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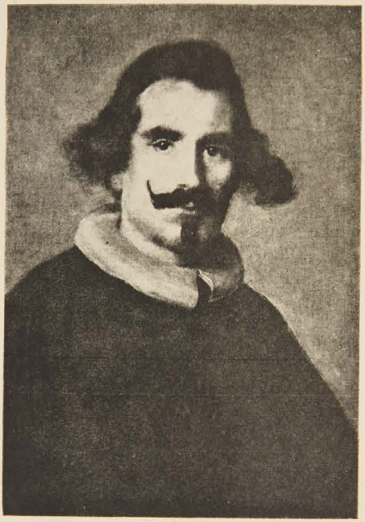

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ
Portrait of the Artist
Rome. Museo Capitolino

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CONTENTS

		PAGE
	BIOGRAPHICAL PREFACE	1
I	GASPAR DE GUZMÁN, COUNT-DUKE OF OLIVARES	9
II	PORTRAIT OF A LITTLE GIRL	13
III	A CARDINAL, PROBABLY CAMILLO PAMFILI	17
	NOTES	20
	BIBLIOGRAPHY	21

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

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PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

PREFACE	1
BIOGRAPHICAL PREFACE	
HISPANIC NOTES	

Velázquez was baptized on June 6th, 1599 in the Church of *San Pedro*, Sevilla. His father was Don Juan Rodríguez de Silva and his mother, Doña Gerónima de Velázquez. After working in the studio of the Elder Herrera for a few months he went to study with Francisco Pacheco. Velázquez's first paintings were *bodegones* of which *The Old Woman Frying Eggs* and *The Water Carrier of Sevilla* are characteristic examples. On April 23rd, 1618, he married Juana Pacheco, the daughter of his master. Of this union were born two children, Ignacia and Francisca. The latter married Juan Bautista del Mazo, one of her father's pupils. Although Velázquez was disappointed by his failure to be presented at court during his first visit to Madrid, he was commissioned by the Count-Duke of Olivares, in 1623, to paint a portrait of the

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

King. The portrait was a success. He was received into the service of Philip the Fourth. A pension and lodgings were bestowed upon him, and on March 7th, 1627, he was made gentleman usher. When Rubens arrived in Madrid a year later, Velázquez was ordered to entertain him. They visited the Escorial together. According to Pacheco, Velázquez was held in great esteem by the distinguished painter from the Netherlands. Velázquez received from the King and the Count-Duke a satisfactory sum of money after the completion of *The Drinkers* (*Los Borrachos*) and he decided to make a journey to Italy. He set sail from Barcelona in 1629. Two views of the gardens of the Villa Medici were painted by the artist when he reached Rome and are interesting because they are his only attempts at landscape painting. Ordered by the King to proceed to Naples to paint a portrait of María of Hungary, he delayed his departure for Spain, not arriving in that country until 1631. Many of his most famous portraits date from this

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA



SEVILLA. FAÇADE OF THE CHURCH OF SAN PEDRO

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

period, among them those of the King, of Diego del Corral y Arellano, of the Count of Benavente, and of the Duke of Modena. *The Surrender of Breda* is perhaps the most notable work executed by the artist during these years. Among the many portraits of the little prince, Don Baltasar Carlos, is one showing him in hunting dress. Philip the Fourth and the Infante Don Fernando also appear accoutred for the chase. As time passed Velázquez's duties became more fatiguing. Valuable hours which might have been spent in the studio were wasted in fulfilling the innumerable requirements of the court. He assisted in the decoration of the Buen Retiro Palace. In 1634, he was appointed an officer of the Wardrobe. After Velázquez had addressed petitions to the King in vain, asking that his salary for the past years be paid him, His Majesty granted him, in 1640, the annual sum of five hundred *ducados*. In 1643 he was appointed gentleman-in-waiting to the King and in the following year accompanied him on his journey through

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

Aragón. It was at Fraga that he painted the portrait of the King now in the Frick Collection, New York. In 1647 Velázquez was appointed inspector of buildings. During his sojourn at court he was the recipient of marked favour from Olivares and upon several occasions he rewarded the graciousness of that exalted personage by setting forth his imposing figure in portraits of great merit. Before the artist's second journey to Italy he painted three equestrian portraits: they represent the King, Prince Baltasar Carlos, and the Count-Duke. When it became expedient to obtain works of art with which to decorate the Alcázar, Madrid, Velázquez was sent to Italy to purchase what was needed. He sailed on January 2nd, 1649 and landed at Genoa. It was in Rome that he painted the portrait of his servant, Juan de Pareja, and also that of Pope Innocent the Tenth, one of his greatest achievements. The anxiety of the King caused the artist to return to Spain in 1651. He was appointed grand marshal of the Palace in 1652, a post

