the mid-seventeenth century.
- The **tower of San Antolín** was topped by an octagonal dome until it was struck by lightning in 1838.
- The **Royal Palace** was not demolished until 1900.

What most captures the eye, however, are the **groups of merchants and traders**, depicted with remarkable dynamism across the open square:

- On the **left**, sellers of cloth and linen, alongside farmers arriving on horseback with baskets of produce.
- In the **centre**, money-changers at tented stalls, framed by two surviving “fair rolls” (still preserved and displayed in the museum), exchanging bills of exchange and recording transactions in large ledgers.
- On the **right**, more merchants and carts, leading into a lively scene of wine sales in huge jars and a vat where the artist discreetly signed his work.

### **Artistic Sources**

Castilviejo drew inspiration from the work of **Josep Lluís Sert**, especially:

- The fifteen large grisaille canvases created for the **Waldorf Astoria Hotel** in New York (1929–1930, now in Banco Santander’s collection).
- The eleven canvases of the “**Epic of the Basque People**” painted for the convent church of San Telmo in San Sebastián (1929, now part of the San Telmo Museum).

Several figures in the Medina fair scene echo Sert’s compositions:

- The man carrying a jar on his shoulder in a harlequin jacket recalls Sert’s *Wedding of Camacho*.
- Two figures at the lower edge resemble those in *Castellers*.

- The man with his left arm extended holding a jug mirrors a figure in *People of Navigators. Epic of Juan Sebastián Elcano*.
- The money-changer writing at his stall is identical in pose to a character in *People of Scholars... Visit of a Foreign Sage*.

### Commission and Series

This canvas was part of a commission from the **Valladolid Chamber of Commerce**, which asked Castilviejo to produce **five large sepia-toned canvases** (not murals, but paintings mounted on wooden stretchers) to decorate its halls. The series included:

- The **fair of Medina del Campo**
- The **dock of the Canal de Castilla** in Medina de Rioseco
- The **fair square of Villalón**
- A view of **Tordesillas** from across the River Duero
- The **harvest at Peñafiel**, with its castle crowning the hill

### The Artist

José María García Fernández “Castilviejo” trained at the **School of Fine Arts of San Fernando**. He mastered diverse techniques, always showing a firm, confident line and a gift for composing portraits, urban scenes, landscapes, and still lifes with strong personality.

As a “muralist,” his most celebrated works are this series for the Chamber of Commerce and the decoration of the **Church of María Auxiliadora** at the former Universidad Laboral of Zamora. His career was crowned with the **Castilla y León Arts Prize in 2002**.

- **FEATURED WORK 220 — MARCH–APRIL 2025**

#### Christ Expiring

Anonymous sculptor from Valladolid

First half of the 17th century

[Read more](#)

#### Christ Expiring

Anonymous sculptor from Valladolid

First half of the 17th century

- **Material:** carved and polychromed wood
- **Dimensions:** 75.5 × 72.5 × 20 cm (cross: 130.6 × 94.7 × 4.8 cm)
- **Provenance:** Fundación Simón Ruiz, deposited in the Museum of the Fairs

### Context and Meaning

This little-known sculpture of the crucified Christ, recently restored, comes from the **Hospital of Simón Ruiz**. It was last kept in the sacristy of the hospital church and likely formed part of the foundation’s artistic

holdings from its earliest days.

The figure shows Christ alive, of the “**expiring**” type, without the lance wound in his side. Its symbolism fits perfectly with the hospital context, evoking a **spiritual therapy**: in the early modern period, Catholic faith offered healing and salvation through prayer, offering, and repentance, complementing the limits of medicine.

### **Artistic Inspiration**

The work is clearly inspired by a **drawing by Michelangelo Buonarroti**, gifted to Vittoria Colonna around 1538–1541 (now in the British Museum, London). Early engravings by Nicolas Beatrizet and Giulio Bonassone spread the image across Europe. Bonassone’s version added the words *in manus tuas domine* (“Into your hands, Lord, I commend my spirit”), echoing Christ’s final words in Luke 23:46.

The sculpture reflects this moment: Christ’s gaze lifted to heaven, mouth open in his last breath. In Spain, similar ivory crucifixes were produced by **Gaspar Núñez Delgado**, such as the example in the Museum of Fine Arts of Seville (1588).

The Christ figure from Medina was created with close reliance on an engraved model, making it difficult to identify the sculptor and polychromer. While the work still carries Mannerist echoes in its elongated proportions and Michelangelesque influence, it clearly moves toward naturalism—the hallmark of Baroque sculpture in Valladolid.

Sculptor and polychromer together achieved a remarkable dialogue between carving and paint, producing one of the most significant contributions of Spanish polychrome sculpture to the European Baroque.

A sinuous, serpentine line shapes the body, its movement reinforced by the symmetry of the cross. The anatomy is carved with striking precision from a complex pinewood core, with separate additions such as the tongue and teeth—the latter fashioned from an inorganic material, perhaps alabaster, and deliberately shown broken to evoke the violence of the Crucifixion. The crown of thorns, once crafted separately, has been lost, though a thorn piercing the eyebrow remains.

The polychromer enriched the carving with a thin, satin-finished oil polychromy, carefully burnished to capture subtle variations in flesh tones. Low-relief paper applications simulate bruised and flayed skin. Glass eyes, painted on the inner surface, were inserted, while the hair was refined with gold thread. Finally, with the tip of the brush, the artist traced delicate hair textures and rivulets of blood, shown at different stages of coagulation across the skin.

This is a masterful exercise in verism and persuasive sacred imagery, in line with the Council of Trent’s call for devotional art: images designed to foster intimate dialogue between believer and divine, offering solace and even hope of healing to the sick.

- **FEATURED WORK 219 — JANUARY–FEBRUARY 2025**

**Set of Eight Capitals from the Central Courtyard of the Hospital of Nuestra Señora de la Piedad, or “Barrientos” Hospital**

Anonymous Castilian workshop

Mid-15th century

[Read more](#)

Granite /48 × 45 × 45 cm

Simón Ruiz Foundation. Works deposited at the Museum of the Fairs.

Restored by the Museum of the Fairs Foundation.

These eight granite capitals, bearing the coat of arms of Bishop Lope de Barrientos, once crowned the columns of the Hospital of Nuestra Señora de la Piedad, founded in Medina del Campo in 1447. Archival plans preserved in the Simón Ruiz and municipal archives confirm their original setting: the hospital's square central courtyard, ringed by twelve columns. Eight capitals, placed along the straight sides, combined heraldic shields with cylindrical forms and vertical fluting. The four corner columns likely carried simpler versions of the same design, without the episcopal shield.

A comparable scheme reappeared centuries later. Four granite pieces of identical size, inverted and linked by iron chains, formed the corners of the “monumento a la letra de cambio,” erected in the Plaza Mayor in 1965 to celebrate Medina's international fairs. Historic photographs show that these were in fact hospital capitals, reused upside down for stability.

The hospital itself—known as the *hospital de abajo* or Bishop's Hospital—was absorbed into the General Hospital of the Purísima Concepción (the Simón Ruiz Hospital) in 1846. While most holdings were transferred, the capitals remained in the old building until its demolition in 1932, then moved to the courtyard of the General Hospital. Period photographs show them set against the pillar bases. Their survival was surely aided by the presence of Barrientos's arms: a green chief on a silver field, surmounted by a bishop's galero with twelve tassels, emblem of episcopal rank.

When the General Hospital declined in the 1970s, its board dispersed much of the collection. The capitals, along with other objects, were deposited in the convent of Santa María la Real, where they stayed until 2014. That year, the Fundación Simón Ruiz gathered its scattered heritage and transferred it to the Museum of the Fairs, where the capitals are preserved today.

***Translated by Sol Ottolini***

***Revised by Douglas Town***

- **FEATURED WORK 218 — NOVEMBER–DECEMBER 2024**

**The Holy Family with the Infant Saint John**

Anonymous artist from Valladolid

Late 16th century.

[Read more](#)

**The Holy Family with the Infant Saint John**

Anonymous artist from Valladolid

Late 16th century Oil on pine panel / 72.5 × 51.5 × 0.9 cm (82 × 60.8 × 2.5 cm with frame)

Convent of San José, Discalced Carmelite Mothers, Medina del Campo

Restored by the Museo de las Ferias Foundation with support from the Asociación Mujeres en Igualdad de Medina del Campo

This panel painting of *The Holy Family with the Infant Saint John*, from the Carmelite convent of San José, offers a vivid glimpse into the artistic vitality of Medina del Campo in the late 1500s. The town's thriving trade fairs attracted artists such as Jácome de Blancas, Alonso Fernández, Antón Pérez, Luis Vélez, Pedro de Herrera, Santos Pedril, and Antonio del Castillo, many of whom established workshops in the area to meet growing demand. Alongside private commissions, the town's numerous churches and newly founded convents required devotional artworks, though few physical traces of these artists remain. This panel, still awaiting formal attribution, can be dated to the final third of the 16th century and may be among the earliest works created for the convent founded by Saint Teresa of Ávila in 1567.

The scene depicts a tender meeting between Jesus and the young Saint John near the River Jordan, following the Holy Family's return from Egypt. While the Bible places their first encounter in adulthood—at Christ's baptism—medieval texts such as *Vita Christi* and *Contemplation of the Life of Our Lord Jesus Christ* by Saint Bonaventure recount a childhood visit when Jesus was seven. In this version, the young John offers a basket of fruit, and the two share a humble meal of raw foods, as the text describes: "*He received him joyfully... and they ate together the simple fare that John was accustomed to.*"

The emotional warmth of the moment is conveyed through the characters' exchanged glances, without drawing the viewer into the scene. The green curtain and Mary's cloak frame the figures, enhancing their volume and silhouette, and directing attention to the illuminated figure of Jesus.

The iconography reflects a key principle of Mannerist art: revealing the Mystery of Redemption through prophetic undertones in seemingly familiar scenes. Jesus, twisting from his mother's lap, reaches for an apple—symbol of original sin—foreshadowing his future sacrifice for humanity's salvation. Joseph and Mary, aware of this premonition, appear contemplative and still, in contrast to the smiling children. This theme of salvation and penitence resonated during the Counter-Reformation, though some critics, like Francisco

Pacheco—artist and ecclesiastical censor—dismissed such portrayals in his 1649 *Art of Painting*, calling them “naïve and ignorant.”

Though no definitive prototype of this painting is known, its composition echoes—and perhaps synthesises—elements from Raphael’s Roman-period Madonnas and Holy Families, filtered through Flemish influence. Works such as *The Virgin of the Rose*, *The Holy Family of the Oak Tree*, and *The Pearl*, held at the Prado Museum and painted between 1517–1520, shaped European art of the 16th century and circulated widely through prints by artists like Diana Scultori, Giulio Bonasonne, and Giorgio Ghisi.

Of particular note is *The Virgin of the Rose*, whose composition closely resembles that of the Carmelite panel. Copies of this work were known to be in the possession of Beneditto Rabuyate, a Florentine painter based in Valladolid until his death in 1592. Rabuyate, a prominent collector and key figure in the diffusion of Italian painting in the region, may well have influenced the creation of this convent piece.

## BIBLIOGRAPHY

- **FEATURED WORK 217 — SEPTEMBER–OCTOBER 2024**

**The Holy Family with the Infant Saint John and an Angel**

*Cornelis Schut*

First half of the 17th century.

[Read more](#)

**The Holy Family with the Infant Saint John and an Angel**

*Cornelis Schut* First half of the 17th century

Oil on copper / 69 × 57.5 cm

Museo de las Ferias Foundation

Donated by Andrea Concepción Gutiérrez Cisneros and Luciano Díaz Sánchez

This luminous copper-panel painting presents a pastoral scene of the Holy Family with the infant Saint John and a cherubic angel, set within a lush forest landscape. On the left, the angel offers a cluster of grapes to the Virgin Mary, while the Christ Child appears to hand one to the lamb held by Saint John—a symbolic gesture evoking Christ as the sacrificial Lamb of God.

The scene draws on an apocryphal episode described in the *Meditationes de Vita Christi* by Pseudo-Bonaventure: a moment of rest during the Holy Family’s flight from Egypt, in which they encounter the young Baptist. This narrative does not appear in canonical scripture but was widely circulated in devotional literature.

At first glance, the composition recalls several depictions of the Holy Family by Peter Paul Rubens, such as the panel held by the Barnes Foundation in Philadelphia and similar works in private collections. It also echoes variants featuring the Virgin, Child, Saint Elizabeth, and the infant John, like the canvas in the

Thyssen-Bornemisza Museum. Scholars suggest that Rubens drew inspiration from Raphael's celebrated Holy Family, known as *La Perla*, housed in the Prado Museum.

The composition's popularity is evident in its widespread reproduction through prints, notably by Rubens' close disciple Willem Panneels (c.1600–c.1634), who engraved a version around 1631 based on an original from Rubens' studio. Panneels was known for copying the master's private designs, including those stored in a cabinet reserved for future works. Surviving prints can be found in the British Museum and the Metropolitan Museum of Art.

This copper version is attributed to the Flemish painter and engraver Cornelis Schut (1597–1655), based on stylistic similarities with other known works—both signed and attributed—and his documented collaborations with Rubens. Supporting this attribution is an old label on the reverse identifying the artist as “Schut (Disciple of Rubens)”, distinguishing him from his nephew, also named Cornelis Schut (1629–1685), who settled in Seville at a young age.

Schut's work is well recognised internationally, with numerous surviving pieces reflecting his preference for religious and mythological themes, shaped by his long stay in Italy, particularly in Rome and Florence. His compositions were widely disseminated through engravings, many of which he produced himself.

## BIBLIOGRAPHY

- **FEATURED WORK 216 — JULY–AUGUST 2024**

### **Recumbent Christ**

*Juan de Montejo* c.1598.

[Read more](#)

### **Recumbent Christ**

*Juan de Montejo* c.1598

Polychromed carved wood / 150 × 50 cm

Collegiate Church of San Antolín, Medina del Campo

This sculpture of the recumbent Christ is attributed to Juan de Montejo, a sculptor originally from Salamanca who had previously worked in Zamora. In 1597, he established a workshop in Salamanca and soon received commissions in Medina del Campo, beginning with work on the main altarpiece of the Jesuit church, under the direction of rector Cristóbal de los Cobos.

One of his earliest commissions in Medina was from the Brotherhood of the Santa Vera Cruz, or Holy True Cross, for whom he created this figure of Christ for the *Santo Entierro* (Holy Burial) procession. Originally housed in one of the four side chapels of the penitential temple, the sculpture depicted the laying of Christ in the tomb—a common theme in late 16th-century religious art.

Following the mid-20th-century renewal of Holy Week traditions in Medina del Campo, and the disappearance of several historic brotherhoods including the Santa Vera Cruz, the sculpture was transferred to

the Royal Brotherhood of the Holy Sepulchre, founded in 1943. Locally, it became known as the “Christ of the Bullfighters”, as devotees of bullfighting took charge of its procession, often adorning it with a richly embroidered cape.

The work’s firm attribution to Montejo has helped dispel earlier associations with the Toro school. Key features include the lean, muscular anatomy—neither swollen nor exaggerated—and the distinctive purity cloth, crossed diagonally to reveal the upper thigh, tied at the hips with one or two side tassels. This style echoes engravings by Tobias Aquilano (1570), Orazio de Santis (1572), and Pedro Ángel (1584).

Further details, such as the finely carved hair with abundant curls, the bifurcated beard, and the partially open mouth revealing teeth, align with Montejo’s known style. Though the facial modelling is not the sculpture’s strongest feature, the expressive wrists and overall dynamic, unstable posture resemble several crucifixions carved by Montejo in the 1590s, including the one crowning the altarpiece in the chapel of Cristóbal González de Fermoselle in the Church of San Cipriano, Zamora.

## BIBLIOGRAPHY

- **FEATURED WORK 215 — MAY–JUNE 2024**

### **Pastoral Scene**

*Paulus Potter (Enkhuizen, 1625 – Amsterdam, 1654)*

Second third of the 17th century.

[Read more](#)

### **Pastoral Scene**

*Paulus Potter (Enkhuizen, 1625 – Amsterdam, 1654)*

Second third of the 17th century

Oil on oak panel / 44.9 × 58 × 1 cm (frame: 61.4 × 74.3 × 5 cm)

Private collection

This pastoral scene, recently attributed by the Centre for Art Studies at the University of Lleida to the Dutch painter Paulus Potter, offers a vivid example of the specialisation that defined Dutch Golden Age painting. The rise of genre painting in the 17th-century Dutch Republic was closely tied to the political, economic, and cultural transformations of the time, and artists like Potter responded to a highly competitive market by honing distinct thematic styles.

Potter became renowned as the finest *beestenschilder*—a painter of animals—whose meticulous, lifelike depictions would influence generations of artists. His early success reflected the tastes of an urban Dutch society that idealised rural life. Inspired by *hofdicht* (pastoral poems in the tradition of Virgil’s *Georgics*), Potter embraced a naturalistic yet idyllic vision of the countryside, placing animals at the centre of his compositions and relegating human figures to the background—a striking innovation at the time.

This approach resonated with elite collectors such as Queen Christina of Sweden, King Charles II of England, and the physician and art dealer Nicolaes Tulp, who sought out Potter's works for their private collections. Today, his paintings are held in major museums including the Mauritshuis in The Hague, the Hermitage in St Petersburg, the Rijksmuseum in Amsterdam, and the Louvre in Paris. This particular panel, previously unpublished, bears a wax seal on the reverse—evidence of its former inclusion in a significant collection.

Potter's precocious talent soon led him to diverge stylistically from his teacher Claes Moeyaert. He experimented with light effects on surfaces at different times of day and captured the tactile qualities of materials—techniques that influenced the Delft School. By the age of twenty-one, he had joined the Guild of Saint Luke in Delft (1646). His treatment of light, such as the soft diffusion in the background of this landscape, reflects both direct observation of nature and the influence of Italianate painters like Van Laer and Jan Both, who had recently returned from Italy.

