

From Velázquez to Victoria

1. Diego Velázquez and the Spanish Golden Age

The Spain of Velázquez



Charles V/ Charles I (1500-1558)



Philip II (1527-1598)



Philip III (1578-1621)

The Spanish Habsburgs



Philip IV of Spain (1605-1665)



1st Cousins

Uncle & Niece

Uncle & Niece

2nd Cousins



2nd Cousins

1st Cousins



1st Cousins

Uncle & Niece



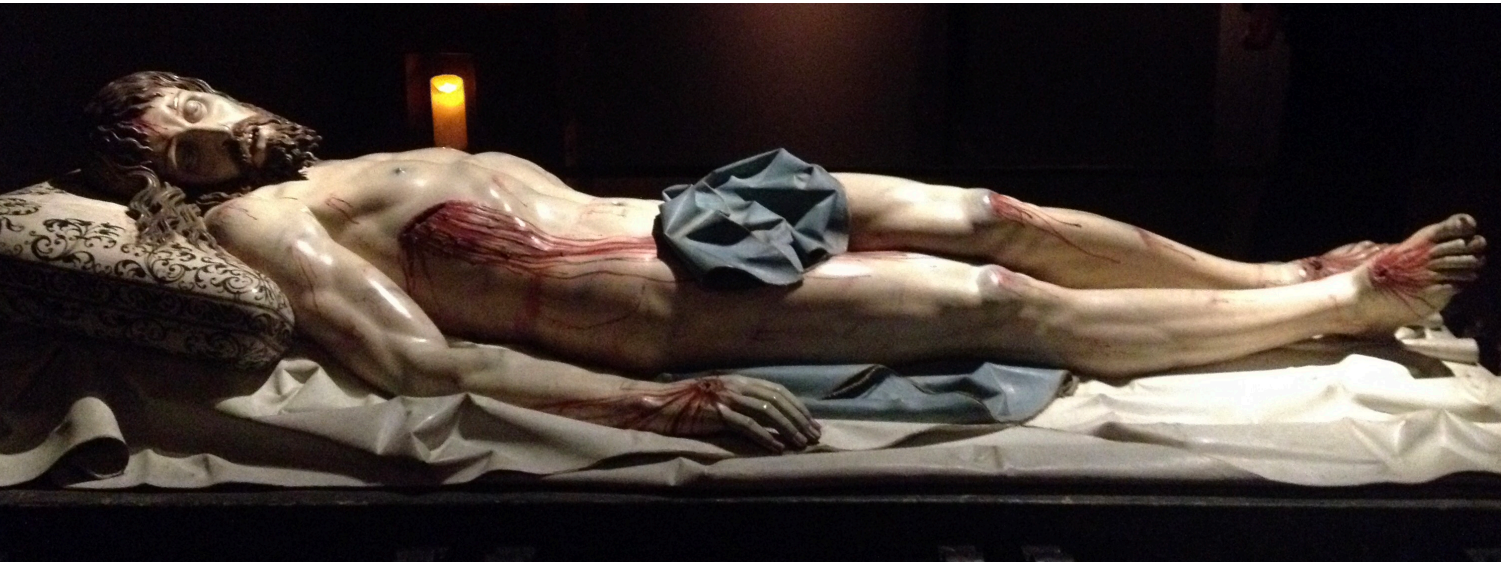




Diego Velázquez,
*The Count Duke
of Olivares*, 1624,
oil on canvas



Diego Velázquez, *The Surrender of Breda*, 1634-5, oil on
canvas, Museo del Prado, Madrid



