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Juan Bautista Martínez del Mazo
Philip IV and the Cardinal-Infante Don Fernando in hunting dress, ca. 1630

JUAN BAUTISTA MARTÍNEZ DEL MAZO
(Cuenca c. 1611/12 – 1667 Madrid)

PORTRAIT OF KING PHILIP IV OF SPAIN (1605–1665) IN HUNTING DRESS
PORTRAIT OF CARDINAL-INFANTE DON FERNANDO OF AUSTRIA (1609–1641) IN HUNTING DRESS, CA. 1630

The former inscribed with inventory numbers: '365'; '245'

Oil on canvas, a pair
196 x 79.5 cm
77 ⅛ x 31 ¼ in.

Provenance

Spanish Royal Collection, documented in the royal inventories of 1686, 1700–1703, 1734 and 1747;
Subsequently recorded separately in the royal inventories of 1794 and 1811;
Presumably removed from the Spanish Royal Collection during the Peninsular War;
French private collection;
Anonymous sale, Sotheby's, London, 6 December 2007, lots 248 and 249;
With Philip Mould & Company, London;
Private collection.

The complete Royal Collection inventory transcriptions, translations and references are included at the end of this document.

Literature

Bottineau, Y., 'L'Alcázar de Madrid et l'inventaire de 1686. Aspects de la cour d'Espagne au XVIIe siècle', *Bulletin Hispanique*, vol. 58, no. 4, 1956, p. 453, nos 930–931.
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Luna, J. J., *Las pinturas y esculturas del Palacio Real de Madrid en 1811*, Madrid, 1993, p. 115.
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These highly important pictures of Philip IV and his younger brother Don Fernando formed part of the Spanish royal collection until the early nineteenth century. The pictures were unknown and unpublished in modern scholarship until they were sold at auction in London in December 2007, where they were described simply as copies of Velázquez's larger works now in the Prado. However, conservation and research have established them to be works by Velázquez's principal assistant, Del Mazo.

The significance of the present rediscovery lies above all in the two historical inventory numbers, 365 and 245, revealed in the lower right corner of the portrait of Philip IV during conservation following the paintings' appearance at auction in 2007. These correspond to entries in the Spanish royal inventories of 1747 and 1794, providing important physical evidence for the identification of the painting within the Spanish Royal Collection. Together with the documentary descriptions and dimensions, they allow the pictures to be securely linked to entries in the Spanish royal inventories as far back as 1686. Particularly significant is the inventory compiled following the fire at the Alcázar of Madrid in 1734, which records two matching hunting portraits of Philip IV and the Cardinal-Infante Don Fernando, explicitly attributed to Juan Bautista Martínez del Mazo.

There are few certainly known works by Juan Martínez del Mazo, who was not only Velázquez's most important follower and principal studio assistant, but also the artist's son-in-law, by virtue of his marriage to Francisca Velázquez y Pacheco, Velázquez's daughter. Mazo's oeuvre has for many years been consistently confused with that of his master, whose style he closely followed. However, the very few signed examples of Mazo's work, such as *Queen Mariana of Spain in Mourning* (1666, National Gallery, London), show his brushwork to be smoother than Velázquez's, particularly in his faces, and scholars have now begun to attribute more works to him, not least the *Child in Ecclesiastical Dress* (Toledo Museum of Art, USA, inv. 1951.364), which had long been assumed to be by Velázquez.

The present portraits of Philip IV and Don Fernando are therefore important additions to Mazo's oeuvre. Mazo, under the patronage of his father-in-law, enjoyed a series of high-profile positions at court, including Ujier de Cámara (or Usher of the Royal Chamber) in 1634, Drawing Master and Painter to Philip's son the Infante Balthasar Carlos from 1643, and finally Pintor de Cámara (Court Painter) after Velázquez's death. Mazo is thought to have been responsible for a number of Velázquez's official royal portraits, for which there was great demand, and the attribution of the present pictures to Mazo is supported by the inventory compiled following the fire at the Alcázar of Madrid in 1734, which explicitly describes them as originals by his hand.

Further research has also suggested that Mazo was commissioned by Balthasar Carlos to make three versions of Velázquez's hunting pictures then at the Torre de la

Parada, a Royal hunting lodge on the outskirts of Madrid. Although the present portraits derive from Velázquez's originals now in the Prado, Madrid (inv. nos P001184 and P001186; figs. 1 and 2), the compositions have been substantially altered by Mazo, perhaps to fit a specific architectural location.[1] Mazo's portrait of Don Fernando, for example, differs from Velázquez's original in placing the dog much closer to the sitter, and without the tree to the right.

It is not entirely clear how the pictures left the Spanish Royal Collection. By 1794, the two portraits were recorded in separate locations: that of Philip IV at the Buen Retiro Palace, and that of Don Fernando at the Royal Palace of Madrid. Both were subsequently recorded at the Royal Palace of Madrid in the inventories compiled during the reign of Joseph Bonaparte. Such a move may be significant, as Joseph took a number of pictures from the Royal Collection with him when he fled Spain in 1813.