Though his life was cut short by tuberculosis at the age of twenty-eight, Potter's legacy quickly became the stuff of legend. According to his biographer Arnold Houbraken, who interviewed the artist's widow Adriana van Balckeneynde, Potter was a tireless observer who sketched from life during countryside walks, later assembling his compositions in the studio from these studies. His paintings often feature layered arrangements of animals, repeated across different works, and rendered with remarkable precision—a legacy of Flemish traditions. Typically small in scale, these works celebrate the rural landscape as a symbol of national pride, independence, and agricultural bounty: milk, cheese, and butter as emblems of Dutch identity.

Art historian Axel Rüger, former curator of Dutch paintings at the National Gallery in London, has suggested a deeper political reading: the alert gaze of cattle in Potter's works—watching the viewer with quiet intensity—may reflect the vigilance of a nation determined to defend its identity and economic prosperity against external threats.

## **BIBLIOGRAPHY**

- **FEATURED WORK 214 — MARCH–APRIL 2024**

**Infant Jesus as Salvator Mundi, with the Arma Christi** *Anonymous Castilian sculptor* 17th century.

[Read more](#)

**Infant Jesus as Salvator Mundi, with the Arma Christi** *Anonymous Castilian sculptor* 17th century

Polychromed carved wood, brocade, fine trimming, cast and chased silver, set garnet 42 × 23 × 12 cm (base: 19 × 34 × 28 cm) Convent of San José, Discalced Carmelite Mothers, Medina del Campo

Restored by Francisco José Boldo Pascua and Celia García Calero (February–March 2024)

This 17th-century sculpture of the Infant Jesus, depicted as Salvator Mundi and adorned with the Arma Christi (Instruments of the Passion), forms part of the devotional heritage of the Carmelite convent of San José.

Standing in blessing with his right hand and holding a globe topped with a cross, the figure rests on a fluted base overlaid with a tasselled cushion. He is dressed in a richly brocaded tunic with long sleeves and a high collar, trimmed with delicate passementerie. His white satin belt is embroidered with irregular pearls (*aljófar*), metallic threads, floral motifs, and vegetal designs.

The sculpture's iconography reflects a conventual tradition linked to the rites of entry and profession of religious women. While the figure's posture and attributes identify him as Salvator Mundi, the current presentation emphasises his role as the Child of the Passion. This dual reading echoes engravings by Hieronymus Wierix, who in 1619 depicted the Infant Jesus surrounded by 22 Arma Christi (British Museum, No. 1859,0709.3065).

### **Passion Symbols**

The most striking feature here is the embroidered silk belt, from which hang fourteen silver chains bearing up to eighteen Passion symbols—painstakingly restored by the Museo de las Ferias. From left to right, the sequence includes:

- A bell engraved with the sun and moon
- The scourge
- A sword with an ear (referencing Peter's act in Gethsemane)
- The rooster of Saint Peter
- Judas's purse
- The ladder
- The cross
- A lantern for the arrest
- The crown of thorns
- Three nails joined to dice
- The hammer
- The hand that struck Christ
- The column with rope
- The lance and reed with sponge

Together, these elements form a complete Passion narrative in miniature, reinforcing the sculpture's devotional significance. Its Carmelite provenance recalls the spiritual legacy of Saint Teresa of Ávila and Saint John of the Cross, both of whom promoted veneration of the Christ Child. Within the context of the Counter-Reformation, such works offered an intimate, humanised vision of Christ—bringing theological mystery into close emotional reach.

### **Conservation Highlights**

Prior to restoration, the sculpture showed signs of wear and damage:

- Overpainting and surface grime, with wax and oil stains from traditional lighting.
- Erosion of original polychromy due to excessive cleaning.
- Pinholes from garment fastenings, loss of sculptural detail (hair, fingers, toes.)
- Structural instability and misaligned reattachment of the left hand.
- Surface preparation carried out using calcium sulphate blended with a protein-based adhesive.
- Oxidation and partial loss of silver gilding on the base.

- Damaged or improvised fixings for the Arma Christi chains.
- Torn and unfastened garments, missing clasps.

### Restoration Process

The restoration of the sculpture followed a meticulous, multi-phase approach combining structural, pictorial, and ornamental interventions:

#### Structural Stabilisation and Material Consolidation

- Preventive wood treatment (*xylotherapy*): insecticide application and targeted consolidation of weakened areas.
- Corrected reattachment of the left hand, previously misaligned and fixed with adhesive tape.
- Volumetric reintegration: reconstruction of missing fragments (fingers, hair, decorative elements.)
- Surface priming: prepared with calcium sulphate and protein-based adhesive.

#### Pictorial and Chromatic Restoration

- Stabilisation of lifted paint layers using organic glue and controlled ironing.
- Cleaning of polychrome and gilded surfaces to remove dirt, wax, and oil residues.
- Colour reintegration with watercolours and varnished pigments matched to surrounding tones.
- Final protective coating with low-concentration varnish.

#### Ornament and Accessory Repair

- Reconstruction of metal fixings for the Arma Christi symbols.
- Restoration of garment fastenings with missing hooks and clasps reinstated.

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*Translated and revised by Douglas Town*

- **FEATURED WORK 213 — JANUARY–FEBRUARY 2024**

*Plan of the Balneario (Hotel and Spa) de las Salinas*

Casimiro González (surveyor)

c. 1900

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- **FEATURED WORK 212 — NOVEMBER–DECEMBER 2023**

*Holy Family*

Andrés Amaya [d. Valladolid, 1704]

c. 1685

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- **FEATURED WORK 211 — SEPTEMBER–OCTOBER 2023**

*Saint Antolín*

Manuel Peti

c. 1698

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- **FEATURED WORK 210 — JULY–AUGUST 2023**

*Gramophone Session in the Plaza Mayor of Medina del Campo*

Anonymous photographer, 1904

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- **FEATURED WORK 209 — MAY–JUNE 2023**

Seal mark for closing a merchant's sack

Anonymous English workshop (?)

16th century

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- **FEATURED WORK 208 — MARCH–APRIL 2023**

*Sorrowful Mysteries*

(Flagellation, Crowning with Thorns, Road to Calvary, and Crucifixion)

Otto van Veen, c. 1604

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- **FEATURED WORK 207 — JANUARY–FEBRUARY 2023**

Wastepaper basket on a writing table

Anonymous, Italy

First half of the 18th century

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- **FEATURED WORK 206 — NOVEMBER–DECEMBER 2022**

*Nativity*

Workshop from Málaga

Late 19th century

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- **FEATURED WORK 205 — SEPTEMBER–OCTOBER 2022**

*Saint Dominic, Protector of the Dominican Order*

Luis Vélez

1564 (dated on the frame)

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- **FEATURED WORK 204 — JULY–AUGUST 2022**

Coins from the reign of Philip II

From 1566 onwards

[Read more](#)

- **FEATURED WORK 203 — MAY–JUNE 2022**

Engravings by Francisco Pradilla in the Museum of the Fairs Foundation

[Read more](#)

- **FEATURED WORK 202 — MARCH–APRIL 2022**

*The Disrobing of Christ (El Expolio)*

Luis Vélez (documented between 1518 and 1575)

Mid-16th century

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- **FEATURED WORK 201 — JANUARY–FEBRUARY 2022**

*Saint Ambrose*

Gregorio Fernández

1613

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- **FEATURED WORK 200 — NOVEMBER–DECEMBER 2021**

*The Nativity of Jesus*

Master of the Balbases

1495–1496

[Read more](#)

- **FEATURED WORK 199 — SEPTEMBER–OCTOBER 2021**

*Portrait of Don John of Austria*

Giovanni Battista Fontana (drawing) / Dominicus Custos (engraving)

In *Armamentarium Heroicum*. Augsburg: 1603, Daniel Baur (publisher)

[Read more](#)

- **FEATURED WORK 198 — JULY–AUGUST 2021**

*“Africana”, Allegory of Africa known as “The Goddess of Power”, with Vase*

Valladolid workshop / c. 1900

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- **FEATURED WORK 197 — MAY–JUNE 2021**

Jan Uytenbogaert, *The Gold Weigher*

Rembrandt van Rijn (1606–1669)

1639

[Read more](#)

- **FEATURED WORK 196 — MARCH–APRIL 2021**  
 Processional Crucified Christ  
 Anonymous, Castile  
 1540s  
[Read more](#)
- **FEATURED WORK 195 — JANUARY–FEBRUARY 2021**  
 Elevation and ground plans of the Simón Ruiz Hospital and longitudinal section of its church  
 Julián de Ayllón (drawing), c. 1780 / Anonymous (engraving)  
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- **FEATURED WORK 194 — NOVEMBER–DECEMBER 2020**  
 Virgin Mary and the Archangel Gabriel from the Annunciation, after models from the Florentine  
 Annunziata  
 Anonymous (follower of Alessandro Allori)  
 c. 1670  
[Read more](#)
- **FEATURED WORK 193 — SEPTEMBER–OCTOBER 2020**  
 Saint Antolín  
 Workshop of Leonardo de Carrión  
 Last third of the 16th century  
[Read more](#)
- **FEATURED WORK 192 — JULY–AUGUST 2020**  
 The Valladolid Gate  
 J. Fábregas (photographer)  
 c. 1895–1899  
[Read more](#)
- **FEATURED WORK 191 — MAY–JUNE 2020**  
 Notaries, scribes and lawyers  
 Johannes Pauli, *Schimpff und Ernst...*  
 Strasbourg, 1522  
[Read more](#)
- **FEATURED WORK 190 — MARCH–APRIL 2020**  
*Solemn Installation of the August Empress of Heaven, María Santísima de las Angustías...*  
 Joseph Antonio Vélez Caballero  
 Salamanca, Pedro Ortiz Gallardo Press, 1749

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- **FEATURED WORK 189 — JANUARY–FEBRUARY 2020**

Fluted bell from the orchard chapel of the Simón Ruiz Hospital

Anonymous founder

1747

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- **FEATURED WORK 188 — NOVEMBER–DECEMBER 2019**

Triumphant Christ Child

Anonymous, Seville

First third of the 17th century

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- **FEATURED WORK 187 — SEPTEMBER–OCTOBER 2019**

Six *jetons* (counting tokens)

Low Countries (various origins)

Between 1596 and 1647

[Read more](#)

- **FEATURED WORK 186 — JULY–AUGUST 2019**

Tabernacle from the high altarpiece of the General Hospital church (first tier)

Juan de Ávila (joinery) / Pedro de la Cuadra (sculpture) / Francisco Martínez (polychromy)

1598–1600

[Read more](#)

- **FEATURED WORK 185 — MAY–JUNE 2019**

Silver altar set comprising an altar cross, six candlesticks, three altar cards and four floral ornaments

Gregorio Izquierdo, Valladolid

1788 (floral ornaments), 1790 (cross and candlesticks), 1798 (altar cards)

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- **FEATURED WORK 184 — MARCH–APRIL 2019**

Ecce Homo

Luis Fernández de la Vega

c. 1650

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- **FEATURED WORK 183 — JANUARY–FEBRUARY 2019**

Two portraits of Miguel de Cervantes

Célestin Nanteuil and José Cebrián García (artists and lithographers)

Madrid: 1855 and 1869

[Read more](#)

- **FEATURED WORK 182 — NOVEMBER–DECEMBER 2018**

Hunting tapestry with greyhounds

Willem de Kempeneer

Brussels, second third of the 16th century

[Read more](#)

- **FEATURED WORK 181 — SEPTEMBER–OCTOBER 2018**

*Fair in the Plaza Mayor of Medina del Campo*

José María García Fernández “Castilviejo”

1959–1960

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- **FEATURED WORK 180 — JULY–AUGUST 2018**

Copy of Velázquez’s *The Jester Calabacillas*

Lucio Sobrino Barrero

c. 1970

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- **FEATURED WORK 179 — MAY–JUNE 2018**

Portraits of Cristóbal de Mondragón

*Armamentarium Heroicum*, 1603 / *De Bello Belgico*, 1651

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- **FEATURED WORK 178 — MARCH–APRIL 2018**

*The Pietà*

Anonymous, Castile

Late 16th century

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- **FEATURED WORK 177 — JANUARY–FEBRUARY 2018**

Virgin of Hope

Anonymous, Castile

c. 1600

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- **FEATURED WORK 176 — NOVEMBER–DECEMBER 2017**

Commemorative medal of the fourth centenary of Isabella the Catholic

Aurelio Rodríguez Vicente Carretero (1863–1917)

1904

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- **FEATURED WORK 175 — SEPTEMBER–OCTOBER 2017**

Saint Joseph with the Child

Circle of Juan Picardo

Third quarter of the 16th century

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- **FEATURED WORK 174 — JULY–AUGUST 2017**

Portrait of Philip II

Anonymous

Mid-16th century

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- **FEATURED WORK 173 — MAY–JUNE 2017**

Collection of stereoscopic photographs of Medina del Campo

Jean Laurent & Co. (photographs by Alfonso Roswag)

September 1877

[Read more](#)

- **FEATURED WORK 172 — MARCH–APRIL 2017**

Sunburst monstrance

Anonymous, Valladolid

1665

[Read more](#)

- **FEATURED WORK 171 — JANUARY–FEBRUARY 2017**

Virgin and Child

Adriaen Isenbrandt

c. 1547

[Read more](#)

- **FEATURED WORK 170 — NOVEMBER–DECEMBER 2016**

Saint James at the Battle of Clavijo

Anonymous

Second quarter of the 17th century

[Read more](#)

- **FEATURED WORK 169 — SEPTEMBER–OCTOBER 201**

Pharmacy jars from the Simón Ruiz Hospital

Talavera workshop

Late 16th century and 1629

[Read more](#)

- **FEATURED WORK 168 — JULY–AUGUST 2016**

Tapestry of Vertumnus and Pomona

Jan Mattens (?)

Last third of the 16th century

[Read more](#)

- **FEATURED WORK 167 — MAY–JUNE 2016**

Kneeling sculptures of Simón Ruiz, María de Montalvo and Mariana de Paz

Francisco del Rincón (María de Montalvo)

Pedro de la Cuadra (Mariana de Paz and Simón Ruiz)

1598–1600

[Read more](#)

- **FEATURED WORK 166 — MARCH–APRIL 2016**

Christ of Peace

Juan Picardo

1554

[Read more](#)

- **FEATURED WORK 165 — JANUARY–FEBRUARY 2016**

Baptism of Christ

Luis Gil Ranz (1787–1867)

1808

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*Translated by Sol Ottolini*

*Revised by Douglas Town*

## **“SIMÓN RUIZ DOCUMENTS” EXHIBITION SERIES**

From the Simón Ruiz Archive

Launched in 2016 with support from the Provincial Council of Valladolid, this exhibition series is held every two months and showcases remarkable documents from the archive of Simón Ruiz and his family. Transferred to our care by the Simón Ruiz Foundation in 2015, the collection offers a vivid glimpse into the world of 16th-century European trade and finance.

Through this programme, we aim to share a unique documentary legacy and inspire further study of its wide-ranging materials: commercial correspondence, bills of exchange, currency tables, account books, and more.

- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 62 / MARCH–APRIL 2026**

A ruling by the Consuls of Burgos ordering a group of insurers to pay for a ship captured by privateers from La Rochelle

Burgos, 22 April 1578

[Read more](#)

SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 62 / MARCH–APRIL 2026

A ruling by the Consuls of Burgos ordering a group of insurers to pay for a ship captured by privateers from La Rochelle

Burgos, 22 April 1578

Handwritten on paper / bifolia

Simón Ruiz Archive (ASR, CC, C 203, 427)

This document tells the story of a lost cargo—and how merchants sought justice. Issued by the University of Consuls of Burgos, it shows how advanced commercial law had become in the Early Modern period, especially in maritime trade and insurance.

At its center is the capture of the ship *La Trinidad*, sailing from Lisbon to Nantes with a valuable cargo of spices. This was a major trade route, linking Iberia with northern Europe:

- Spices from Portugal were exchanged for manufactured goods, especially textiles
- Merchants operated across ports such as Bordeaux, Nantes, Rouen, and Antwerp
- Insurance played a key role in managing the risks of these long journeys

Those risks were real. The ship was seized by privateers from La Rochelle, a stronghold of corsair activity. For Iberian merchants, this was a constant threat—and one reflected in high insurance costs.

After the loss, the merchants turned to their insurers. Although each had covered only part of the risk, the court in Burgos ruled that:

- All insurers were jointly responsible
- The capture was a normal, insured risk

- As there was no fault on the part of the captain or owners, the claim was valid

The court ordered full compensation of 4,900 ducats.

More than a legal ruling, this case offers a glimpse into a world of global trade, shared risk, and early financial systems—where fortunes depended on the sea, and trust in the law kept commerce moving.

Fernando Ramos González

## **BIBLIOGRAPHY**

- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 61 / JANUARY–FEBRUARY 2026**

Records documenting work carried out by the locksmith Alonso Macías at the Hospital of Simón Ruiz Medina del Campo, 26 April 1618

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SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 61 / JANUARY–FEBRUARY 2026

Records documenting work carried out by the locksmith Alonso Macías at the Hospital of Simón Ruiz Medina del Campo, 26 April 1618

Handwritten on paper / bifolia

Simón Ruiz Archive (ASR, H 125, 15)

In 1592, Simón Ruiz Envito—one of the great merchants and financiers of 16th-century Castile—set out to build a hospital in Medina del Campo. He would not live to see it completed. Ruiz died in 1597, and it would take another seventeen years before the building was finally finished.

The hospital, dedicated to the Purísima Concepción and San Diego de Alcalá, was officially inaugurated on 1 May 1619 with a solemn procession from the Collegiate Church of San Antolín, followed by a ceremonial mass.

By mid-1618, construction had entered its final phase and work moved at a rapid pace. Payments were issued for materials—tiles, bricks, plaster, lime, and wood—and for the many craftsmen and laborers working to complete the building. The project was overseen by Alonso de Montalvo Nieto, acting on behalf of the young heir Juan Ruiz Envito, together with the administrator Juan García Girón.