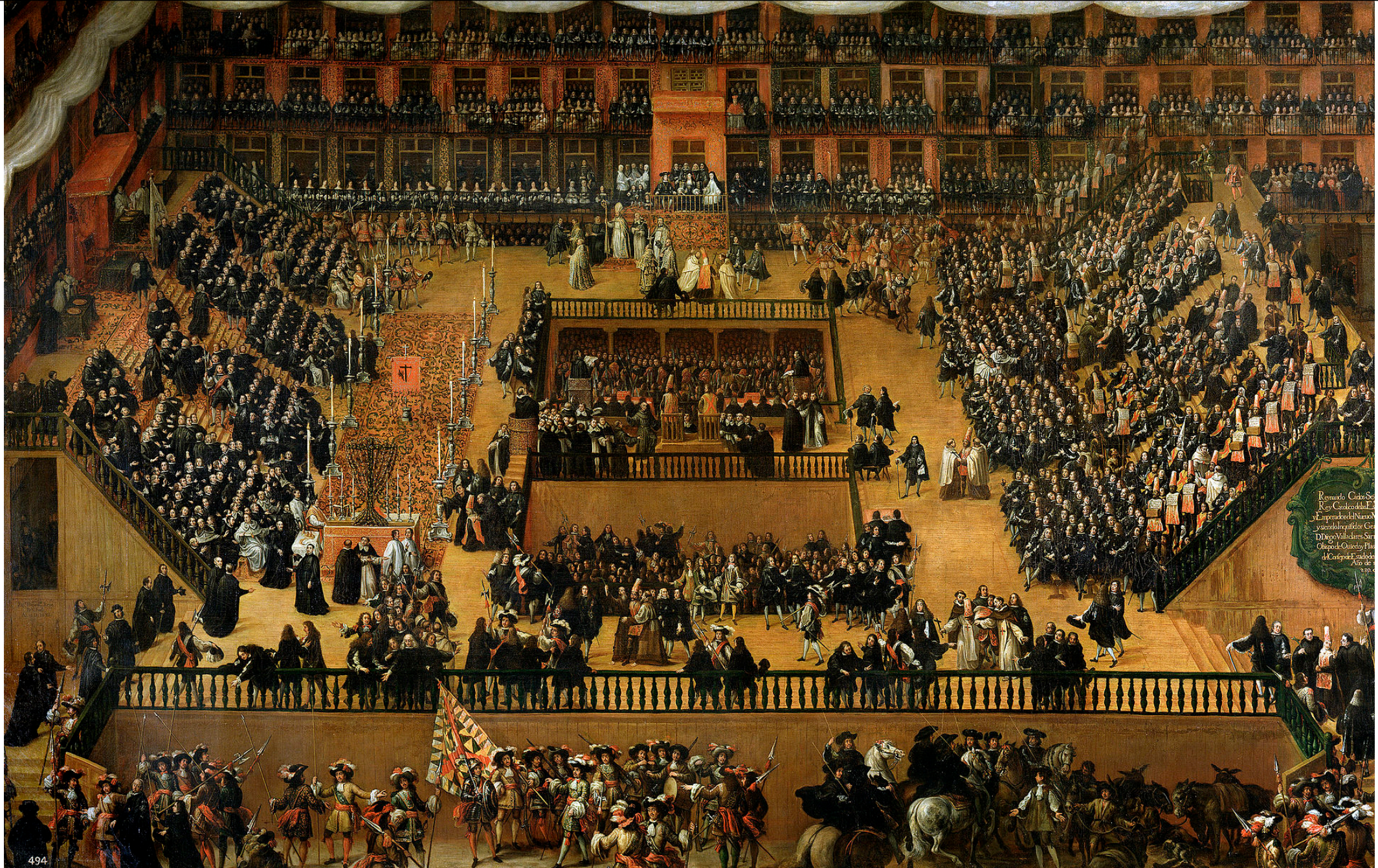
Gregorio Fernandez, *Cristo Yacente*, 1625-30, polychromed wood



Juan de Mesa, *Head of St John the Baptist*,
c.1625



Juan de Mesa, *Christ the
Almighty*, 1620,
polychromed wood



Francisco Rizi, *Auto-da-Fé in the Plaza Mayor*, 1680, 1683, oil on canvas



Francisco Goya, *The Inquisition Tribunal*, 1812-19, oil on canvas

EL INGENIOSO
HIDALGO DON QUI-
XOTE DE LA MANCHA,

*Compuesto por Miguel de Cervantes
Saavedra.*

DIRIGIDO AL DVQUE DE BEJAR,
Marques de Gibrleon, Conde de Benalcazar, y Bañares,
Vizconde de la Puebla de Alcozer, Señor de
las villas de Capilla, Curiel, y
Burguillos.



CON PRIVILEGIO,
EN MADRID Por Iuan de la Cuesta.

Vendese en casa de Francisco de Robles, librero del Rey nro señor.