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

which he occupied during the last years of his life. This appointment was almost a death warrant carrying with it, as it did, so many duties, exhausting and discouraging to a man of genius. He painted numerous portraits of Queen Mariana of Austria, of the Infanta Margarita, and of Prince Philip Prosper. His representations of court buffoons were especially successful. Their portraits bear the strange names of El Primo, Pablillos de Valladolid, and El Bobo de Coria. From this late period date the mythological pictures which include *Mercury and Argus*, *Mars*, and the *Venus with the Mirror* in the National Gallery, London. Two pictures of great importance are *The Tapestry Workers* (*Las Hilanderas*) and *The Maids of Honour* (*Las Meninas*) in the *Museo del Prado*, Madrid. Among his religious pictures are *The Coronation of the Virgin* and *The Holy Hermits* in the same collection. The King wished to bestow upon his favourite painter the Knighthood of Santiago. As it seemed impossible to establish his claims to nobility, Philip was

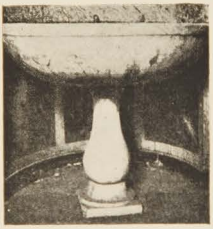
PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

forced to request a dispensation from the Pope. On November 27th, 1659 orders were given that the habit of Santiago be sent to Velázquez. When the King and court set out for the Isle of Pheasants to celebrate the marriage of the Infanta María Teresa with Louis the Fourteenth, Velázquez was placed in charge of the arrangements during their journey and after their arrival. Accordingly he left Madrid for Irún on April 8th, 1660. After an exhausting experience he returned to Madrid where he was taken ill on July 31st. On August 6th this illness proved fatal. He was buried in the Church of *San Juan Bautista*, which has since been demolished. In writing of Velázquez, Beruete says:

"What, then, constitutes the essence of this genius? It is first of all the constant perfection of drawing, it is the harmony and reasoned balance of the whole, and, finally, it is the exquisite refinement of his aesthetic taste, thanks to which the likenesses of monsters and repulsive beggars interest and charm us, the extravagant coiffures

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

and shapeless crinolines of the Princesses enter into the domain of art; personages as odious as the favourite, the Count-Duke of Olivares, or as insignificant as Philip IV. become pleasing and even imposing, and, finally, a scene so commonplace as that which is represented in the 'Meninas' becomes an incomparable masterpiece" (1).



SEVILLA. BAPTISMAL FONT IN THE CHURCH OF SAN PEDRO

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REPUBLIK INDONESIA

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REPUBLIK INDONESIA

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA



A104

GASPAR DE GUZMAN
COUNT-DUKE OF OLIVARES

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA



I

GASPAR DE GUZMAN
COUNT-DUKE OF OLIVARES

In this full-length portrait the favourite of Philip the Fourth appears clothed in black doublet and hose and holding in his right hand a riding whip, the badge of his office as Master of the Horse. His left hand rests upon his sword hilt. His doublet and short black cloak are embroidered with the green cross of the Order of Alcántara, while across his breast is a *cabestrillo*, or heavy gold chain. His eyes are black and piercing; his wig, mustache, and beard are dark brown. He wears the narrow white wristbands and the golilla of the period. Black ribbons which cross his breast are fastened by a bow of gold tissue. His shoes are adorned with large black rosettes as are also his hose. On a table,

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

covered with a red velvet cloth, are his tall black beaver hat and his commander's staff. A red curtain is draped at the right. The background is gray. Of this painting Beruete writes, ". . . the majestic attitude of the man, so well poised, and the outline of this characteristic figure amply show the keen study made by Velazquez of his model in order to give it the tone of grandeur which it possesses" (2).

Oil on canvas. Height 222 cm.—Width 137 cm. At left: *el Conde Duque*. Formerly in the collection of Captain Holford, Dorchester House, London. Exhibited at the Royal Academy, London. Winter exhibition of old masters, 1887; Corporation of London. Exhibition. Guildhall, 1901. Reproduced in Beruete, Aureliano de. *Velazquez*. London [1906?]. plate XLVII; Burr, A. J. *A dealer in empire*. New York and London, 1915. frontispiece; *Diario de la marina*. March 5th, 1922; Duveen brothers, *firm, pub. Portrait of Don Gaspar de Guzman*. [London, 19—] mounted portrait; Gensel, Walther. *Velazquez; des meisters gemälde*. Stuttgart und Leipzig, 1905. p. 12; *La "Hispanic Society" de New York* in

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Mercurio. February 1915. p. 72; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"* in *Museum.* 1913. v. III, p. [130];— *Die malerei in Spanien.* Berlin, 1923. abb. 148; *Spanish art* in *Academy notes.* January-April 1912. v. VII, plate; Starkweather, W. E. B. *Spanish painting* in *The Mentor.* July 1st, 1919. p. 5; *Vélasquez; l'œuvre du maître.* Paris, 1914. p. 37; Walton, William. *Some notes about Velasquez* in *Scribner's magazine.* March 1921. frontispiece.