Among the surviving records, we glimpse the people behind the work. One of them was Alonso Macías, a local locksmith, who between 1617 and 1618 supplied:

- Iron fittings, nails, hinges, locks, and keys
- Three keys for a chest used to store the funds for construction
- Iron grilles, including one for the sacristy window

Inside the hospital, cupboards with shelves were installed to house its archive. Important documents—some brought from Madrid after the death of their previous custodian—were carefully preserved there. In 1632, an administrator ordered the first inventory, ensuring their safekeeping.

Through these details, the hospital emerges not just as a building, but as a carefully managed project—one that brought together ambition, skilled craftsmanship, and a lasting commitment to charity and community.

Fernando Ramos González

#### **BIBLIOGRAPHY**

- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 60 / NOVEMBER–DECEMBER 2025**

A letter from Francisco Henriques to Simón Ruiz, sent from Paris to Valladolid  
Paris, 14 January 1585

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SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 60 / NOVEMBER–DECEMBER 2025

A letter from Francisco Henriques to Simón Ruiz, sent from Paris to Valladolid  
Paris, 14 January 1585

Handwritten on paper / bifolia

Simón Ruiz Archive (ASR, CC, C 221-183)

The Simón Ruiz Archive preserves around 58,000 letters. While most deal with trade and finance, they also reveal the political tensions and everyday life of 16th-century Europe. Merchants, connected through wide networks, were key sources of information.

This letter, sent from Paris by Francisco Henriques, tells a personal and urgent story. His father, a merchant in Antwerp, was trapped in the city during its decline. Francisco asks Simón Ruiz to send money to Madrid to secure a royal passport that would allow him to leave.

The letter also shows how communication worked at the time:

- Messages were duplicated and sent along different routes
- Merchants helped forward letters across Europe

At the same time, business continues. Francisco, a jeweler at the French court, sends Ruiz a box of diamond earrings and suggests adapting them to Spanish tastes. He also asks for silk stockings, fashionable in Paris.

Behind these exchanges lies a more difficult story. Francisco had been imprisoned and exiled on suspicion of political intrigue before eventually returning to Paris. His life ended there in 1589, when he was killed in a duel outside the Louvre.

Through this single letter, we glimpse a connected world of trade, risk, and personal struggle—where news, goods, and fortunes traveled together across Europe.

Fernando Ramos González

#### **BIBLIOGRAPHY**

- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 59 / SEPTEMBER–OCTOBER 2025**

General Power of Attorney granted by Marcus Fúcar to Fadrique Becler  
Augsburg, 12 August 1600 (Latin) / Official copy (Spanish) Madrid, 28 February 1601

[Read more](#)

SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 59 / SEPTEMBER–OCTOBER 2025

General Power of Attorney granted by Marcus Fúcar to Fadrique Becler  
Augsburg, 12 August 1600 (Latin) / Official copy (Spanish) Madrid, 28 February 1601

Printed and handwritten on paper / 3 bifolia

Simón Ruiz Archive (ASR, CC, C 221-183)

Marcos Fúcar was part of the international network of financiers that shaped early modern Europe—families such as the Fuggers (known in Spain as the Fúcares), the Spínolas, and the Bonvisis. As historian Hermann Kellenbenz noted, comparing the methods of the Fuggers with those of Simón Ruiz shows how sophisticated Europe’s financial system had become by the late sixteenth century.

Although the Ruiz firm operated on a smaller scale, it shared the Fúcares’ business model: a network of agents and correspondents, a steady flow of commercial information, and a distinctly international outlook. This power of attorney does more than record a legal transaction—it reflects the mercantile, diplomatic, and documentary practices of Europe’s commercial elites. Studying it offers insight into the systems of trust, authority, and management that underpinned international trade in an increasingly complex world.

The power of attorney granted by Marcos Fúcar to Fadrique Becler is a remarkable document that sheds light on the legal and commercial practices of Europe’s great merchant houses at the turn of the sixteenth to the seventeenth century. It illustrates the growing need formalize mercantile representation in an age of international expansion, when increasingly decentralised trade and financial operations required trusted agents empowered to act with full legal and commercial authority.

In this document, Marcos Fúcar—acting as general manager of Marcos Fúcar y Hermanos—grants Fadrique Becler exceptionally broad powers to represent the company and its partners across the kingdoms of Spain and other territories. Becler is recognised as the firm’s legitimate representative, authorised to manage property and business affairs, represent the company before the courts, collect debts, make payments, sign contracts and notarial deeds, appoint agents, and carry out both judicial and extrajudicial actions. His authority even extended to revoking powers previously granted to other company agents in Spain, including Tomás Carg and Jorge Gossel.

The document was issued in Augsburg in the presence of public notaries and witnesses and later translated into Spanish in Madrid by royal notary Tomás Gracián Dantisco, Secretary for the Interpretation of Languages. The official translation and its validation by local authorities ensured its legal validity in Spain. The presence of notaries in both cities reflects the need for a shared legal framework across borders, while the

translation highlights the importance of adapting legal instruments to the language of the receiving country—an essential step for effective application.

Fernando Ramos González

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- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 58 / JULY–AUGUST 2025**

Letters from Cristóbal de Mondragón to Simón Ruiz from Flanders (various locations) to Medina del Campo or Valladolid / 1584–1590 Manuscripts on paper Simón Ruiz

Read more

SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 58 / JULY–AUGUST 2025

Letters from Cristóbal de Mondragón to Simón Ruiz from Flanders (various locations) to Medina del Campo or Valladolid / 1584–1590

Manuscripts on paper

Simón Ruiz Archive (ASR), various records from the Casa de Comercio

The earliest references to Colonel Cristóbal de Mondragón in the Simón Ruiz Archive concern his military campaigns: the capture of Bommenede and Zierikzee in Zeeland, the siege of Antwerp, and the mutiny of his troops in Flanders. These events appear in commercial correspondence between Simón Ruiz and Castilian merchants such as Juan de Cuéllar, where news of war is interwoven with the flow of trade and finance.

Not all letters sent from Flanders to the merchant of Medina del Campo were commercial. Around twenty letters preserved in the archive were written by Mondragón himself between 1584 and 1590. In them, he tried to manage his personal finances—investing his earnings in *rentas* (annuities) and *juros* (state bonds) to provide for for his heirs.

To arrange these investments Mondragón asked Simón Ruiz to liaise with his agent in Madrid, Pedro de Mallea. The method used to transfer funds followed the usual financial practice: the exchange of bills of exchange between trading centres.

The money originated in Naples, granted as a reward for Mondragón's military service. The Balbani family collected the funds from Baltasar López, the army's general paymaster, and forwarded them via a bill of exchange payable in Antwerp. From there, another bill drawn on the Medina del Campo fairs made sure the money reached Simón Ruiz, who was responsible for investing it—ideally in *rentas* linked to Medina or its surrounding area.

As a final provision for his heirs, Mondragón established a perpetual *juro* by investing 4,000 ducats in *rentas* from Lozoya, which carried an unusually high rate of interest.

Fernando Ramos González

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- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 57 / MAY–JUNE 2025**

Letter from Antonio Montejo to Simón Ruiz with news of the “Fleet of the Strait of Magellan”

Rio de Janeiro, 1 June 1583

[Read more](#)

SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 57 / MAY–JUNE 2025

Letter from Antonio Montejo to Simón Ruiz with news of the “Fleet of the Strait of Magellan”

Rio de Janeiro, 1 June 1583

Manuscript on paper / bifolium

Simón Ruiz Archive (ASR, CC, C 186, 191)

This letter comes from the expedition of the Armada del Estrecho de Magallanes (Fleet of the Strait of Magellan, 1581–1584), whose mission was to secure this strategic maritime passage. The Spanish Crown saw the pressing need to defend the Strait against enemy privateers—mainly English, but also French and Dutch—who threatened Spain’s interests in the Americas and blocked access to the Pacific, vital for trade with Asia.

Military control of the region became a priority. Philip II tasked the fleet with constructing two fortresses to guard the passage and establishing Spanish settlements to support the garrisons and strengthen the Crown’s presence.

These twin objectives—fortification and colonisation—reflect the king’s long-term strategy: not only to repel immediate threats, but to ensure a lasting Spanish foothold in the region.

The driving force behind the expedition was Pedro Sarmiento de Gamboa. His deep knowledge of the area and conviction that the Strait should be settled and fortified with artillery were crucial in securing royal support. Philip II financed the venture, appointed General Diego Flores de Valdés to command the fleet, and named Sarmiento governor of the new territory.

A vast *armada* of twenty-three ships and around 3,500 people—including settlers, soldiers, and sailors—set sail from Spain in September 1581. The mission ran into misfortune from the start: violent storms, shipwrecks, disease, loss of life, desertions, supply shortages, and growing demoralisation among the crew.

Captain Garibay, an influential figure who later became Captain-General of the Spanish Fleet of the Indies (Armada de Indias) in 1597, personally delivered this letter from Antonio Montejo to Simón Ruiz. This man from Medina—whose family served as patrons of the local Church of Santo Tomás —now rests in its main chapel, — a link between his far-flung travels and his hometown.

Montejo's letter reveals the scale of the operation: ‘We set sail from Spain with twenty-three ships. I came as a sergeant on one of them as far as a port they call Santa Catalina, near the Río de la Plata (River Plate).’ It was here that disaster struck: ‘the whole fleet arrived with great loss... we lost one of the best ships in the fleet, which carried Captain Juan Gutiérrez de Palomares [Captain Garibay’s own brother] and 250

people.' The remaining ships were so badly damaged that the commanding general was forced to take a gamble, splitting the fleet to pursue the English.

Montejo's vessel, along with two other damaged ships, retreated towards the Brazilian coast. There, they clashed with three heavily armed English privateer ships, and Montejo's ship was sunk. Undeterred, and determined to continue the 'Strait mission', Montejo met Governor Sarmiento, who honoured his bravery with a promise to name him an *alférez* (ensign). Montejo then boarded one of the five remaining ships pursuing the English, serving under the Asturian Admiral Diego de la Ribera, who, for the moment, could only appoint him as a sergeant on the flagship.

Attempts to sail through the Strait of Magellan were plagued by adverse weather. Montejo's writing depicts the sheer struggle: 'a contrary wind forced us back out of the Strait once more, and from there we came to the coast of Brazil, reaching Río de Janeiro.' The misery continued: 'The hardships have been plentiful, for we spent six months without putting into port, and so we lost all our provisions as no supplies arrived from Spain.'

These setbacks and the prolonged stay in Río de Janeiro changed Montejo's resolve. He now shows a new determination, declaring that if any ship sails for the *Mar del Sur* (South Sea), he will go on it 'and not return to that land [Spain].' Ultimately, the 'Magellan Strait Fleet' failed to preserve its primary goal of establishing effective, permanent fortifications. Instead, the English, French, and Dutch competitors continued to dominate the region, engaging in smuggling, piracy, and privateering.

Fernando Ramos González

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- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 56 / MARCH–APRIL 2025**

Letter from Diego de Agúndez to Francisco de Mariaca in Seville.

Mexico, 30 April 1571

[Read more](#)

SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 56 / MARCH–APRIL 2025

Letter from Diego de Agúndez to Francisco de Mariaca in Seville.

Mexico, 30 April 1571

Manuscript on paper / bifolium

Simón Ruiz Archive (ASR, CC, C 186, 138)

This document responds to a letter from Francisco de Mariaca, written in Seville on 18 January 1571. It opens a window onto the lives of two men whose decisions shaped the business empire of Simón Ruiz, one of the most powerful merchants of early modern Spain.

Between 1565 and 1572, Mariaca directed the Seville trading house and oversaw its Atlantic connections. In his correspondence, he fashioned an image of himself as reliable, honourable, and efficient.

Events, however, soon told another story: his mismanagement destabilised the Seville *factoría* and drew the Simón Ruiz company into legal battles.

Much of that conflict has been lost to time. The records of the Audiencia of Seville do not survive, leaving many of Mariaca's disputes undocumented. One trace does remain. At the *Real Chancillería* of Valladolid (Royal Chancery of Valladolid), a brief summary of the bankruptcy proceedings against his estate preserves the final chapter of his career—the collapse of a carefully maintained façade. (Royal Chancery of Valladolid Archive [ARCHV], Vizcaya Chamber, Box 1872, file 1.)

Across the Atlantic, another agent was building a different reputation. Diego de Agúndez, working in Mexico, is best known today as a bookseller. This letter, however, shows him to be a sharp and confident merchant, fully at ease with long-distance trade.

The document captures the daily rhythm of business. Agúndez reports remitting recovered debts to creditors and forwarding 500 pesos in cash for reinvestment in goods. He stresses the importance of quality. 'From good goods,' he writes, 'one recovers capital, costs, and profit. From bad ones, everything is usually lost.' For transoceanic merchants, judgement mattered as much as money.

The letter then turns to a broader concern: the fragile world of private debt. Agúndez details his efforts to recover money owed by Hernán Vázquez, a merchant and general depository of Mexico City. He urges swift action—reducing the debt if necessary and securing an agreement before rival creditors intervene. Rumours were already circulating that another party had purchased the claim.

Such practices were common in the sixteenth and seventeenth centuries. By selling debts at a discount, merchants reduced risk, released capital, and kept commerce moving. These secondary debt markets, operating quietly on both sides of the Atlantic, sustained an economy that relied less on coin than on trust, negotiation, and timely decisions.

Montserrat Cachero Vinuesa

Associate Professor of Economic History and Institutions.

Pablo de Olavide University, Seville.

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- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 55 / JANUARY-FEBRUARY 2025**

Letter to Simón Ruiz from Antonio Pinto in Medina del Campo.

Madrid, 10 June 1589

[Read more](#)

SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 55 / JANUARY-FEBRUARY 2025

Letter to Simón Ruiz from Antonio Pinto in Medina del Campo.

Madrid, 10 June 1589

Handwritten on paper / bifolia

Simón Ruiz Archive (ASR, CC, C 132, 195)

The records held at the *Archivo Simón Ruiz* (Simón Ruiz Archive) tell the remarkable story of Antonio Pinto, a man who skillfully shaped the worlds of high diplomacy and international finance. Born in Mogadouro in northern Portugal, Pinto embodied a complex heritage. His mother's family, the Valencias, came from Zamora, while his father's lineage, the Vaz Guedes Pintos, remained deeply rooted in the Portuguese north.

Pinto's rise began through his family's ties to the local nobility, the Távoras. These connections brought him to Rome, where he served as secretary to the Portuguese ambassador, Lourenço Pires da Távora, until 1581. His influence grew further; in 1583, he became the first official agent for the Portuguese Crown after the country joined Spanish Monarchy (1580–1640).

During his decades in Rome, Pinto served as a vital link between the Portuguese court and the Holy See. He was far more than a bureaucrat; as a *referendario* (official reviewer) of the Apostolic Signatura and a secret chamberlain to the Pope, he moved within the inner circles of Vatican power. These prestigious roles allowed him to accumulate numerous *beneficios* (ecclesiastical livings or incomes) in Portugal, strengthening his status through his proximity to the Roman Curia.

Pinto did not operate in this 'curial market' alone. Alongside Antonio da Fonseca, he became one of the most influential Iberian bankers in Rome. Together, they managed the interests of clerics seeking to obtain, exchange, or sell church positions across Spain and Portugal. Their partnership was so deep that when Fonseca drafted his will in 1586, he named Pinto the executor, entrusting him with the administration of his estate and commercial interests instead of his own son, Manuel Fernandes da Fonseca.

In December 1588, Pinto finally left Rome, leaving his nephew, Francisco Vaz Pinto, to manage his affairs. A letter dated 10 June 1589 shows a sudden change in his plans; though he had hoped to visit his friend and associate Simón Ruiz on his way home, the King summoned him to join the Council of Portugal. Pinto spent his final years at the heart of the Court in Madrid, where he died in 1592. Today, the letters and *letras de cambio* (bills of exchange) preserved in the archive offer us a vivid window into how these men connected the financial and political landscapes of the sixteenth century.

James W. Nelson Novoa

Professor at the University of Ottawa 'María Zambrano' Researcher, UCM

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Letter of emancipation for Simón Ruiz the younger.

Belorado, 26 February 1547

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- **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 53 / SEPTEMBER–OCTOBER 2024**

Copy of a letter from Jerónimo de Curiel regarding the events in Flanders.

Antwerp, 8 September 1576

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Payment to Juan de Montejo's son for a sculpture of Saint Joseph with the Christ Child for the Hospital General. Accounts submitted by Alonso Ruiz de Roa to Andrés de Otaola.

Medina del Campo, 1598 – 1618

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Letter from Jerónimo Lindo from Antwerp to Simón Ruiz in Medina del Campo.

Antwerp, 29 November and 26 December 1575

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Entry book of patients for the Hospital de Nuestra Señora de la Piedad, or Bishop Barrientos (1578-1584).

Medina del Campo, 7 October 1578 – January 1584

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Letter from the bookseller Arnoldo Milio to Simón Ruiz in Medina del Campo.

Cologne, 25 January 1589

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Book of accounts recording vineyard labour, the production of must, and other related activities.

Medina del Campo, 1684 – 1706

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Letter of payment from Francisco de Sagastizábal acknowledging receipt of 50,000 gold *escudos* (Spanish gold coins) under an *asiento* (royal financial agreement).

Montluel, 5 May 1580

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Inventory of the assets of Friar Cosme Ruiz Envito drawn up at his death.

Medina del Campo, 16 April 1648

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Letter from Diego de la Vega from Mexico to Francisco de la Presa, Simón and Vitores Ruiz in Seville.

Mexico City, 9 And 27 March 1567

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▪ **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 44 / MARCH–APRIL 2023**

Certified copy of the proceedings conducted by the *corregidor* (royal magistrate) of Medina del Campo in the case arising from the death of Pedro Ruiz Envito in a duel.

Valladolid, 25 May 1584

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Bill of exchange drawn by Diego and Pedro de la Peña on Francisco de Cifuentes to cover the costs of the sugar seized ('arrested' in the original) in England.

Antwerp, 2 January 1582

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Letters from Manuel Núñez in Venice to Simón Ruiz in Medina del Campo concerning payments.