Bartolomé Esteban
Murillo, *The Virgin of
the Immaculate
Conception*, c.1660-
65



Frontispiece to
Cervantes *Don
Quixote*, 1605



Francisco Zurbarán, *St Serapion*, 1628, oil on canvas



Bartolome Esteban Murillo, *Four Figures on a Step*, c.1655-60

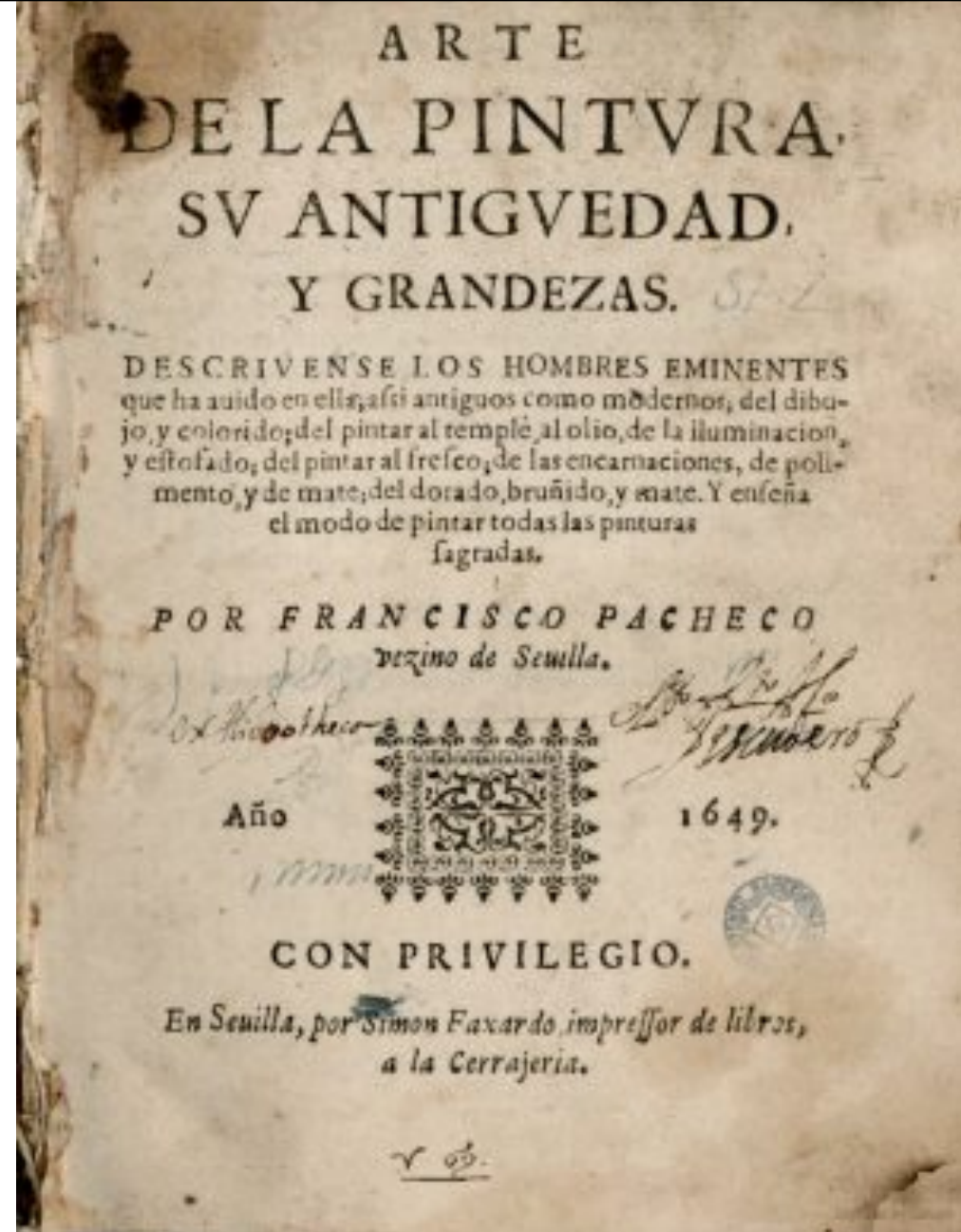
Key Points: Spain at the Beginning of the 17th century

- Spanish Habsburgs ruled Spain as an absolute monarchy and were **ALL** related! Philip III and IV were weaker monarchs than Philip II had been and the kingdom was effectively ruled by powerful advisors.
- The Catholic Church has great influence and control in all aspects of life culminating in the proliferation of the Autos-da-fé and the Spanish Inquisition. The Jews and Moriscos were also expelled from Spain between 1609-14.
- 17th century Spain saw a 'Golden Age' of art, theatre and literature (such as the publication of *Don Quixote* by Cervantes).