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PLATE III



A108

PORTRAIT OF A LITTLE GIRL

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

II

PORTRAIT OF A LITTLE GIRL

". . . a life-size bust of a little girl of about eight or nine years of age, of pure Spanish type, with beautiful black eyes and abundant hair of a velvety black, which serves as a framework to a pale childish face with its faint carnations. The dress, which is only sketched in, is of light tint, and the background is grey.

"The exquisite modeling of this head and its silvery grey harmony undoubtedly correspond to his second style.

"The model is not one of the princesses of the House of Austria, who are of such a different type; on the other hand, one cannot help noticing its resemblance to some of the grandchildren of Velazquez to be seen in the picture at Vienna, 'The Family of Mazo', which leads me to believe that the

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

child is probably the same as the one depicted standing in this picture who appears to be between fourteen and sixteen years of age. If, therefore, this is the case, the date of the work would be about 1642 to 1643, at which time the eldest daughter of Mazo and Francisca Velazquez would be about seven or eight years old, which is the age at which she is represented. If we take into account the characteristics and technique of the work, this is the date at which this picture was painted" (3).

Oil on canvas. Height 51.5 cm.—Width 41 cm. Formerly in the collections of Sir William Knighton, London, and of Arthur Sanderson, Esquire, Edinburgh. Exhibited at the Corporation of London. Exhibition. Guildhall, 1901. Reproduced in Beruete, Aureliano de. *Velazquez*. London [1906?]. plate LI; Blaikie Murdoch, W.G. *The Hispanic Museum, New York* in *The Connoisseur*. September 1917. p. 29; Kann, Rodolphe. *Catalogue of the Rodolphe Kann Collection*. Paris, 1907. v. II, plate 144; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"* in *Museum*. 1913. v. III, p. [131]; Pijoan y Soteras, José. *Historia del arte*. Barcelona [c 1916]. v. 3, plate XXX; *Portrait of a*

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A1761

Detail from a copy by Hieronymus of
THE FAMILY OF MAZO
by Juan Bautista Martínez del Mazo
New York, The Hispanic Society of America



PORTRAIT OF A LITTLE GIRL	15
little girl. By Velazquez in *The Burlington magazine.* October 1907. frontispiece; *Spanish art* in *Academy notes.* January-April 1912. v. VII; *Vélasquez, l'œuvre du maître.* Paris, 1914. p. 150.	
HISPANIC NOTES	

PERPUSTAKAAN NASIONAL
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A101

PORTRAIT OF A CARDINAL
PROBABLY CAMILLO PAMFILI

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

III

A CARDINAL
PROBABLY CAMILLO PAMFILI

This bust portrait is described by Beruete as ". . . representing a person about thirty years of age in the dress of a cardinal, with smiling face and black hair, moustache and pointed beard, good carriage and a touch of levity not in keeping with the dignity and austerity of a prince of the Church. The biretta and cape, of a fine red colour, the latter painted in an uniform tone and without a crease, harmonise with the roseate hue of the features and the plain grey background. Every detail reveals the hand of Velazquez, and it can be classed without hesitation among the characteristic works of his second style . . . However, in Rome, at the house in which this picture was found, it was held to

PERPUSTAKAAN NASIONAL
REPUBLIK INDONESIA

be the portrait of Cardinal Pamphili, nephew of Pope Innocent X., who, according to Palomino, was painted in Rome by Velazquez at the same time as the Pontiff, *i.e.* in 1650.

"In an interesting study on this portrait . . . it is stated that Cardinal Pamphili held his high position only for three years, 1644-1647, having resigned the purple and married. Another important fact bearing on the elucidation of this question is mentioned in the study of the learned critic, that is, that the person in question was in touch with the Court of Spain and was Archdeacon of Toledo. This leads us to believe that he may have been in Madrid whilst yet a cardinal, and that Velazquez may then have painted his portrait. The style in which it is painted differs from that of Velazquez's much freer and more powerful work in Rome in 1650, which confirms my opinion that it was painted earlier" (4).

Oil on canvas. Height 61 cm.—Width 48.5 cm. Formerly in the collection of Francis

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Lathrop, Esquire, New York. Reproduced in Bernath, M. H. *New York und Boston.* Leipzig, 1912. abb. 114; Beruete, Aureliano de. *Velazquez.* London [1906?]. plate XLIX; Loga, Valerian von. *Los cuadros de la "Hispanic Society of America"* in *Museum.* 1913. v. III, p. [133]; Pijoan y Soteras, José. *Historia del arte.* Barcelona [°1916]. v. 3, fig. 554; *Vélasquez, l'œuvre du maître.* Paris, 1914. p. 148.

PERPUSTAKAAN NASIONAL
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NOTES

(1) Beruete, Aureliano de. *Velazquez*. London [1906?]. p. 147.
(2) ——— ——— p. 69.
(3) ——— ——— p. 72.
(4) ——— ——— p. 70.

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