Venice, 20 March And 27 April 1591

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▪ **SIMÓN RUIZ ARCHIVE DOCUMENTS – NO. 41 / SEPTEMBER–OCTOBER 2022**

'Medicines supplied for Simón Ruiz and his household; he is now in glory.'

Medina del Campo, 1 May 1594 – 28 February 1597

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Letters exchanged between the Bonvisi in Venice and Simón Ruiz in Medina del Campo concerning the *Guerra de Levante* and the suspicions surrounding it between Castile and Portugal.

Venice, 22 June, 8 And 21 August 1579

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Bill of exchange drawn by Teótonio Nunes on Simón and Cosme Ruiz.

Rome, 25 June 1597

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Letter from Simão Rodrigues d'Évora to Simón and Cosme Ruiz in Valladolid.

Antwerp, 12 And 31 December 1592

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Rome, 18 April 1447

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12th Century

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News of the victory at the *Batalla de Lepanto*.

October 1571

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Trade fair notebook.

Medina del Campo, 17 June 1584 – 7 August 1586

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Madrid, 20 October 1615

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Medina del Campo, 23 December 1576

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Simón Ruiz's merchant's marks on two shipments of linen in his name

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Letter from Pedro de Miranda in Lima to Simón Ruiz in Medina del Campo, enclosing two memoranda of shipments of thirteen and sixteen silver bars sent to Spain.

Lima, 16 And 28 March 1571

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Accounts of *asientos* concluded by the Ruiz family with Philip II, John of Austria, and Alexander Farnese. Madrid, Paris and Flanders, 1576 – 1580

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Inventory of the assets of Simón Ruiz drawn up at his death.

Medina del Campo, 3 March 1597

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Letters from Friar Diego de Miranda to his brother Simón Ruiz in Medina del Campo.

Monastery of San Benito de Silos, Seville, 29 May–3 December 1569.

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Royal Decree issued by the Infanta-Governor Juana of Austria authorising Simón Ruiz to trade in lawful goods with France, despite earlier sentences against him for the illegal export of currency.

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Medina del Campo, 1574–1577 and 1584–1585

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Double *listino* from the Lyon August Fair of 1584, showing the exchange rates for Lucca and Florence coins.

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Valladolid, 11 April 1600

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Marine insurance policy, showing how merchants managed the risks of overseas trade.

Medina del Campo, 15 March 1577

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Medina del Campo, 26 September 1632

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Lyon, 1580 and Piacenza, 1580)

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Medina del Campo, 23 April 1861

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Valladolid, 16 January 1545 – Medina del Campo, 17 December 1551

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Lisbon, 19 March 1591

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Arévalo, 20 December 1440

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A record of Hernando de Morales's debts, recorded in draft, journal, and ledger entries for 1579.

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Book of the *Hacienda del Hospital* (1628–1632), with the pharmacy inventory.  
Medina del Campo, 1 May 1628

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Letters from Antwerp to Simón Ruiz, noting Brussels tapestries and his involvement in luxury trade.  
27 February 1565 and 8 April 1573

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Seizure of oil from Simón Ruiz’s warehouses in Écija by royal commissioner Miguel de Cervantes, intended to supply the *Armada* (Spanish fleet) against England (1588–1590).

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Two handwritten bills of exchange by Simón Ruiz, sent from Medina del Campo: one to the Bonvisi family in Besançon (October 1558), another to Pedro Álvarez in Madrid (September 1571).

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*Asiento* (royal financial contract) between Simón Ruiz and King Philip II.  
November 1579

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*Translated by Analisa Jorge and Sofía de Salvo*

*Revised by Douglas Town*

## **'FABIÁN ESCALANTE LEGACY' EXHIBITION**

This exhibition grew out of the generous donation made by Don Fabián Escalante Sánchez, whose remarkable collection of historical documents has become a cornerstone of the museum's holdings. Building on an earlier programme dedicated to historical documents, the exhibition continues to explore the history of trade and fairs in general, and the story of Medina del Campo in particular.

Every three months, new documents take centre stage—letters, prints, manuscripts, photographs, and engravings that reveal how commerce shaped the life of the town and its people. Each edition is accompanied by talks, guided visits, and print and digital catalogues that invite visitors to look more closely and reflect on the legacy these materials preserve.

Most of the items come from public and private archives across Spain, though the heart of the project lies in Escalante's own collection. His gift ensures that this heritage remains alive, inspiring new ways of connecting with the past and understanding the forces that shaped everyday life in Medina del Campo.

In 2025, the exhibition will highlight printed books that reflect the vibrant trade at Medina del Campo's international fairs—a major hub for the export and import of *libros de molde* (printed books) in sixteenth-century Europe.

- **'FABIÁN ESCALANTE LEGACY' SERIES NO. 53 / APRIL – JUNE 2026**

**Policy for Corregidores and Lords of Vassals, in Times of Peace and War**

*Política para corregidores y señores de vasallos, en tiempos de paz y de guerra*

Jerónimo Castillo de Bobadilla

Medina del Campo: Cristóbal Lasso Vaca & Francisco García, 1608

[Read more](#)

**Policy for Corregidores and Lords of Vassals, in Times of Peace and War**

*Política para corregidores y señores de vasallos, en tiempos de paz y de guerra*

Jerónimo Castillo de Bobadilla

Medina del Campo: Cristóbal Lasso Vaca & Francisco García, 1608

Jerónimo Castillo de Bobadilla (Medina del Campo, c. 1547 – c. 1605) studied law at the University of Salamanca and went on to hold important public roles, including corregidor of Soria and Guadalajara, member of the Royal Council, and prosecutor at the Royal Chancery of Valladolid. Toward the end of his life, around 1590, he began writing his *Política para corregidores*, completing it by 1595, when he applied for permission to print it. Although not especially original in its legal theory, the work offers a vivid and valuable picture of how justice was practiced in late 16th-century Castile. Today, it remains a key reference for understanding government and society under the Ancien Régime.

**A practical guide to governing**

Drawing on his own experience, Castillo de Bobadilla created a hands-on guide filled with advice for:

- Corregidores
- Judges
- Local authorities

He openly criticized corruption, noting that “there are few councils without self-serving officials,” and pointing out how public office often became a path to personal gain. At the same time, he set out a clear ideal: good government as the careful and orderly management of the city aimed at maintaining stability and guiding the well-being of its people.

### **Ideas ahead of their time**

His work brings together several striking ideas:

- Private property as protection against abuses of power
- Fairness (equity) as the basis for just decisions
- Custom as a source of law, alongside written rules
- An early insight into market behavior: prices fall when goods are abundant and sellers compete. Despite this, he viewed merchants with suspicion, seeing them as driven by profit and therefore unsuited to public office.

### **A lasting and widely read work**

Despite partial censorship by the Spanish Inquisition in 1640, the book continued to be reprinted well into the 18th century

It is divided into two volumes:

- Volume I: two books
- Volume II: three books

Both include detailed indexes covering civil, canon, and royal law

### **A book at the end of an era**

This edition also reflects a turning point in the history of Medina del Campo:

- In 1606, the royal court moved permanently to Madrid
- Merchants and bankers left the town, leading to economic decline
- The famous trade fairs lost their importance
- Printing activity in the town also declined

This book was among the last printed in Medina del Campo until the late 19th century.

### **The printers behind the work**

Cristóbal Lasso Vaca worked in Medina del Campo between 1599 and 1605, later moving to Burgos and briefly to Valladolid. Around 1603–1604, he collaborated with Francisco García.

- He did not have his own printer’s mark, though he sometimes used one belonging to Guillermo de Millis

- In this revised edition, only the royal coat of arms appears on the title page
- The book is dedicated to the newborn Prince Philip, later Philip IV

The original printing contract—signed on 21 May 1603 between the bookseller Diego Pérez and the printers—has been preserved in the Provincial Historical Archive of Valladolid, offering a rare glimpse into early modern publishing.

- **'FABIÁN ESCALANTE LEGACY' SERIES NO. 52 / JANUARY – MARCH 2026**

*Historiae Augustae*

Trebelio Polión; Flavio Vopisco; Sexto Aurelio Victor; Pomponio Leto; Giovanni Battista Egnazio (annotations)

Paris: Robert Estienne (printer), 1544 (colophon dated 6 July)

Read more

*Historiae Augustae*

Trebelio Polión; Flavio Vopisco; Sexto Aurelio Victor; Pomponio Leto; Giovanni Battista Egnazio (annotations)

Paris: Robert Estienne (printer), 1544 (colophon dated 6 July)

**A Classical Text Revisited: *Historiae Augustae* and Its Commentaries**

The Latin title means “*Annotations by the Venetian Giovanni Battista Egnazio.*” It refers to his commentary on *De Principibus Romanorum (On the Roman Emperors)*, part of the *Historiae Augustae*—a collection of biographies of Roman emperors, caesars, and usurpers written in the late 4th century.

These texts reflect a moment of change in the Roman world. Their authors looked back to traditional Roman values, supporting the role of the Senate and older religious beliefs at a time when the Empire was moving in a different direction.

Although the biographies are attributed to several writers, today they are generally thought to be the work of a single anonymous author, who may have concealed his identity for safety.

**A refined Parisian edition**

This elegant volume was printed in Paris by Robert Estienne, renowned for the clarity and quality of his type.

- The *Libri III de Caesaribus* are dedicated by Egnazio to Jacobus Minutius (Jacques de Minut)
  - The title page features the printer’s device: a man beneath an olive tree pointing to falling branches
  - The motto reads *Noli altum sapere* (Romans 11:20): “Do not aspire to what is beyond you”
- A work that combines classical history, Renaissance scholarship, and the craft of early printing.

- **'FABIÁN ESCALANTE LEGACY' SERIES NO. 51 / OCTOBER – DECEMBER 2025**

**The Remarkable History of the Life and Virtues of Saint John the Baptist**

*Historia Maravillosa de la Vida y Excellencias del Glorioso S. Ivan Baptista*

Fray Juan de Pineda

Medina del Campo: Juan Godínez de Millis, 1604

Printed book on paper / 29.5 × 13 cm

Fundación Museo de las Ferias

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### **The Remarkable History of the Life and Virtues of Saint John the Baptist**

*Historia Maravillosa de la Vida y Excellencias del Glorioso S. Ivan Baptista*

Fray Juan de Pineda

Medina del Campo: Juan Godínez de Millis, 1604

Printed book on paper / 29.5 × 13 cm

Fundación Museo de las Ferias

Fray Juan de Pineda began his studies with the Franciscans of Arévalo and earned a bachelor's degree in Philosophy at the University of Salamanca. After joining the Franciscan Order and being ordained as a priest, he gained wide recognition as a preacher before devoting himself to writing and scholarship. Between 1570 and 1574, he lived at the convent of San Francisco in Valladolid.

Pineda's work belongs to a wider devotional movement of the late sixteenth century that sought to promote Saint John the Baptist. At the time, religious communities were caught up in a spirited rivalry: supporters of John the Baptist and followers of John the Evangelist debated which saint held greater glory in the Kingdom of Heaven. These theological debates often took the form of literary contests, especially in Franciscan monasteries, and were particularly intense in Salamanca.

Between 1574 and 1605, Franciscan authors published numerous texts praising John the Baptist—revered as Christ's Forerunner—especially in the wake of the Council of Trent. Pineda himself recalled in 1574 how “these factions were up in arms” within his convent and openly declared his allegiance to “the Baptists.” His example inspired others to join the conversation, including Antonio Álvarez (1589), Francisco Núñez (1595), Francisco Ortiz Lucio (1597), Alonso de la Cruz (1599), and Baltasar Pacheco (1605).

On 8 December 1585, Fray Juan de Pineda was granted an extension to publish two of his major works: *Monarchía Eclesiástica o Historia Universal del Mundo* and *Vida y Excelencias Maravillosas del Glorioso San Juan Baptista*. Both were eventually printed in Medina del Campo in 1604 by Juan Godínez de Millis.

For this edition, Godínez de Millis included on the title page a small printer's emblem designed by the Salamanca printer Juan Moreno. It depicts Saint John the Baptist holding the *Agnus Dei* (Lamb of God). The choice may have reflected the book's devotional theme—or perhaps it was a personal nod: the initials ‘I.M.’ at the base of the emblem, read at the time as ‘J.M.’, echoed the printer's own name, which appears in historical records both as Juan de Millis Godínez and Juan de Millis Godínez.

## Bibliography

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**Acutissimi clarissimiq[ue] viri M. Iacobi Almain ... Moralia que voca[n]t, cu[m] ipsius authoris &**

### **David Cranston additionibus**

Jacques Almain, with additions by David Cranston

Paris: Pierre Gaudoul, 1527

Printed book on paper / 16 × 11 cm

Library of the Carmelite Fathers' Convent, Medina del Campo

Jacques Almain (1480–1515) was the most brilliant disciple of the Scottish theologian John Mair at the University of Paris, earning the title *Splendor Academiae*—"the glory of the academy." He wrote on logic and natural philosophy, commented on the last two books of Peter Lombard's *Four Books of Sentences*, and in his *Expositio* (commentary) took part in the debate on papal political authority first raised by William of Ockham in his *Octo quaestiones de potestate Papae*. For this reason, the University of Paris appointed Almain to defend the authority of King Louis XII of France against Cardinal Cajetan (Tommaso de Vio), a staunch supporter of Pope Julius II.

Almain also wrote a treatise on moral questions based on Aristotelian ethics—his *Moralia*—which, since its first edition in 1510, became a widely used manual of moral theology. The Scottish theologian David Cranston, a fellow disciple of John Mair at the Collège de Montaigu, added his own commentary to Almain's text. This edition is likely a reprint of the 1526 Paris edition, possibly produced by Jean Petit. The figure "1256 (sic)" appearing above Pierre Gaudoul's printer's mark—a dragon and a unicorn flanking a shield inscribed with the initials P.G.—is presumed to be a misprint.

- **'FABIÁN ESCALANTE LEGACY' SERIES NO. 49 / APRIL–JUNE 2025**

**Catechismus ex Decreto Concilii Tridentini, ad Parochos...**

*Catholic Church*

Lyon: Guillaume Rouillé, 1579 (Latin edition)

Printed book on paper, 17 × 10.5 cm

Fundación Museo de las Ferias

On the first and last blank pages appears a handwritten note by the original owner:

*"Ad usum fratris Dominici Verges et Moner, Novitii Ordinis Predicatorum. Deus probidebit"* (sic), meaning *"For the use of Brother Domingo Vergés y Moner, novice of the Order of Preachers. God will provide."*

The Roman Catechism, issued by the Council of Trent, was promulgated by Pope Saint Pius V and first published in September 1566 by Paolo Manuzio at the Vatican press. From 1567 onwards, editions appeared in Paris, Dillingen, Cologne, Leuven, Lyon, and Venice. The Pope was particularly keen to see the text translated into vernacular languages.

In April 1567, Pius V authorised a Castilian edition, entrusting its translation to the Inquisitor General Diego de Espinosa, who worked from Rovillio's Latin text. Yet the first edition in Medina del Campo did not appear until 1577, printed by Benito Boyer—and still in Latin. The royal decree included in this edition reveals King Philip II's concern that "these kingdoms were greatly in need of the book known as the Catechism of Pope Pius V." A Spanish version would not be printed until 1777, when Canon Manterola published his translation in Pamplona.

Pius V also took steps to ensure the text's integrity in France. In 1567 he issued a papal brief urging the Archbishop of Lyon to prevent unauthorised printers from producing editions that might distort Catholic doctrine. He insisted it be published by a trusted "Catholic printer"—the Lyon bookseller Guillaume Rouillé (Rovillius). Rouillé, a central figure in the Lyon book trade, had trained in Venice under Gabriele Giolito de Ferrari. After marrying into the Portonariis family, he took over their business in Lyon when his brothers-in-law moved to Spain. Though often described as a printer, Rouillé was above all a publisher and bookseller, commissioning small workshops to produce his editions. His network extended across Europe, including a branch in Medina del Campo managed by his agent Gaspar Trechel.

Rouillé's emblem, used with slight variations, depicts an eagle with outstretched wings above a globe resting on a column, encircled by two entwined serpents and the motto *In virtute et fortuna*. The phrase *sub scuto veneto* ("under the Venetian shield") referred to the sign marking his house on Lyon's Mercières Street.

- **'FABIÁN ESCALANTE LEGACY' SERIES NO. 48 / JANUARY–MARCH 2025**

**Book of Truth, containing Two Hundred Dialogues**

*Libro de la Verdad, donde se contienen doziientos Diálogos...*

Pedro de Medina

Medina del Campo: Francisco del Canto, financed by Juan Boyer, 1584

Printed book on paper / folio, 30 × 20.5 cm

Fundación Museo de las Ferias

In the dedication, the printer identifies the author as Pedro de Medina of Seville—the same scholar who wrote the celebrated *Art of Navigation* (*Arte de Navegar*, Valladolid, 1545). Medina was a companion of Hernán Cortés and one of the leading mathematicians and cosmographers of his time.

The *Book of Truth* is dedicated to Don Pedro de Lagasca, Bishop of Palencia and former governor of Peru. It is a didactic and religious treatise composed of two hundred dialogues between Truth and Humanity. Medina defines "Truth" through the words of Epimenides, Chilon, Anaxagoras, Plato, and the Gospel of Saint John. He frequently cites the Church Fathers, refers to the *Chronicle of Spain*, and even mentions his own *Art of Navigation*.

The work is divided into three parts:

1. On the vanity of worldly honours, riches, pleasures, and delights—explaining what they are and their true purpose.
2. On the nature of humanity and of God, showing how God is known through His works, how He is the Supreme Good, and how humanity must seek and recognise Him.
3. On human death—why people die, the temptations brought by the devil at the hour of death, what must be done to die well, the particular and general judgement, the punishment of the wicked, and the glory of the righteous.