Diego Velázquez



Diego Velázquez, *Self-portrait*, c.1645, oil on canvas, Real Academia de Bellas Artes de San Carlos de Valencia



Diego Velázquez, *Portrait of Francisco Pacheco*, 1622, oil on canvas



Diego Velázquez, *Old Woman Frying Eggs*, 1618, oil on canvas, National Gallery of Scotland



Juan Sánchez Cotán, *Still Life with Game Fowl, Vegetables and Fruits*, 1602, oil on canvas, Museo del Prado, Madrid



Caravaggio, *The Martyrdom of St Peter*, 1601, oil on canvas



Francisco de Zurbàran, *Portrait of Francisco Zumel*, 1633, oil on canvas



Jusepe de Ribera, *The Martyrdom of St Andrew*, 1628, oil on canvas



Diego Velázquez, *The Water Seller of Seville*, 1618-22, oil on canvas, Apsley House Collection, London



Diego Velázquez,
*Portrait of Luis de
Góngora*, 1622, oil on
canvas

Diego Velázquez,
Portrait of Philip IV,
1624-27





Guido Reni, *Bacchus and Ariadne*, c.1619-20, oil on canvas



Nicholas Poussin, *Et in Arcadia Ego*, 1630s, oil on canvas



Diego
Velázquez,
*Apollo in the
Forge of Vulcan*,
1630, oil on
canvas



Diego Velázquez,
*Portrait of Philip
IV in Brown and
Silver*, 1631-2,
National Gallery,
London