The *Book of Truth* was an immediate success. Following its first edition in 1555 (Valladolid), twelve further editions appeared during the 16th century. The 1584 Medina edition features a decorative woodcut title page framed by two sculpted figures—an atlas and a female figure—supporting a frieze with ornamental scrollwork and vases of fruit. At the centre is the title, and below it the printer’s mark of the golden gourd, emblem of the bookseller Claude Curlet of Savoy. Curlet had financed the 1582 Medina edition of *La Celestina*, printed by Francisco del Canto in partnership with Pablo Ascanio.

Curlet’s emblem appears here despite the book being financed by Juan Boyer. This reflects both the strong commercial ties between Curlet and Boyer—Curlet sold Boyer’s books in Valladolid and Salamanca—and the rarity of Boyer’s own printer’s mark, seldom used due to the publishing monopoly exercised in Medina del Campo by his uncle Benito Boyer. The same woodblocks, with minor variations, were later reused in other title pages printed by Francisco del Canto, including Guido delle Colonne’s *Trojan Chronicle* (Medina del Campo, 1587).

- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 47 / OCTOBER–DECEMBER 2024**

**Official Inauguration and Blessing of the Water Supply and Sewerage Works**

Medina del Campo, 29 May 1927

Typescript on paper / bifolium

Medina del Campo Municipal Archive (AMMD, D, Caja 7-187)

In the late 19th century, Medina del Campo began planning how to bring clean water into the town centre to improve public health. The earliest known proposal, drafted by Adolfo Fernández Casanova in 1876, envisioned channelling water from the *arcas reales* (“royal cisterns”) to El Cañuelo, alongside the Peñaranda road. Many more projects followed—some addressing specific areas, others proposing broader solutions—and their reports and plans are preserved in the Municipal Archive.

A turning point came in 1926, when the council launched a major public works programme covering water supply, sewerage, and the town’s livestock and provisions markets. The Compañía Madrileña de Contratas won the tender with a project submitted by its manager Ángel Lorca de Miguel, designed and directed by civil engineer José Suárez Leal. The budget allocated 582,987.40 pesetas for the sewerage network

and 860,808.28 pesetas for drawing water from the River Adaja, transporting it to Medina del Campo, and distributing it throughout the town.

Details of this ambitious project were reported in the weekly *Sarabria* (17 and 24 October 1926), under the headline “*Medina quiere ser grande*” (“Medina wants to grow”). The cover of the first edition even featured portraits of the dignitaries who secured this achievement for the town. Work on the water supply and sewerage system continued over the following decades, led first by Dacio Pinilla Olea and later by successive municipal architects.

The official inauguration took place on 29 May 1927, presided over by General Miguel Primo de Rivera, President of the Council of Ministers. His visit also commemorated the Assembly of Patriotic Unions held three years earlier, on the same date in 1924, in Medina’s Plaza Mayor. A chronicle published in *ABC* (31 May 1927) records the ceremonies and tributes of the day, accompanied by an extensive photographic report.

The official act notes, prepared by the town council’s legal secretary, list the national authorities, mayor, and councillors who formed the “Inspection Commission of the Works,” together with the engineers and contractors, all present on the esplanade of the Castle of La Mota. It also records the blessing of the works by the Archbishop of Valladolid, and the symbolic “trowel of cement mortar” cast by the President of the Council of Ministers into a cavity in the foundation of the future water reservoir. Into this cavity was placed a zinc box containing a copy of the local weekly *La Voz de Castilla*, the newspapers *El Norte de Castilla* and *Diario Regional*, and three coins. The act concludes with the signatures of all participants.

In practice, the works began with the construction of the large water reservoir located between the Castle of La Mota and the municipal cemetery, which supplied Medina del Campo with running water drawn from the Adaja River.

- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 46 / JULY – SEPTEMBER 2024**

- **Almanac and Daily Forecast of the Phases of the Moon**

- Almanac y pronóstico diario de quartos de luna...*

- Pedro Enguera

- Madrid: printed by Jerónimo de Estrada, 1718

- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 45 / APRIL – JUNE 2024**

- **Design Project for Completing the Tower of the Collegiate Church of Medina del Campo**

- Eusebio Rodríguez Medina, architect

- Medina del Campo, 29 July 1844

- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 44 / JANUARY – MARCH 2024**

- **Historical Memorial of Medina del Campo**

- Juan Antonio de Montalvo, c. 1631–1633

- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 43 / OCTOBER – DECEMBER 2023**

**Solemn Proclamation of Queen Isabel II in Medina del Campo**

Medina del Campo, 11 December 1834

- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 42 / JULY – SEPTEMBER 2023**  
**Official Programme of the First San Antolín Fair of 1873**  
Recorded in the Town Council’s *Libro de Acuerdos* for 1873–1874  
Medina del Campo, ordinary session of 16 January 1873
- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 41 / APRIL – JUNE 2023**  
**Mayoral Edict on Provisions and Supplies**  
Medina del Campo, 1 January 1924
- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 40 / JANUARY – MARCH 2023**  
**Ordinances of the Brotherhood and Guild of Tailors and Stocking-Makers**  
Medina del Campo, 15 July 1567 – 20 April 1728
- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 39 / OCTOBER – DECEMBER 2022**  
**Election of Don Juan de Ribera Morejón as Abbot of Medina del Campo**  
Medina del Campo, 16 June 1603 (authorised copy of 19 June)
- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 38 / JULY – SEPTEMBER 2022**  
**Deed of Sale for the Entrance Hall and Front Balcony of Houses on the Plaza Mayor**  
Belonging to Isabel Rodríguez, sold to García Rivero de Espinosa  
Medina del Campo, 27 November 1606
- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 37 / APRIL – JUNE 2022**  
**Design for a Newsstand on the Plaza Mayor**  
Luis Blanco Almarza (promoter)  
Medina del Campo, 29 March – 19 April 1915
- **‘FABIÁN ESCALANTE LEGACY’ SERIES NO. 36 / JANUARY – MARCH 2022**  
**Town Council Record Books of Medina del Campo**  
29 December 1489 – 30 December 1490, and 28 May – 23 July 1493
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 35 / OCTOBER – DECEMBER 2021**  
**Cultura Medinense — Independent Catholic Weekly**  
Medina del Campo, 5 January 1913 (first issue)
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 34 / APRIL – SEPTEMBER 2021**  
**Plan of Losada Street, Showing its Junction with Salinas Street and the Sogueros Passage**  
Benito de Castro (municipal works director and architect)  
Medina del Campo, April 1907
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 33 / JANUARY – MARCH 2021**

## **Alignment Project for Salamanca Street in Medina del Campo**

José Fuentes (district architect)

Valladolid, 20 July 1865

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 32 / OCTOBER - DECEMBER 2020**

Design for a public fountain in the Centre of the Plaza Mayor

Mariano Sánchez, architect

1840

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 31 / JULY – SEPTEMBER 2020**

Documents donated by Don Fabián Escalante

16th – 18th centuries

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 30 / APRIL – JUNE 2020**

El Medinense — Weekly newspaper of moral and material interests

Medina del Campo, 28 August 1887 (first issue of the weekly)

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 29 / JANUARY – MARCH 2020**

Plans and documentation for the ‘chalet’ in the gardens of the Simón Ruiz Hospital

Benito de Castro (architect), Federico Villazán and Bienvenido Badallo (promoters)

Medina del Campo, 27 January – 4 February 1904

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 28 / OCTOBER – DECEMBER 2019**

Record book of the meetings of the ‘Three-Keys’ treasury of the Medina del Campo Town Council

Medina del Campo, 17 October 1557 – 31 January 1601

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 27 / JULY – SEPTEMBER 2019**

**Design for a *Frontón* Court at the Former Parador de San José**

Benito de Castro Rueda, architect / Marcial Muñoz Giraldo, promoter

Medina del Campo, 9 June 1905

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 26 / APRIL – JUNE 2019**

**Ordinances of the Carpenters’ and Masons’ Guild**

Medina del Campo, 30 August 1538

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 25 / JANUARY – MARCH 2019**

Copy of the Ordinances on Arable Lands Issued by Queen Joanna I in 1508

Medina del Campo, 22 October 1519 (copy of the ordinances dated 10 April 1508)

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 24 / OCTOBER – DECEMBER 2018**

**Festivities in Medina del Campo Celebrating the Canonisation of Saint John of the Cross**

Medina del Campo, 10 December 1726 and 14 August 1727

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 23 / JULY – SEPTEMBER 2018**

### **Earliest References to Bull Runs in Medina del Campo in the 15th Century**

Town Council entries of 8 and 22 January and 10 July 1490

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 22 / APRIL – JUNE 2018**

#### **Report on the Distribution of Prices for Market Stalls**

Prepared in accordance with the Royal Decree of 23 November 1817

Medina del Campo, 22 June 1818

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 21 / JANUARY – MARCH 2018**

#### **Letters Sent by Leading Historians to Manuel Basas Fernández**

Various origins, 1961–1967

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 20 / OCTOBER – DECEMBER 2017**

#### **Transcript of the Recipe for “Aparicio’s Oil”**

Medina del Campo, 12 January 1572

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 19 / JULY – SEPTEMBER 2017**

#### **Letter from Emperor Charles V Announcing the Birth of His Son (Philip II)**

Valladolid, Tuesday 21 May 1527

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 18 / APRIL – JUNE 2017**

#### **Royal Decree of Charles I and Joanna I to the *Corregidor* (Royal Official) of Medina del Campo**

Instructing him to permit merchants at the fairs to set up their wooden stalls along the jewellers’ arcade and other customary places.

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 17 / JANUARY – MARCH 2017**

#### **Unpublished Film Projects in Medina del Campo**

Portable pavilions in the Plaza Mayor and Plaza del Mercado; film projectors in the Continental and Español cafés; and theatre-cinema projects of the 1940s

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 16 / OCTOBER – DECEMBER 2016**

#### **Roof Design for a Bandstand or “Music Kiosk” on the Simón Ruiz Promenades**

Ricardo Cuadrillero (master builder)

Project dated 30 April 1902 / submission 19 June 1902

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 15 / JULY – SEPTEMBER 2016**

#### **Royal Provision of the Catholic Monarchs**

Ordering the town council of Medina del Campo to pay for repairs to firebreak walls damaged by flooding of the Zapardiel River

Toledo, 2 July 1502

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 14 / APRIL – JUNE 2016**

#### **Design for a Graduated School for Girls in the Plaza de los Descalzos**

(today the Plazuela de Don Federico Velasco)

Manuel Cuadrillero Sáez, architect

5 September 1926

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 13 / JANUARY – MARCH 2016**  
**Ordinance Record Book of the Town Council of Medina del Campo**  
Including the Wine Ordinances of 1539; Ordinance Book (1539–1540); Wine Ordinances (16 December 1539)
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 12 / OCTOBER – DECEMBER 2015**  
**Reconstruction of the Bridges of San Francisco, San Miguel and Zurradores after the Flooding of the Zapardiel River**  
Entry dated 26 January 1626; project for the new Zurradores bridge  
Medina del Campo, 1626–1629
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 11 / JULY – SEPTEMBER 2015**  
**Licence Granted by the Catholic Monarchs to Medina del Campo**  
Allowing the town to allocate up to 25,000 maravedís (mrs.) from municipal revenues for the construction of a reservoir at the Peña fountain
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 10 / APRIL – JUNE 2015**  
**Expenses for the Reception of Empress Isabella in Medina del Campo**  
16 November 1531; record dated 26 January 1532
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 9 / JANUARY – MARCH 2015**  
**Book of War**  
Proceedings, decisions and expenses of the town council of Medina del Campo for the recruitment of 200 foot soldiers, armed and equipped at its own expense, for the war against England  
Medina del Campo, 25 July 1596 – 19 May 1597
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 8 / OCTOBER – DECEMBER 2014**  
**Papal Brief of Julius II Granting Permission for the Relocation of the Church of San Martín**  
From La Mota to Barrionuevo  
Secretary of State of the Holy See, Rome, 16 November 1509; signed by Sigismondo Conti
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 7 / JULY – SEPTEMBER 2014**  
**Charter of Privilege Granted to Medina del Campo**  
15 August 1477, exempting its residents from certain taxes and levies
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 6 / APRIL – JUNE 2014**  
**Ordinance Book of the City of Toledo**  
Medina del Campo, 1505

- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 5 / JANUARY – MARCH 2014**  
**Notebook of Correspondence Between the Town Council of Medina del Campo and Simón Ruiz**  
 Concerning the site for the new general hospital and the materials supplied by the town for its construction
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 4 / OCTOBER – DECEMBER 2013**  
**Documents Relating to the Construction of the Medina del Campo Butchers**  
 1558–1562; record dated 23 January 1562
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 3 / JULY – SEPTEMBER 2013**  
**Letters Signed by Emperor Charles V Addressed to the Town Council of Medina del Campo**  
 Brussels, 1520; Ghent, 1521; Santander, 1522
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 2 / APRIL – JUNE 2013**  
**Exchange Fairs at the Beginning of the 17th Century**  
 Currency exchanges at the fairs of Piacenza and Medina del Campo
- **UNPUBLISHED HISTORICAL DOCUMENTS NO. 1 / JANUARY – MARCH 2013**  
**Legal Dispute Between Medina del Campo and Arévalo**  
 Concerning the boundary markers between Blasco Nuño and Cervillego  
 Town Council Record Book, 1489–1490

*Translated by Deborah Morford*

*Revised by Douglas Town*

**Previous Years**

- **09/04/2026**

**A Late 16th-Century Rapier Joins the Collection**

On 8 April, the museum unveiled a late 16th-century lazo rapier, recently acquired by the Foundation with the support of the Association of Friends of the Museo de las Feras and the Heritage of Medina del Campo.

The blade bears the inscriptions “ANTONIO RVIZ” and “EN TOLEDO”, linking it to the renowned sword-making tradition of Toledo, while the hilt is finely decorated with silver damascening.

The presentation brought together the Mayor and Deputy Mayor of Medina del Campo, along with members of the Association’s board.

- **01/04/2026**

**Step Back in Time with *La Voz de Medina* (1965–1966)**

We’re pleased to share that the 1965 and 1966 issues of the weekly newspaper *La Voz de Medina* are now [available on our Foundation’s Archives Portal](#). Drawn from the collection of D. Antonio Sánchez del Río, these editions offer a vivid glimpse into the past.

This latest release continues an ongoing project, launched in February 2024, to bring the newspaper’s full run online—making it easier than ever to explore its rich historical record.

What awaits you:

- A journey through local life between 1959 and 1966
- Free, open access to browse at your own pace
- First-hand stories offering a snapshot of life at the time

- **27/03/2026**

**The Museum of the Fairs in 3D—Before Its Upcoming Transformation**

The museum will soon undergo a comprehensive renovation, including:

- The renewal of its permanent collection
- A complete redesign of exhibition displays
- Upgrades to audiovisual equipment
- Improvements to lighting systems

These works will require temporary closure for several months and will be announced in due course.

In the meantime, we invite you to explore an infographic that brings the museum to life:

- Discover the interior spaces of the former Church of San Martín
- See the current museum layout as it has evolved to the present day

- Courtesy of Jerónimo Alonso Martín

Watch on [YouTube](#).

- **21/03/2026**

### **Two New Stories from the Museum and Its Archives on Google Arts & Culture**

Last week, two new stories were published on our [Institution's page on Google Arts & Culture](#):

- *"Papers That Crossed the Sea"*
  - A vivid look at 16th-century Mediterranean trade
  - Based on documents from the Simón Ruiz Archive
- *"Simón Ruiz and Cristóbal de Mondragón"*
  - Explores the relationship between these two historical figures
  - Expands on last year's exhibition at the museum

- **24 February 2026**

### **The Simón Ruiz Archive at the Sorbonne Symposium**

On Thursday, 19 February, the study day *Tracing the Footprints of the Past: Letters and Archival Documentation as Sources for Linguistic, Historical and Cultural Studies* was held at the Colegio de España in Paris (Cité Universitaire).

Organised by the University of Paris La Sorbonne and coordinated by Emanuela Masi, the event brought together professors from:

- University of Paris La Sorbonne
- University of Seville
- Ca' Foscari University of Venice
- Paris 8 University

Representing the Foundation, director Antonio Sánchez del Barrio presented the multidisciplinary value of the Simón Ruiz Archive and highlighted current documentary projects.

- **14 February 2026**

### **Publication of Medina del Campo Censuses and Registers (1631–1810)**

The first set of censuses and registers preserved in the Historical Collection of the Municipal Archive of Medina del Campo (1631–1810) has been published on the Foundation's *Archives Portal*. The goal is to complete the publication of the entire 19th century by year's end, fulfilling the Foundation's commitment to making municipal documentation freely [accessible](#).

### **Preparations for the 450th Anniversary of Spain's Modern Postal System (1576–2026)**

On Tuesday, 27 January, the first technical meeting was held between the Royal Hispanic Academy of Philately and Postal History and the Museum of the Fairs – Simón Ruiz Archive. The aim: to commemorate the

450th anniversary of Spain's modern postal system, drawing on correspondence preserved in the Archive.

Planned activities include:

- A summer exhibition at the Museum
- Publication of a catalogue
- Study days and lecture series
- Other commemorative activities
- **15 January 2026**

#### **Review of 2025 Activities and Preview of 2026**

The Foundation presented its annual review to the media, highlighting achievements from 2025 and outlining plans for 2026. The most significant project is the comprehensive renovation of the Museum. Other initiatives include:

- Temporary exhibitions.
- Three exhibition cycles.
- New publications.
- Launch of the Foundation's new website.
- Research and documentation projects.
- Major cultural events throughout the year.

The event concluded with the presentation of new works and documents for January–February, within the exhibition cycles sponsored by the Provincial Council of Valladolid.

- **12 December 2025**

#### **Collaboration with the Las Edades del Hombre Foundation**

On 10 December, the Museum hosted the signing of a collaboration agreement with the Las Edades del Hombre Foundation to promote, conserve, and disseminate the cultural heritage of Castile and León.

Speakers included:

Speakers at the event included:

- José Enrique Martín Lozano, Secretary General, Las Edades del Hombre Foundation.
- Juan Carlos Prieto Vielba, Director General of Cultural Heritage, Regional Government of Castile and León.
- Guzmán Gómez Alonso, President of the Museum Foundation and Mayor of Medina del Campo.

The expansion of the Museum's restoration workshop was also announced, part of the *Comprehensive Renovation Project of the Museum of the Fairs – Simón Ruiz Archive*, funded by the Regional Ministry of Culture, Tourism and Sport.

- **4 December 2025**

**Presentation of Jesús Rodríguez Plaza’s Book: Account Books of the Steward of the Council of Medina del Campo (15th century)**

The book compiles the town’s municipal accounts, digitised, transcribed, and studied by Jesús Rodríguez Plaza (University of Valladolid). Published as volume no. 4 of the *Archive Monographs* series, it was produced with the collaboration of the Simón Ruiz Chair.

Coinciding with the launch, all Steward’s Account Books dated 1701–1752 have been published on the *Archives Portal*, joining earlier volumes from the 15th century.

- **28 November 2025**

**Ten Years Since the Return of the Simón Ruiz Archive to Medina del Campo**

On 1 December, Medina del Campo marks ten years since the arrival of the first batch of documents from the Simón Ruiz Archive, previously held in Valladolid since 1947. Between 2015 and 2020, the collection was fully digitised and reviewed.

In the past decade, the Archive has been declared:

- An Asset of Cultural Interest (December 2017.)
- Part of UNESCO’s *Memory of the World* programme (May 2023), “for its exceptional value for the history of humanity.”

Hundreds of projects—exhibitions, publications, agreements, and public presentations—have since been carried out to preserve, study, and disseminate this remarkable heritage. More information is available on the [Simón Ruiz Archive website](#).

- **7 November 2025**

**Presentation of *The Highlighted of the Months* Exhibition Cycle**

On 7 November, the Museum presented the restoration of four paintings on canvas and copper from the 16th and 17th centuries, originally from the Convent of San José of the Discalced Carmelites.

The works will be featured as the *Highlights of the Months* for November and December, as part of a programme sponsored by the Valladolid Provincial Council.

The restoration project included:

- The conservation of four paintings on canvas and copper (16th–17th centuries.)
- Financial support from the Association *Mujeres en Igualdad de Medina del Campo*.
- Inclusion in the *Third Annual Conservation and Restoration Plan* of the Museum.

More information is available on the [Museum’s website](#).

- **01 November 2025**

**Exhibition “*Simón Ruiz. 500 Years (1525–2025)*”**

To mark the 500th anniversary of the birth of Simón Ruiz, our Foundation and the Royal Academy of History and Fine Arts of Burgos have organised an exhibition of his original works and professional career. The show is hosted in the exhibition hall of the Consulado del Mar in Burgos, recalling his patronage of the General Hospital in the “Town of Fairs.”

Open from 31 October to 14 December 2025.

- **11 October 2025**

**Restoration of Paintings Sponsored by *Mujeres en Igualdad***

This week saw the start of cleaning and restoration work on a canvas and three copper paintings from the 17th century: one depicting the Virgin and Child, and another showing Saint Rose of Lima with the Infant Jesus. All four works come from the Convent of San José of the Discalced Carmelites.

The interventions, sponsored by the Association *Mujeres en Igualdad of Medina del Campo*, will be presented in the *Featured Work* Exhibition Cycle for November and December, coinciding with Christmas.

- **24 September 2025**

***Wine in the 21st Century for the 500th Anniversary of Simón Ruiz: Sarmiento of La Seca Awards at the Museum***

On Thursday 2 October at 6:00 p.m., the Museum of the Fairs will host a tasting of the award-winning wines from the Sarmiento Awards 2025. Organised by the Town Council of La Seca, the event includes a short museum visit focused on the world of grapes and wine.

The evening also features the premiere of the documentary *Wine of the Medina Region in the Time of Simón Ruiz*, presenting original 16th-century sources on wine history, trade ordinances, vineyard cultivation, and care.

Free admission with prior registration, subject to availability.

- Contact:

- Tel. 983 816 318
- [info@ayuntamientolaseca.com](mailto:info@ayuntamientolaseca.com)

- **23 September 2025**

**X Lecture Series: *Luxury and Sumptuary Consumption in History***

Beginning Thursday 2 October, the Simón Ruiz Chair of the University of Valladolid, in collaboration with the Ministry of Culture, the Simancas Institute of History, and the Museum of the Fairs Foundation, launches its tenth lecture series.

Sessions will be held on Thursdays 2, 9, and 16 October at 7:30 p.m. in the Assembly Hall of the Archive of the Royal Chancery of Valladolid.

- **12 August 2025**

- **Commemorative Concert for the 500th Anniversary of Simón Ruiz's Birth**

On Saturday 13 September at 7:30 p.m., the former church of the Hospital of Simón Ruiz will host the final concert in the series *Educational Organ Concerts in the Tierras de Medina*. Organised by the Organaria Cultural Association and the Foundation, the performance features the duo “Dulcis Sonus”: Ángel Montero (organ) and Sonia Rabasa (renaissance cornett and voice), presenting music from the time of Simón Ruiz.

- **28 August 2025**

- **Publication in the *Archive Portal***

The Foundation has published in its *Archive Portal* the missing Council Agreement Books of Medina del Campo (1926–1978), completing the series preserved in the Historical Collection of the Municipal Archive.

This project was carried out with the collaboration of Sofía Martín González, who completed her external internship in History during July and August.

The documentation is now freely accessible to the public online, adding value to the preserved municipal records.

- **18 August 2025**

- **Open Days and Historical Re-enactment: “Parade and Encounter between Cristóbal de Mondragón and Simón Ruiz”**

From 15 to 17 August, Renaissance Week in Medina del Campo offered free admission to the Museum of the Fairs, including the exhibition *Simón Ruiz and Cristóbal de Mondragón: Two Remarkable Figures of the Sixteenth Century*.

On Saturday 16 August, the town's streets came alive with a historical re-enactment organised by the *Compañía Cristóbal de Mondragón* and the Museum's Foundation, marking the 500th anniversary of Simón Ruiz's birth. The lively parade featured staged encounters, stops, and displays across key urban spaces linked to Mondragón, known as “the Colonel.”

The route passed through the Reales Carnicerías (Royal Meat Market), Plaza Mayor, Almirante and San Martín streets—home to the museum—and the squares of Pan and Marqués de la Ensenada, beginning at 12:15.

- **15 July 2025**

- **Visit of the Belgian Ambassador and Exhibition Opening**

On Friday 11 July, the Museum hosted Belgian Ambassador Didier Nagant de Deuxchaisnes, followed by the opening of *Simón Ruiz and Cristóbal de Mondragón*.

The event gathered the President of the Museum Foundation, members of the municipal council, and guests connected to both historical figures. Among them were descendants of Cristóbal de Mondragón, commander of the Army of Flanders, and relatives of historian Valentín Vázquez de Prada, whose pioneering

study of Antwerp correspondence in the Simón Ruiz Archive continues to shape current research. He also contributed the foreword to the exhibition catalogue.

- **12 July 2025**

**Simón Ruiz Archive Day at the Sixth Course in Palaeography and Archives**

On Wednesday 9 July, the museum hosted a session dedicated to the Simón Ruiz Archive as part of the sixth specialisation course in palaeography and archives, organised by the University Institute of History Simancas at the University of Valladolid.

The course brought together major institutions—including the General Archive of Simancas, the Archive of the Royal Chancery of Valladolid, the Municipal Archive of Valladolid, and the Simón Ruiz Archive. Participants learned to read *cortesana* and *procesal* scripts from the fifteenth to seventeenth centuries using original documents.

- **17 June 2025**

**David Carvajal de la Vega Appointed Director of the Simón Ruiz Chair**

On Wednesday 11 June, the Foundation's board met at the Rectorate of the University of Valladolid, appointing Professor David Carvajal de la Vega as the new director of the Simón Ruiz Chair. A member of the Department of Economic Institutions History, he succeeds Professor Hilario Casado Alonso, whose retirement closes a significant chapter for the Chair.

- **6 June 2025**

**International Archives Week, 9–13 June**

International Archives Week will be celebrated under the theme *Accessible Archives – Archives for Everyone*. To mark the occasion, the Museum highlights the collections it preserves and manages, emphasising their role in safeguarding historical memory and making it accessible to all.

- **22 May 2025**

**The Altarpiece of the Virgin of Pópulo at the Museo del Prado**

The altarpiece of the Virgin of Pópulo (anonymous, c. 1520), originally from the Collegiate Church of San Antolín, will be displayed at the Museo del Prado in the exhibition *So Far, So Close: Guadalupe of Mexico in Spain* (10 June – 14 September).

The exhibition explores how the image of the Virgin of Guadalupe spread between 1650 and 1790, becoming a key religious symbol across Spain, Italy, the Philippines, and Latin America.

- **17 May 2025**

**International Museum Day 2025**

On Friday 16 May, more than 300 schoolchildren joined workshops and historical reenactments at the Museum to celebrate International Museum Day. Members of the Compañía Cristóbal de Mondragón brought sixteenth-century figures to life, creating an engaging encounter between past and present.

The event welcomed the Director General of Heritage of the Regional Government of Castile and León and the Mayor of Medina del Campo, who met with students and the media.

In the afternoon, the Association of Friends of the Museum visited, and celebrations continued throughout the weekend with open days and free access to the exhibition *Museum of the Fairs: 25 Years (2000–2025)*.

- **8 May 2025**

#### **New Works and Documents in the Exhibition Cycles**

The Museum has unveiled new additions to its exhibition cycles, supported by the Provincial Council of Valladolid. Highlights include:

- *Fair in the Plaza Mayor of Medina del Campo* (1960), a large-format painting by José M<sup>a</sup> García “Castilviejo,” on loan from the Valladolid Chamber of Commerce.
- A letter sent to Simón Ruiz from Rio de Janeiro (1 June 1583), reporting on the “Fleet of the Strait of Magellan.”

Together, these works illustrate the cultural and commercial networks that shaped Medina del Campo’s role in the early modern world.

- **30 April 2025**

#### **Vihuela Concert at the 7th International Congress**

On 25 April, the Museum of the Fairs hosted part of the programme of the 7th International Congress *Music and Contexts in the Medieval and Renaissance Iberian World*.

After a guided tour of the Museum and a display of musical parchments from the Simón Ruiz Archive, musicologist John Griffiths gave a vihuela recital titled *Fantasy and buen ayre*. The performance recreated the soundscape of Renaissance Spain, linking historical research with lived musical experience.

- **5 April 2025**

#### **25th Anniversary of the Museum of the Fairs**

On 5 April, the Museum marked its 25th anniversary with the commemorative exhibition *Museum of the Fairs: 25 Years (2000–2025)*, opened the previous day in the Simón Ruiz Hall.

The exhibition features around fifty photographs and an audiovisual presentation of more than 200 images tracing the Museum’s history and development over the past quarter century. To celebrate, the Museum held open days on 5 and 6 April, offering free admission to visitors.

- **21 March 2025**

#### **Presentation of the Third Conservation and Restoration Plan**

On 20 March, the Museum presented its third annual conservation and restoration plan. The programme outlines interventions to be carried out during the year on artworks from the Museum’s collections, the Simón Ruiz Foundation, and the wider heritage of Medina del Campo.

Several projects will be supported by cultural associations and private organisations, continuing the Museum's long-term commitment to preservation.

- **13 March 2025**

**Commemorative Programme for the Fifth Centenary of Simón Ruiz (2025–2026)}**

On 12 March, the Museum unveiled a preview of the programme marking the 500th anniversary of Simón Ruiz's birth.

Celebrations will run across 2025 and 2026 in Medina del Campo, culminating in the full renovation of the Museum and the Simón Ruiz Archive—part of UNESCO's *Memory of the World* programme—with reopening scheduled for spring 2026.

- **23 February 2025**

**Collaboration Agreement with the Royal Burgense Academy of History and Fine Arts**

On 21 February, the Museum hosted the signing of a collaboration agreement with the Royal Burgense Academy of History and Fine Arts.

The agreement establishes a shared programme of activities linked to the fifth centenary of Simón Ruiz, strengthening cooperation between both institutions. Contributions were made by René Jesús Payo Hernanz, director of the Academy, and Guzmán Gómez Alonso, president of the Museum Foundation and Mayor of Medina del Campo.

- **22 February 2025**

**11th 'Museum Evenings' Cycle at the 38th Medina del Campo Film Week (SECIME)**

On 27 and 28 February, the Museum hosted the 11th *Museum Evenings* cycle as part of the 38th Medina del Campo Film Week. Each session began at 19:00 and explored themes of history and the fine arts through cinema.

The programme included:

- *Hispanoamérica: Song of Life and Hope*, directed by José Luis López Linares (27 February)
- *The Valladolid Debate: The Dawn of Human Rights*, directed by Juan Rodríguez-Briso (28 February)

Admission was free until full capacity was reached.

- **20 February 2025**

**Opening of the Exhibition "Ángeles, the Balance of Miguel Delibes"**

On Wednesday 19 February, the exhibition *Ángeles, the Balance of Miguel Delibes* was inaugurated. The event was attended by Guzmán Gómez Alonso, Mayor of Medina del Campo and President of the Museum of the Fairs Foundation, and Germán Delibes de Castro, President of the Miguel Delibes Foundation.

The exhibition was designed by the Miguel Delibes Foundation in 2024 to mark the 50th anniversary of the death of Ángeles de Castro, wife of the writer. It recalls the dedication Delibes made to her in his novel

*Diario de un emigrante*. After its showing in Valladolid, the exhibition is now open in Medina del Campo until 25 March 2025, following the museum's regular opening hours.

The word "balance" in the Spanish title carries a double meaning, referring both to equilibrium and to the stabilising presence of Ángeles de Castro in Miguel Delibes's life.

- **7 February 2025**

**Visit by Students of the Master's Program "History of the Hispanic Monarchy" (Complutense University)**

On 6 February, students from the Master's program *History of the Hispanic Monarchy* at the Complutense University of Madrid visited the Simón Ruiz Archive. Accompanied by Professor Bernardo García García, they took part in a practical class on the workings of Simón Ruiz's trading house, examining account books (drafts, daybooks, ledgers), bills of exchange, contracts with the Crown, and *listini* of exchange rates.

- **1 February 2025**

**Second Part of the Barrientos Hospital Documentation Published in the Archive Portal**

The Foundation has published the second and final part of the documentation preserved from the Hospital of Santa María de la Piedad (Barrientos), a collection integrated into the Simón Ruiz Archive. Images accompanying the news include the Founding Bull of the Hospital (18 April 1447) and a photogravure of Lope de Barrientos's sculpture, published in José Martí y Monsó's book.

- **28 January 2025**

**Donation of Castilviejo's Drawing "Fair in the Plaza Mayor of Medina del Campo"**

On Friday, Cecilio Blanco Martínez and Milagros Martín Noriega donated the drawing *Fair in the Plaza Mayor of Medina del Campo* (c.1960), by painter José María García Fernández "Castilviejo." This fine pencil drawing is the preparatory sketch for the grisaille canvas of the same name, commissioned by the Valladolid Chamber of Commerce.

The drawings are inspired by works of Josep Lluís Sert, created for the convent church now housing the San Telmo Museum in San Sebastián, and for the Waldorf Astoria Hotel in New York (today in Banco Santander's collection).

- **16 January 2025**

**Review of 2024 Activities and Preview of 2025**

The Foundation presented to the media its annual review of activities from 2024 and an outline of plans for 2025. These include temporary exhibitions, three exhibition cycles, the third conservation-restoration plan, research and documentation projects, and cultural events.

New works and documents will also be introduced in January and February, within cycles sponsored by the Diputación de Valladolid.

- **31 December 2024**

***Medinense* Added to the Dictionary of the Royal Spanish Academy**

The year closed with excellent news: the Royal Spanish Academy has added the word *medinense* to the *Dictionary of the Spanish Language*, defining it as “native of the city of Medina” and “related to Medina or its inhabitants.”

The term was proposed by our Foundation, with support from the Medina del Campo Town Hall, in a letter sent last May to academic and writer José María Merino. Historical sources show *medinense* already appeared in anonymous chronicles of the 18th century, and in the 19th century it became common, even serving as the title of the first local weekly newspaper *El Medinense* (1887–1893).

- **26 December 2024**

**Issues of *La Voz de Medina* (1963–1964) Published in the Archive Portal**

The Foundation has published issues of the weekly *La Voz de Medina* from 1963 and 1964, donated by Antonio Sánchez del Río. This continues the publication project begun in February, now covering the period 1959–1964, [freely accessible online](#).

- **21 December 2024**

**Editorial Project “Historic Commercial Archives – UNESCO Heritage”**

This editorial project brings together the histories and documentary holdings of:

- Plantin Moretus (Antwerp)
- Dutch East India Company (The Hague)
- Chamber of Insolvent Estates, Felix Archief (Antwerp)
- Apodisario Fund of the former public banks of Naples
- Simón Ruiz Archive (Medina del Campo)

Translations of the texts have been completed, and editing is underway in four languages (English, Dutch, Italian, Spanish), in both digital and print formats. The official publication is scheduled for autumn 2025, coinciding with the 500th anniversary of Simón Ruiz’s birth. [More information](#).

- **13 December 2024**

**Presentation of the Book *Luces impresas y letras de molde***

On Wednesday, the Museum of the Fairs hosted the presentation of Antonio Sánchez del Barrio’s book *Luces impresas y letras de molde. Historic Photography and Written Press in Medina del Campo (1854–1930)*.

The book includes photographs of the Royal Houses on the Plaza Mayor as they appeared around 1880. It has been well received and is available for purchase at the museum for €25, with proceeds supporting activities commemorating the museum’s 25th anniversary.

- **28 November 2024**

**Upcoming Presentation of the Book *Luces impresas y letras de molde***

On Wednesday 11 December, the Simón Ruiz Room of the Museum of the Fairs hosted the presentation of Antonio Sánchez del Barrio's book *Luces impresas y letras de molde. Historic Photography and Written Press in Medina del Campo, 1854–1930*.