Diego
Velázquez,
*Portrait of
Pope Innocent
X*, 1650, oil on
canvas



Diego Velázquez, *Juan de Pareja*, c.1650, oil on canvas



Diego Velázquez,
*Portrait of Queen
Mariana*, c.1652-
3, oil on canvas

Diego
Velázquez,
*Portrait of the
Infanta Maria
Teresa*, 1652,
oil on canvas





Diego Velázquez,
Portrait of the Infanta Margarita in Blue,
1659, oil
on canvas



Diego Velázquez, *Portrait of Infante Felipe-Prospero*, 1659, oil on canvas



Diego Velázquez, *Las Meninas*,
1656, oil on canvas, Museo del
Prado, Madrid

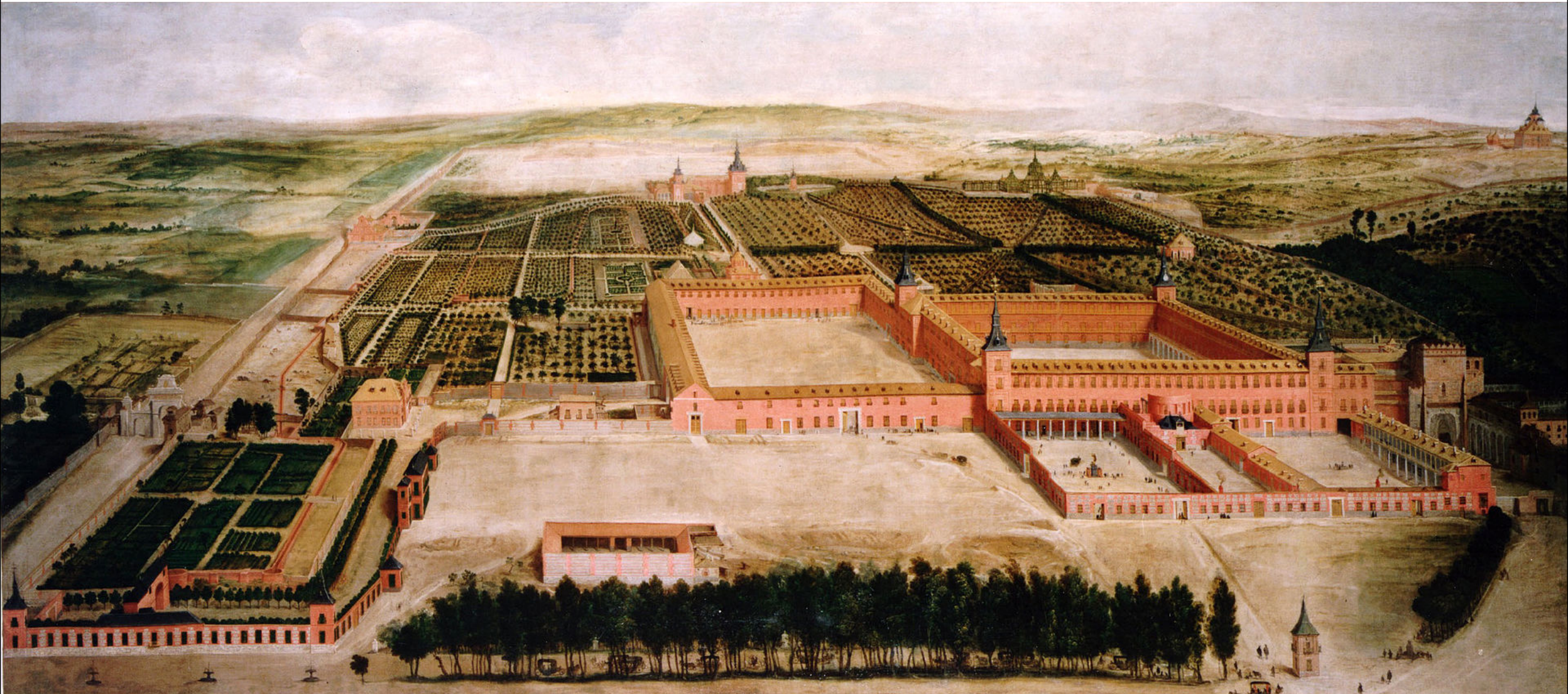
Key Points: Diego Velázquez

- Born in 1599 in Seville where he trained under Francisco Pacheco. He set up his first studio in Seville in 1617 and married Pacheco's daughter.
- Velázquez paints the portrait of Philip IV in 1623 and becomes court painter in Madrid, studying Italian artworks in the Royal Collection.
- Velázquez, on the advice of Peter Paul Rubens, goes to Italy in 1629 to study painting and buy artworks for the Royal collection, returning to Italy in 1649 where he paints the portrait of the Pope.
- Velázquez rises through the ranks in the Royal Household and in 1658 is made a Knight of the Order of Santiago. He dies in 1660.

Apollo in the Forge of Vulcan



Diego
Velázquez,
*Apollo in the
Forge of Vulcan*,
1630, oil on
canvas



Jusepe Leonardo, *The Buen Retiro Palace*, c.1637



Diego
Velázquez,
*Joseph's
Bloody Coat
Brought to
Jacob*, 1630, oil
on canvas, El
Escorial, Spain



Guido Reni, *Lot and his Daughters Leaving Sodom*, c.1615-16, oil on canvas

Nicholas Poussin, *The Martyrdom of St Erasmus*, 1630, oil on canvas





Diego Velázquez, *Los Borrachos*, 1628-29, oil on canvas



Diego
Velázquez,
*Apollo in the
Forge of Vulcan*,
1630, oil on
canvas







Diego
Velázquez,
*Apollo in the
Forge of Vulcan*,
1630, oil on
canvas

Key Points: Apollo in the Forge of Vulcan

- Painted during his trip to Italy and at the same time as *Joseph's Bloodied Coat Brought Before Jacob*.
- The painting shows obvious Italian influence including the works of Guido Reni, Nicolas Poussin and Venetian painting.
- Depiction of the god Apollo telling the blacksmith god Vulcan that his wife, Venus, has committed adultery with Mars, god of war.
- Velázquez is showing his mastery of the human form as well as blurring lines between myth and reality.