The book explores Medina at the end of the 19th and beginning of the 20th century, with around 200 unpublished historic photographs and twenty local weeklies published up to 1930. Proceeds will support the museum's silver anniversary celebrations in 2025.

***Translated by Patricia Rodríguez and Douglas Town***

***Revised by Douglas Town***

## THE MUSEUM AND THE ARCHIVES

The museum (and the archives) + up close.

## PUBLICATIONS

Our publications are available for purchase through the [Marcial Pons publishing platform](#).

You can also order them directly by writing to us at [fundacion@museoferias.net](mailto:fundacion@museoferias.net). *Please note: shipping costs will be added to the listed prices. We accept payment by bank transfer, money order, or cash on delivery.*

### Photography & Visual Culture

• **Antonio Sánchez del Barrio** *Luces impresas y letras de molde. Fotografía histórica y prensa escrita de Medina del Campo, 1854–1930 (Printed Lights and Typefaces: Historical Photography and the Press in Medina del Campo, 1854–1930)* Fundación Museo de las Ferias, 2024 (with Medina del Campo City Council). 216 pages, colour. ISBN 978-84-09-67299-8. €35. *A richly illustrated study of local photography and print culture.*

• **Antonio Sánchez del Barrio (coord.)** *Medina del Campo, entresiglos. Fotografías históricas (1854–1970) (Medina del Campo at the Turn of the Century: Historical Photographs, 1854–1970)* Fundación Museo de las Ferias, 2005. 239 pages, 306 photographs. €30 (OUT OF STOCK). *Hundreds of historic images documenting everyday life.*

### Trade, Finance & the Simón Ruiz Archive

• **Antonio Sánchez del Barrio (Ed.)** *Documentos Archivo Simón Ruiz I (2016–2022) (Documents from the Simón Ruiz Archive I, 2016–2022)* Fundación Museo de las Ferias, 2023. 130 pages, colour. ISBN 978-84-09-56533-7. €15. *Selections from the archive with commentary.*

• **Claudio Marsilio** *La colección de “listini” del Archivo Simón Ruiz. Las ferias de cambio de Medina del Campo en el corazón del mercado del dinero europeo (1580–1600) (The “Listini” Collection: Medina del Campo’s Exchange Fairs at the Heart of Europe’s Money Market, 1580–1600)* Fundación Museo de las Ferias, 2021 (digital ed.). 110 pages, colour. ISBN 978-84-09-29405-3. €7. *Rare financial documents from Europe’s trading networks.*

• **Iban Redondo Parés** *Las marcas de mercader en Castilla y Europa (15th–16th Centuries) (Merchant Marks in Castile and Europe, 15th–16th Centuries)* Fundación Museo de las Ferias, 2021. 110 pages, colour. ISBN 978-84-09-29405-1. €7 (digital) / €15 (print). *Illustrated study of merchant symbols.*

• **Fernando Ramos González** *Sellos y marcas en la correspondencia comercial del Archivo Simón Ruiz (Seals and Marks in the Commercial Correspondence of the Simón Ruiz Archive)* Fundación Museo de las Ferias, 2020 (digital ed.). 340 pages, colour. ISBN 978-84-09-24094-4. €7. *Detailed catalogue of seals and marks.*

• **Antonio Sánchez del Barrio (dir.)** *Archivo Simón Ruiz. Un legado documental para la historia del comercio europeo (The Simón Ruiz Archive: A Documentary Legacy for the History of European Trade)* Fundación Museo de las Ferias, 2023 (2nd printing). 50 pages. ISBN 978-84-09-04530-3. Free online (Spanish & English). *Introductory guide to the archive. Brochure in Spanish & English. Part of the “Training and Dissemination Project” funded by the EU.*

• **Fernando Alonso García** *El correo en el Renacimiento Europeo. Estudio Postal del Archivo Simón Ruiz (1553–1630) (Postal Studies of the Simón Ruiz Archive, 1553–1630)* Fundación Museo de las Ferias, 2004. 576 pages, colour photos. €30. *Postal networks and communication in Renaissance Europe.*

• **Facsimile Edition** *Bill of Exchange from Simón Ruiz to the Bonvisi family in Besançon, 17 October 1558* €3. *Faithful reproduction of a historic financial document.*

### **Religious Art & Heritage**

• **Antonio Sánchez del Barrio (Ed. Preliminary Study)** *Solemne colocación de la Augusta Emperatriz de los Cielos, María Santissima de las Angustias... (Facsimile of Joseph A. Vélez Caballero, Salamanca, 1749)* Fundación Museo de las Ferias, 2017. 74 pages. €5 (OUT OF STOCK). *Facsimile of a devotional text with illustrations.*

• **L. Campbell, J. J. Pérez Preciado, M. Arias Martínez & J. I. Hernández Redondo** *La escultura de Lope de Barrientos en el Museo del Prado (The Sculpture of Lope de Barrientos in the Prado Museum)*. 2015. 35 pages, colour. €5. *Study of a notable sculpture.*

• **Antonio Sánchez del Barrio & Clemente Nicolás Tovar** *El retablo de Ntra. Señora. Capilla de Antonio de Cuéllar. Colegiata de San Antolín (Altarpiece of Our Lady, Chapel of Antonio de Cuéllar, Collegiate Church of San Antolín)*. 2003. 23 pages. €3. *Detailed study of a local altarpiece.*

• **Manuel Arias Martínez, José Ignacio Hernández Redondo & Clemente Nicolás Tovar** *El retablo de San Martín. Iglesia de Santiago el Real (Altarpiece of Saint Martin, Church of Santiago el Real)*. 2006. 24 pages. €3. *Illustrated guide to the altarpiece.*

• **B. del Castillo García, F. J. Puerto Sarmiento & F. Ramos González** *El botamen de la farmacia del Hospital de Simón Ruiz en Medina del Campo (The Apothecary Jars of the Simón Ruiz Hospital Pharmacy)*. 2005. 58 pages. €10. *Catalogue of historic pharmacy jars.*

• **José Delfín Val** *Del gobierno de la cocina de la reina Isabel (On the Management of Queen Isabella’s Kitchen)*. 2004. 83 pages. €6 (OUT OF STOCK). *Facsimile of a culinary text.*

### **General Heritage & Museum Guides**

• **Antonio Sánchez del Barrio (coord.)** *Fundación Museo de las Ferias. La Pieza del Mes, 2000–2010 (The Piece of the Month, 2000–2010)* 2011. 261 pages, colour photographs. €20. *Catalogue of the earlier exhibition series.*

• **Antonio Sánchez del Barrio (coord.)** *Datini – Fugger – Ruiz. Los legados históricos, artísticos y documentales de tres grandes hombres de negocios (Datini – Fugger – Ruiz: The Historical, Artistic and Documentary Legacies of Three Great Merchants.)* 2009. 240 pages, colour photographs. €20. *Comparative study of three merchant dynasties.*

• **Guía Breve del Museo** (*Brief Guide to the Museum*) Fundación Museo de las Ferias, 2001. 42 pages. €3 (OUT OF STOCK). *Visitor guide.*

• **Restauraciones. Museo de las Ferias** (*Restorations: Technical Sheets of Works Exhibited in the Museum.*) 2000. 20 sheets. €3. *Technical documentation of conservation work.*

### **Facsimiles & Special Editions**

• **Antonio Sánchez del Barrio (texts & photo selection)** *Medina del Campo, entresiglos. Fotografías históricas (1854–1970) (Medina del Campo at the Turn of the Century.)* 2005. 239 pages, 306 photographs. €30 (OUT OF STOCK).

• **“Este es un Consejo que dio un rufián...”** (*Facsimile of a 16th-century chapbook*) Hard case including facsimile, study and transcription by Antonio Sánchez del Barrio, plus CD with musical version by Joaquín Díaz. Museo de las Ferias, 2000. €10.

• **Documentos Feriales. Archivos Municipales de Medina del Campo, Villalón y Medina de Rioseco** (*Fair Documents from Municipal Archives*) Museo de las Ferias, 2002. CD + brochure. €5 (OUT OF STOCK).

• **Mercaderes y Cambistas** VHS video. (OUT OF STOCK).

### **EXHIBITION CATALOGUES**

• **Antonio Sánchez del Barrio (managing editor), Fernando Ramos González (coord.)** *Simón Ruiz y Cristóbal de Mondragón. Dos grandes personajes del siglo XVI (Simón Ruiz and Cristóbal de Mondragón: Two Great Figures of the 16th Century)* Published for the 5th Centenary of the Birth of Simón Ruiz (1525–2025). ISBN 978-84-09-74073-4. 162 pages, colour. €15. A richly illustrated catalogue exploring the lives and legacies of two major figures of early modern Spain.

• **Sergio Pérez Martín** *El escultor Juan de Montejó y la Abadía de Medina. Los años finales de una trayectoria artística (1595–1601) (The Sculptor Juan de Montejó and the Abbey of Medina: The Final Years of an Artistic Career, 1595–1601)* Fundación Museo de las Ferias, in collaboration with the Medina del Campo City Council and the Valladolid Provincial Council. Medina del Campo, 2024. ISBN 978-84-09-62614-4. 60 pages, colour. €10 (**Out of Stock**). Focuses on the closing years of Montejó's career and his work for the Abbey of Medina.

• **Jesús Urrea & Antonio Sánchez del Barrio (exhibition and catalogue coordinators)** *Introductory text by M<sup>a</sup> Antonia Fernández del Hoyo Marinas en Tierra de Medina. Pinturas de la Real Academia de Bellas Artes de la Purísima Concepción. (Seascapes in the Land of Medina: Paintings from*

the Royal Academy of Fine Arts of the Immaculate Conception) Royal Academy of Fine Arts of Valladolid and Fundación Museo de las Ferias, with the collaboration of the Medina del Campo City Council and the Valladolid Provincial Council. Valladolid, 2024. 32 pages. **Free PDF**. An exhibition of seascape paintings from the Royal Academy's collection.

• **Ana Diéguez-Rodríguez & René Jesús Payo Hernanz** *Cobres de Flandes en Castilla. Los Misterios del Rosario de Otto van Veen del retablo del hospital de Briviesca (Burgos) (Flemish Coppers in Castile: Otto van Veen's Mysteries of the Rosary from the Briviesca Hospital Altarpiece, Burgos)* Fundación Museo de las Ferias, 2023. ISBN 978-84-09-48605-2. 80 pages, colour. €10. Explores Otto van Veen's Flemish copper panels, highlighting their devotional and artistic significance.

• **Antonio Sánchez del Barrio & Ángel Peña Martín (coords.)** *Mercados de Navidad del siglo XIX. Colección Nacimiento Tradicional Peña Martín (Christmas Markets in the 19th Century. Peña Martín Traditional Nativity Collection.)* Fundación Museo de las Ferias, 2022. ISBN 978-84-09-45196-8. 122 pages, colour. €15. Step into the atmosphere of nineteenth-century Christmas markets, where everyday objects, festive traditions, and handcrafted figures bring the season to life.

• **Antonio Sánchez del Barrio (ed.)** *De una ciudad... de un tiempo. Fotografías de Fran Jiménez. (From a City... From a Time. Photographs by Fran Jiménez.)* Fundación Museo de las Ferias, 2022. ISBN 978-8409-41888-6. 100 pages, B/W. €10. A visual journey through four decades of Medina del Campo, capturing fleeting moments, changing streets, and the quiet rhythm of local life.

• **Antonio Sánchez del Barrio (ed.)** *Páginas (en)cubiertas. Pergaminos restaurados del Archivo Simón Ruiz (Uncovered Pages: Restored Parchments from the Simón Ruiz Archive)* Fundación Museo de las Ferias, 2021. ISBN 978-84-09-34023-1. 115 pages, colour. €15. Uncover fragments of the past as restored parchments reveal hidden texts, histories, and craftsmanship.

• **Antonio Sánchez del Barrio (coord.)** *Álbum de Castilla y León. Fotografías de Lucio Sobrino, 1955–1970. (Album of Castile and León. Photographs by Lucio Sobrino, 1955–1970)* Fundación Museo de las Ferias, 2021 (digital edition). ISBN 978-84-09-31319-8. 87 pages, B/W. €10. Travel across mid-century Castile and León through images that balance landscape, tradition, and everyday life with striking simplicity.

• **Antonio Sánchez del Barrio (dir.), Fernando González (coord.)** *Archivo Simón Ruiz. Comercio y finanzas en tiempos de Felipe II (Simón Ruiz Archive: Trade and Finance in the Time of Philip II)* Fundación Museo de las Ferias & Junta de Castilla y León, 2019. 151 pages. ISBN 978-84-09-08523-1. **Free PDF**. Letters and accounts reveal the pulse of global trade in Philip II's era.

• **Antonio Sánchez del Barrio (dir.), Fernando Ramos González (coord.)** *Archivo Simón Ruiz. Comercio y finanzas en tiempos de Felipe II* Fundación Museo de las Ferias & Junta de Castilla y León,

2018. 151 pages. ISBN 978-84-09-06172-3. **Free PDF.** A parallel exploration of sixteenth-century financial and commercial systems.

• **Antonio Sánchez del Barrio & Miguel Sobrino González (coords.)** *Lucio Sobrino, su obra y su legado (Lucio Sobrino: His Work and His Legacy.)* Fundación Museo de las Ferias, 2018. Digital edition. 40 pages. Free PDF. Discover the legacy of Lucio Sobrino through a concise overview of his work as an artist and restorer.

• **Antonio Sánchez del Barrio (text and ed.)** *Jean Laurent y Medina del Campo, 1877 (Jean Laurent and Medina del Campo, 1877.)* Fundación Museo de las Ferias, 2017 / 2020. 27 pages. €5. A snapshot of Medina del Campo at a turning point, seen through the lens of one of the great photographers of the nineteenth century.

• **Antonio Sánchez del Barrio (dir.)** *Simón Ruiz: mercader, banquero y fundador (Simón Ruiz: Merchant, Banker, and Founder)* Fundación Museo de las Ferias, 2016. 243 pages, hardcover. ISBN 978-84-608-7873-5. €20 (**Out of Stock**). Traces the life of a visionary merchant whose networks spanned continents.

• **Antonio Sánchez del Barrio (ed.)** *Juan Picardo (1506–c.1576)* Fundación Museo de las Ferias, 2016. 35 pages. ISBN 978-84-608-5747-1. €5. Discover the work of a Renaissance sculptor whose art shaped devotional spaces.

• *Santa Teresa de Jesús y San Juan de la Cruz. El encuentro (Saint Teresa of Ávila and Saint John of the Cross. The Encounter)* Fundación Museo de las Ferias, 2014. ISBN 978-84-617-2553-3. 240 pages. €15. Relive a defining spiritual encounter that left a lasting mark on Spanish religious history.

• *Libros y Ferias. El primer comercio del libro impreso (Books and Fairs. The Early Trade of the Printed Book.)* Fundación Museo de las Ferias, 2011. ISBN 978-84-615-0204-2. 267 pages. €15. Explore how fairs helped books travel, shaping knowledge and culture in early modern Spain.

• **Antonio Sánchez del Barrio (dir.)** *La Plaza Mayor de Medina del Campo (The Plaza Mayor of Medina del Campo.)* 2011. 48 pages + CD. ISBN 978-84-615-0205-9. Out of stock. A portrait of the town's central square as a living space of history, architecture, and public life.

• **Antonio Sánchez del Barrio (dir.), Fernando Ramos González (coord.)** *Civitates. Ciudades y comercio en la Europa de los siglos XVI y XVII (Cities and Trade in 16th–17th Century Europe.)* 2010. ISBN 978-84-7852-297-2. 63 pages. €10. Travel across early modern Europe through cities shaped by trade, exchange, and connection.

• *Caballeros y caballerías. 500 años del Amadís de Gaula (Knights and Chivalry. 500 Years of Amadís de Gaula.)* 2008. 165 pages. €15. Enter the world of knights and legends that defined chivalric imagination.

• **Antonio Sánchez del Barrio (dir.)** *Ferias y finanzas. El mercado del dinero. Siglos XVI y XVII (Fairs and Finance: The Money Market, 16th–17th Centuries)* 2007. 48 pages. €5. A concise look at how fairs became hubs of financial exchange in early modern Europe.

• **José Manuel Casado Paramio.** *Obras de Ultramar en Medina del Campo (Overseas Works in Medina del Campo.)* 2007. 47 pages. €5. Discover artworks shaped by global routes linking Europe with the Americas and Asia.

• **Los mercados del tiempo. Fotografías históricas de vendedores callejeros en Castilla y León (Markets Through Time. Historical Photographs of Street Vendors in Castile and León)** Fundación Museo de las Ferias, 2007. ISBN 978-84-6118-830-7. 115 pages. €10. Follow the lives of street vendors across time through vivid images of trade, movement, and daily survival.

• **Escenarios para un Nuevo Mundo. Estampas de los siglos XVI al XIX (Settings for a New World. Prints from the 16th–19th Centuries.)** 2006. 96 pages. €10. See how artists imagined distant lands and new horizons across three centuries.

• **Cartografía e Historia Natural del Nuevo Mundo (Cartography and Natural History of the New World)** 2006. 298 pages. €15. Map the unknown through early scientific curiosity, exploration, and discovery.

• **El ajuar de la vida picaresca (The Trousseau of Picaresque Life.)** 2005. 143 pages. €10. Step into the material world of rogues and survival in Spain's picaresque tradition

• **A. Sánchez del Barrio, J. Díaz, E. Gómez Pellón & J. L. Alonso Ponga.** *Estampas de ferias y mercados. Siglos XVIII–XX (Prints of Fairs and Markets, 18th–20th Centuries.)* 2005. 153 pages. €10. A visual tour of fairs and marketplaces, where commerce and social life meet across generations.

• **Comercio, mercado y economía en tiempos de la reina Isabel (Trade, Markets, and Economy in the Reign of Queen Isabel.)** 2004. ISBN 84-96165-06-X. 294 pages. €20. A deep look at the economic forces shaping Spain at the dawn of global expansion.

• **Lazarillo. Vida picaresca en el siglo XVI (Lazarillo: Picaresque Life in the 16th Century.)** 2001. ISBN 84-931772-2-29. 117 pages. €10. Revisit the world of *Lazarillo de Tormes*, where wit and hardship define everyday life.

• **Mercaderes y Cambistas (Merchants and Moneychangers.)** Medina del Campo, 1998. 160 pages. Out of stock. Step into the bustling world of merchants and bankers at the height of Castile's trading power.

## MUSEUM MONOGRAPHS

• **Fernando Ramos González** *Catálogo de jetones de Nuremberg y de los Países Bajos en el Museo de las Ferias. La Guerra de los Ochenta Años en «imágenes acuñadas»* (*Catalogue of Nuremberg and Netherlandish Jetons in the Museo de las Ferias. The Eighty Years' War in "Coined Images"*) Fundación Museo de las Ferias, with the support of the Provincial Council of Valladolid. Museum Monographs, no. 2, 2007. 123 pages. ISBN 984-84-611-6058-7. €10. Small metal tokens open a window onto a turbulent past, showing how images and messages about war, power, and belief circulated across Europe.

• **Fernando Ramos González** *Instrumentos para el peso y el cambio de moneda. Catálogo de balanzas, cajas de cambista y ponderales* (*Instruments for Weighing and Currency Exchange. Catalogue of Scales, Moneychangers' Boxes, and Weights*) Fundación Museo de las Ferias. Museum Monographs, no. 1, Medina del Campo, 2003. 95 pages. ISBN 984-84-6165-05-1. €10. Behind every transaction lies a story of trust—these instruments reveal how weight, value, and precision shaped the everyday world of trade.

## ARCHIVE MONOGRAPHS

• **Jesús Rodríguez Plaza** *Libros de cuentas del mayordomo de Medina del Campo (siglo XV). Estudio y edición* (*Account Books of the Steward of the Town Council of Medina del Campo, 15th Century*) Fundación Museo de las Ferias. Archive Monographs, no. 4, 2024. 133 pages. ISBN 978-84-09-65930-2. €10. Everyday income and expenses reveal how a town functioned in the late Middle Ages, offering a rare glimpse into its finances, institutions, and civic life.

• **Jesús Rodríguez Plaza** *Libros de Acuerdos del Concejo de Medina del Campo (1489–1490 y 1493)* (*Minutes of the Town Council of Medina del Campo, 1489–1490 and 1493*) Fundación Museo de las Ferias. Archive Monographs, no. 3, 2021. 212 pages. ISBN 978-84-09-36835-8. €10. Step into the fifteenth-century council chamber, where decisions, conflicts, and daily governance come to life through some of the town's earliest surviving records.

• **V.V. AA.** *El Archivo del Mayorazgo de Alonso de Quintanilla. Fondos documentales conservados en la Fundación Museo de las Ferias (1419–1918)* (*The Archive of the Entailment of Alonso de Quintanilla. Documentary Holdings Preserved at the Fundación Museo de las Ferias, 1419–1918*) Fundación Museo de las Ferias, with the support of the Provincial Council of Valladolid. Archive Monographs, no. 2, Medina del Campo, 2009. 239 pages. ISBN 978-84-613-6118-2. €10. Follow the traces of a powerful family across centuries of documents, uncovering stories of lineage, legacy, and memory preserved through time.

• **Juan Carlos Moreno Moreno** *Los linajes de Medina del Campo en un manuscrito del siglo XVII* (*The Lineages of Medina del Campo in a 17th-Century Manuscript*) Fundación Museo de las Ferias,

with the support of the Provincial Council of Valladolid. Archive Monographs, no. 1, Medina del Campo, 2007. 112 pages. ISBN 978-84-611-6058-7. €10. Discover the families who shaped the town, as a seventeenth-century manuscript maps out names, histories, and connections across generations.

#### **HISTORICAL TEXTS COLLECTION**

• **Antonio Sánchez del Barrio** *Noticias taurinas en la historia de Medina del Campo (siglos XV–XX). El encierro, los toros corridos y las capeas populares (Bullfighting News in the History of Medina del Campo, 15th–20th Centuries: The Running of the Bulls, Corridas, and Popular Capeas)* Fundación Museo de las Ferias, in partnership with the City Council of Medina del Campo. Textos históricos Collection, VI, 2022. 80 pages. ISBN 978-84-09-40614-2. €10. From festive runs through the streets to popular bull games, this book traces how bullfighting shaped the town's celebrations across five centuries, revealing its deep cultural roots.

• **Mauricio Herrero Jiménez & Miren E. Díaz Blanco** *El archivo del mercader Hernando Daza Medina (1505–1566) (The Archive of the Merchant Hernando Daza Medina, 1505–1566)* Fundación Museo de las Ferias and the Provincial Council of Valladolid. Textos históricos Collection, V, Medina del Campo, 2009. 89 pages + 1 CD-ROM. ISBN 978-84-612-6196-3. €10. Step into the world of a 16th-century merchant, where trade routes, family networks, and everyday business dealings connected Medina del Campo to major European markets.

• **Efrén de la Peña Barroso** *Los judíos de Medina del Campo a finales del siglo XV (The Jews of Medina del Campo at the End of the Fifteenth Century)* Fundación Museo de las Ferias and the Provincial Council of Valladolid. Textos históricos Collection, IV, Medina del Campo, 2008. 123 pages. ISBN 987-84-612-6195-6. €10. A portrait of a vibrant community at a turning point, this study explores the lives, work, and institutions of Medina's Jewish population on the eve of the 1492 expulsion.

• **Hipólito Rafael Oliva Herrer** *Abastecimiento local y comercio cotidiano en Medina del Campo a fines de la Edad Media. Las ordenanzas del peso (Local Supply and Everyday Trade in Medina del Campo at the End of the Middle Ages: The Weight Ordinances)* Fundación Museo de las Ferias, in partnership with the Provincial Council of Valladolid. Textos históricos Collection, III, 2005. 95 pages. €10. Beyond the great fairs, this book uncovers the rhythms of daily trade, showing how weights, rules, and local markets sustained urban life in a thriving commercial town.

• **Mauricio Herrero Jiménez** *Medina del Campo en tiempos de los RR. CC. Memoriales y expedientes de la sección Cámara de Castilla del Archivo General de Simancas (1456–1522) (Medina del Campo in the Time of the Catholic Monarchs: Memorials and Case Files from the Cámara de Castilla Section of the General Archive of Simancas, 1456–1522)* Fundación Museo de las Ferias, in partnership with the Provincial Council of Valladolid. Textos históricos Collection, II, 2004. 199 pages. €10. Through

petitions and official records, this volume recreates the pulse of a fair town at its height, capturing voices, conflicts, and decisions from a transformative era.

• **Anastasio Rojo Vega** *Guía de Mercaderes y Mercaderías en las Ferias de Medina del Campo. Siglo XVI (Guide to Merchants and Goods at the Medina del Campo Fairs, 16th Century)* Fundación Museo de las Ferias, in partnership with the Provincial Council of Valladolid. Textos históricos Collection, I, 2004. 430 pages. €10. A gateway to the great fairs, this reference work maps the people, goods, and trade networks that made Medina del Campo a key hub in early modern commerce.

## **SIMÓN RUIZ PUBLICATIONS**

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### **Featured Titles:**

• **Antonio Sánchez del Barrio (editorial director) & Fernando Ramos González (coord.)** *Simón Ruiz y Cristóbal de Mondragón. Dos grandes personajes del siglo XVI (Simón Ruiz and Cristóbal de Mondragón: Two Major Figures of the Sixteenth Century)* Fundación Museo de las Ferias – Simón Ruiz Archive, 2025. 162 pages, full colour. ISBN 978-84-09-74073-4. €15. A commemorative volume bringing together leading scholars to explore the lives, networks, and legacy of two figures linking Spain and Flanders in the sixteenth century.

• **Antonio Sánchez del Barrio (ed.)** *Documentos Archivo Simón Ruiz I (2016–2022) (Simón Ruiz Archive Documents I, 2016–2022)* Fundación Museo de las Ferias, 2023. 130 pages, colour. ISBN 978-84-09-56533-7.

€15. A journey through seven years of exhibitions, showcasing the richness of the archive and celebrating its inclusion in UNESCO's *Memory of the World Register*.

- **Antonio Sánchez del Barrio (ed.)** *Páginas (en)cubiertas. Pergaminos restaurados del Archivo Simón Ruiz (Uncovered Pages: Restored Parchments from the Simón Ruiz Archive)* Fundación Museo de las Ferias, 2021. 115 pages, colour. ISBN 978-84-09-34023-1. €15. Restored parchments reveal hidden texts, histories, and craftsmanship.

- **Claudio Marsilio** *La colección de "listini" del Archivo Simón Ruiz. Las ferias de cambio de Medina del Campo en el corazón del mercado del dinero europeo (1580–1600) (The "Listini" Collection: Medina del Campo's Exchange Fairs at the Heart of Europe's Money Market, 1580–1600)* Fundación Museo de las Ferias, 2021 (digital edition). 110 pages, colour. ISBN 978-84-09-29405-3. €7. Rare financial lists reveal how Medina's fairs connected to Europe's money markets.

- **Fernando Ramos González** *Sellos y marcas en la correspondencia comercial del Archivo Simón Ruiz (Seals and Marks in the Commercial Correspondence of the Simón Ruiz Archive)* Fundación Museo de las Ferias, 2020 (digital edition). 340 pages, colour. ISBN 978-84-09-24094-4. €7. A detailed catalogue decoding the visual language of trade through seals and marks.

- **Antonio Sánchez del Barrio (dir.), Fernando González (coord.)** *Archivo Simón Ruiz. Comercio y finanzas en tiempos de Felipe II (Simón Ruiz Archive: Trade and Finance in the Time of Philip II)* Fundación Museo de las Ferias & Junta de Castilla y León, 2019. 151 pages. ISBN 978-84-09-08523-1. **Free PDF**. Letters and accounts reveal the pulse of global trade in Philip II's era.

- **Antonio Sánchez del Barrio (dir.)** *Archivo Simón Ruiz. Un legado documental para la historia del comercio europeo (The Simón Ruiz Archive: A Documentary Legacy for the History of European Trade)* Fundación Museo de las Ferias, 2023 (2nd printing). 50 pages. ISBN 978-84-09-04530-3. **Free online (Spanish & English) brochure**. Part of the "Training and Dissemination Project of the Simón Ruiz Archive," funded by the EU's Recovery, Transformation and Resilience Plan.

- **Antonio Sánchez del Barrio (dir.), Fernando Ramos González (coord.)** *Archivo Simón Ruiz. Comercio y finanzas en tiempos de Felipe II* Fundación Museo de las Ferias & Junta de Castilla y León, 2018. 151 pages. ISBN 978-84-09-06172-3. **Free PDF**. A parallel exploration of sixteenth-century financial and commercial systems.

- **Antonio Sánchez del Barrio (dir.)** *Simón Ruiz: mercader, banquero y fundador (Simón Ruiz: Merchant, Banker, and Founder)* Fundación Museo de las Ferias, 2016. 243 pages, hardcover. ISBN 978-84-608-7873-5. €20 (**Out of Stock**). Traces the life of a visionary merchant whose networks spanned continents.

- **L. Campbell, J. J. Pérez Preciado, M. Arias Martínez & J. I. Hernández Redondo** *La escultura de Lope de Barrientos en el Museo del Prado (The Sculpture of Lope de Barrientos in the Prado Museum.)* 2015. 35 pages, colour. €5. A focused study of a remarkable sculpture, exploring its artistic and historical significance.

• **Antonio Sánchez del Barrio (coord.)** *Datini – Fugger – Ruiz. Los legados históricos, artísticos y documentales de tres grandes hombres de negocios (Datini – Fugger – Ruiz: The Historical, Artistic and Documentary Legacies of Three Great Merchants.)* 2009. 240 pages, colour photographs. €20. A comparative journey across three merchant dynasties, showing how their networks shaped Europe’s economy and culture.

• **Antonio Sánchez del Barrio (dir.)** *Ferias y finanzas. El mercado del dinero. Siglos XVI y XVII (Fairs and Finance: The Money Market, 16th–17th Centuries)* 2007. 48 pages. €5. A concise look at how fairs became hubs of financial exchange in early modern Europe.

• **B. del Castillo García, F. J. Puerto Sarmiento & F. Ramos González** *El botamen de la farmacia del Hospital de Simón Ruiz en Medina del Campo (The Apothecary Jars of the Simón Ruiz Hospital Pharmacy.)* 2005. 58 pages. €10. A glimpse into early pharmacy practice through a unique collection of jars.

• **Fernando Alonso García** *El correo en el Renacimiento Europeo. Estudio Postal del Archivo Simón Ruiz (1553–1630) (Postal Studies of the Simón Ruiz Archive, 1553–1630)* Fundación Museo de las Ferias, 2004. 576 pages, colour photographs. €30. An in-depth exploration of communication networks sustaining long-distance trade in Renaissance Europe.

• **Facsimile Edition** *Letra de cambio de Simón Ruiz a los Bonvisi en Besançon. Medina del Campo, 17 October 1558 (ASR, CC, LC, 1,2,2) (Bill of Exchange from Simón Ruiz to the Bonvisi in Besançon, 17 October 1558)* €2. A rare document capturing a single transaction, offering a tangible link to sixteenth-century financial practices.

## **INTERNATIONAL MUSEUMS DAY**

### **Educational Activities**

Over the years, the Foundation has developed a wide range of educational programmes to bring the Museum’s collections closer to students, engaging schools across Medina del Campo.

Teachers are supported in:

- Designing lesson units inspired by the Museum’s collections, the town’s historic landmarks, or the era of the great fairs.
- Leading courses that explore how to use educational resources connected to these themes.

The Museum’s exhibits have even been featured in textbooks published by several regional presses, underlining their value as teaching tools.

### **International Museums Day**

Every year on **18 May**, museums worldwide celebrate *International Museum Day*. Established in 1977 by the International Council of Museums (ICOM), this day highlights the power of museums to connect people, share cultures, and spark curiosity.

Each edition is guided by a new theme, offering museums everywhere a shared inspiration for events, workshops, and special activities. These initiatives bring history, art, and knowledge closer to everyone, reinforcing the role of museums as vibrant spaces of learning and exchange.

#### **International Museums Day at the Museum of the Fairs Foundation**

- 2025 – The Future of Museums in rapidly changing communities
- 2024 – Museums for Education and Research
- 2023 – Museums, Sustainability and Well-being
- 2022 – The Power of Museums
- 2021 – The Future of Museums: Recover and Reimagine
- 2020 – Museums for Equality: Diversity and Inclusion
- 2019 – Museums as Cultural Hubs: The Future of Tradition
- 2018 – Hyperconnected Museums: New Approaches, New Publics
- 2017 – Museums and Contested Histories: Saying the Unspeakable in Museums
- 2016 – Museums and Cultural Landscapes
- 2015 – Museums for a Sustainable Society
- 2014 – Museum Collections Make Connections
- 2013 – Museums (Memory + Creativity) = Social Progress
- 2012 – Museums in a Changing World
- 2011 – Museums and Memory
- 2010 – Museums for Social Harmony
- 2009 – Museums and Tourism
- 2008 – Museums as Agents of Social Change and Development
- 2007 – Museums and Universal Heritage
- 2006 – Museums and Young People
- 2005 – Museums: Bridging Cultures
- 2004 – Museums and Intangible Heritage
- 2003 – Museums and Their Friends
- 2002 – Museums and Globalisation
- 2001 – Museums: Culture and Society

## **FRIENDS OF THE MUSEUM**

### **Friends of the Museo de las Ferias and the Heritage of Medina del Campo Association**

The Friends of the Museo de las Ferias and the Heritage of Medina del Campo Association was created in 2002 through an agreement between the Museo de las Ferias Foundation and *Medina por su Patrimonio*. The goal was simple: to join forces in supporting the Museum's activities and safeguarding the cultural heritage of Medina del Campo.

*Medina por su Patrimonio*, founded in 1996, had already been working to raise funds for the restoration of artworks—many of which are now displayed in the Museum—and helped promote the Museum in its early years. Given the town's size, and the overlap in objectives, it was unanimously decided to transform the existing association into a new one, keeping its original mission while adding a special focus on collaboration with the Museo de las Ferias.

After updating its statutes, the Association was formally presented to the public at the Museum on March 6, 2002. Later that year, it joined FEAM (the Spanish Federation of Friends of Museums), gaining access to national benefits such as reduced admission to Spanish museums and discounts in Aldeasa shops located in museums and other state institutions.

Since then, the Association has funded several restoration projects, acquired artwork each year for permanent display, and organized excursions to museums and temporary exhibitions. In 2003, it even issued a commemorative coin marking the 500th anniversary of the death of Queen Isabel I of Castile.

### **Membership Benefits**

- Free admission to the Museum for the member and a guest
- 25% discount on Museum publications
- 10% discount on other publications sold at the Museum
- 10% discount on items in the Museum shop
- Reduced rates for Museum activities (courses, concerts, excursions, etc.)
- Invitations to exhibition openings and Museum events
- Additional benefits FEAM membership


### **Board of Directors**

*(constituted on 20 March 2025)*

- **President:** Juan Ignacio Gutiérrez Castro
- **Secretary:** Juan José García Galindo
- **Treasurer:** Enrique Hernández Cuadrado

- **Board Members:** Manuel Martínez Hernández, Juan Antonio del Sol Hernández, Sonsoles Montero Ponseti, José Luis Fuertes García

### Association Bylaws

(approved 9 March 2025)  Email: [amigosdelmuseodelasferias@gmail.com](mailto:amigosdelmuseodelasferias@gmail.com)

### Useful Links

- [Spanish Federation of Friends of Museums](#)

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- [Fondazione Istituto Internazionale di Storia Economica “Francesco Datini”](#) (IT)
- [Joaquín Díaz Ethnographic Center Foundation](#) (ES)
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- Historians and Men of Letters in the Spanish Golden Age. Project directed by Alfredo Alvar. Institute of History, CSIC (ES)
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- Simancas University Institute of History, University of Valladolid (ES)
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