Depictions of the Court and the Court Underclass



Diego Velázquez,
*Portrait of a Lady at
Court*, c.1634, oil on
canvas



Diego Velázquez,
*Philip IV as a
Huntsman*, 1634-5,
oil on canvas



Diego Velázquez, *Juan de Calabazas*, 1637-9,
oil on canvas

Diego Velázquez, *Portrait of the Jester Pablo de Valladolid*, c.1635, oil on canvas, Museo del Prado, Madrid





Sir Anthony Van Dyck, *Queen Henrietta Maria with Sir Jeffrey Hudson*, 1633, oil on canvas, National Gallery of Art, Washington DC



Juan van der Hamen y León, *Portrait of a Dwarf*, c.1625-30, oil on canvas, Museo del Prado, Madrid



Diego Velázquez, *Portrait of Francisco Lezcano*,
c.1643-5, oil on canvas, Museo del Prado,
Madrid



Diego Velázquez, *Don Diego de Acedo*, c.1644, oil on
canvas, Museo del Prado, Madrid



Diego Velázquez, *Portrait of Sebastián de Morra*, c.1645, oil on canvas, Museo del Prado, Madrid

Prince Baltasar Carlos with a Dwarf



Diego Velázquez, *Prince Baltasar Carlos with a Dwarf*, 1631-2, oil on canvas, Museum of Fine Arts, Boston



Diego Velázquez,
*Prince Baltasar
 Carlos with the
 Count Duke of
 Olivares Outside
 the Buen Retiro
 Palace, 1636*



Diego Velázquez,
*Prince Baltasar
 Carlos on
 Horseback, c.1635*



Diego Velázquez,
*Equestrian Portrait of
Philip IV*, 1635-6, oil on
canvas



Diego Velázquez, *Prince Baltasar Carlos with a Dwarf*, 1631-2, oil on canvas, Museum of Fine Arts, Boston



Diego Velázquez, *Philip IV of Spain*, c.1644, oil on canvas



Diego Velázquez, *Prince Baltasar Carlos with a Dwarf*, 1631-2, oil on canvas, Museum of Fine Arts, Boston

Key Points: Prince Baltasar Carlos with a Dwarf

- Baltasar Carlos at this point was the Infante of Spain and thus even as a child the portrait is foretelling his destiny as leader of Spain.
- The dwarf is present to highlight the prince's perfection and divinely ordained purpose.
- The commanders baton, helmet, armour etc. are referencing Baltasar Carlos' future role as defender of the faith and the country.
- The dwarf holds a rattle and an apple which mimic the symbols of kingship of orb and sceptre

Las Meninas



Diego Velázquez, *Las Meninas*, 1656, oil on canvas, Museo del Prado, Madrid











Diego Velázquez, *Portrait of Don Pedro de Barbarena y Aparragui*, early 1630s, oil on canvas, Kimbell Art Museum, Fort Worth, Texas





Key Points: Las Meninas

- Las Meninas means the ladies in waiting and refers to the pictured members of the household of the 5 year old Infanta Margarita.
- Ladies in waiting, the achondroplastic dwarf Maria Barbola, the dwarf Niccolo Pertuso, the chamberlain to the Queen's household, Velázquez himself and the King and Queen are all figures in the painting.
- The device of the mirror and the 'playing around' with the viewer and space is reminiscent of Jan van Eyck's *Arnolfini Portrait* (1434).
- Velázquez's insignia of the order of Santiago was painted in after the artist's death.



Francisco Goya, *The Family of Charles IV of Spain*, 1800, oil on canvas, Museo del Prado, Madrid



Diego Velázquez,
*Portrait of Pablo de
Valladolid*, c.1635, oil
on canvas, Museo del
Prado, Madrid

Édouard Manet,
*The Tragic Actor
Rouvière as
Hamlet*, 1866, oil
on canvas





Pablo Picasso, *Las Meninas*, 1957, oil on canvas, Museu Picasso, Barcelona



Diego Velázquez, *Portrait of Pope Innocent X*, c.1650, oil on canvas, Galleria Doria Pamphilj, Rome



Francis Bacon, *Study after Velázquez' Pope Innocent X*, 1953, oil on canvas, Des Moines Art Center

Next week....



GIN LANE.



*Gin-cursed Fiend, with Fery draught,
Makes human Race a Prey;
Tempters by a deadly Draught,
And steals our Life away.*

*Virtue and Truth, driv'n to Despair,
By Rage compell'd to fly;
But, dejected with belated Cure,
Tell, Murder, Perjury.*

*Damn'd Cup, that on the Filials preys,
That liquid Fire contains,
Which Madness to the Heart conveys,
And rolls it thro' the Veins.*