The original portrait of Philip IV is one of Velázquez's most celebrated portraits of his most important patron. Painted in *circa* 1632-34, it shows the King at the noble pursuit of hunting, with a Spanish mastiff by his side. Like most of Velázquez's Spanish royal portraits, the sitter is possessed of a fine Habsburg chin, a feature that became emphasised as a physical confirmation of legitimacy and descent from the Emperor Charles V. Philip IV, while a great connoisseur and patron of the arts, is perhaps most associated with the decline of Spanish power in the seventeenth century. The endemic inefficiency of the Spanish state, and its dependence on the dwindling riches of the Americas, meant that a retreat from the heady days of his grandfather, Philip II, was inevitable and in truth Philip IV, along with his long-serving minister Olivares, could do little to stop Spain's decline.

The fate of Don Fernando, Philip's younger brother, in many ways typifies the weakening Spanish position in Europe. Like so many royal and aristocratic younger sons, Fernando was initially destined for service in the church. In 1619, aged only ten, he was appointed a Cardinal and the Archbishop of Toledo. But he was never ordained as a priest, and rarely, as this portrait attests, adopted the costume or demeanour of a man of faith. He had a love of all things cultural, and not only set the fashion for court entertainments, but was a talented artist himself.

Fernando was in fact a soldier by choice, and in 1632 was appointed to succeed his aunt, Infanta Isabella, as Governor of the Spanish Netherlands. He sat for Velázquez shortly before his departure. Though an astute politician, it was Fernando's ill luck to

[1] The Prado's published provenance online associates its portraits with inventory nos. 365 (1747) and 1192 (1772), although the entries describe works attributed to the school of Velázquez and to Mazo respectively, strongly suggesting that these historical references relate instead to the present paintings.

arrive in the Low Countries at the height of both the Thirty Years' War and the ongoing Dutch Revolt. Frederick Henry, Prince of Orange, had recently captured a string of cities such as Maastricht and Venlo, and the Spanish government was weak both financially and militarily. On his march along the 'Spanish Way' from Italy to the Netherlands, Fernando joined imperial forces in confronting a Swedish-led Protestant army at the Battle of Nördlingen in September 1634, securing a decisive victory. The Spanish gained a notable victory, and on his triumphal entry into Brussels, Fernando wore the sword worn by Charles V at the battle of Mühlberg in 1547, a symbol of victory over Protestant rebels.

But now Fernando was faced with a wider conflict against France, who, concerned by the sudden rise in Spanish strength on their northern border, and despite being a Catholic monarchy, entered the war in support of the Protestant rebels. After initial successes against the French, Fernando was soon faced with the major loss of Breda in 1637, and Arras in 1640, the latter coming on top of the destruction of a large Spanish armada bound for Flanders in 1639. Fernando fell ill during the further campaigns, and died in 1641 in Brussels at the age of thirty two. The Treaty of Münster, which finally brought an end to the Revolt and established the Dutch Republic, was signed seven years later, in 1648.



Fig. 1: Diego Velázquez, *Philip IV in Hunting Dress*, 1632–34, oil on canvas, 189 x 124 cm (74 ⅜ x 48 ⅞ in.), Museo Nacional del Prado, Madrid, inv. no. P001184



Fig. 2: Diego Velázquez, *Cardinal-Infante Ferdinand of Austria, in Hunting Dress*, 1632–34, oil on canvas, 191 x 107 cm (75 ¼ x 42 ⅛ in.), Museo Nacional del Prado, Madrid, inv. no. P001186

Royal inventories

Spanish Royal Collection, both pictures listed together in the following Royal Inventories
(English translations are in italics below the original transcription)

1686
Alcázar de Madrid, [in] "Pieza de la Torre que cae al parque"
(Room in the Tower looking on the garden);
"Dos Retratos del Rey nro. señor D^{n} Phelipe quarto, y el s^{or} Cardenal Infante su Hermano con trajes de caza, con escopetas y perros, de a dos varas y media de alto y vna de ancho marcos negros de mano de Velazquez."[2]
("Two portraits of the King our Lord Philip Fourth and the Lord Cardinal Infante His Brother in Hunting attire, with shotguns and dogs, of two yards and a half high and one yard wide with black frames by the hand of Velásquez).

1700-1703
Testamentaría de Carlos II, Alcázar de Madrid, [in] "Pieza de la Torre que cae al parque"
(Estate of Charles II, Madrid Alcazar) (Room in the Tower looking on the garden);
"Yttem Dos Rettrattos de el Rey nuesttro Señor Don Phelipe quartto y el Señor Cardenal Infante Su hermano con trajes de Caza Con escopetas y perros de a dos Uaras y media de altto y Una de Ancho marcos negros de mano de Velazquez no se tasan." [3]
(As well Two Portraits of Our King our Lord Philip Fourth and the Lord Cardinal Infante His Brother in Hunting attire With shotguns and dogs of two yards and a half high and one yard wide with black frames by the hand of Velásquez not being valued).

1734
"No. 1192 Dos retratos Yguales de dos v^{s} de alto y una escasa de ancho el uno del S^{or} Ph^{e} 4º y el otro del Ynfante Cardenal vestidos en forma de cazeria con su escopeta y un Perro cada uno originales del Mazo."[4]
(*Two Similar portraits of two yards high and a small one wide one of Lord Philip Fourth and the other of Cardinal Infante dressed in hunting attire with their shotguns and a dog each one originals of Mazo*).

1747
Testamentaría de Felipe V, Inventario de la Real Furriera.
(*Estate of Philip Fifth. Inventory of the Royal Furriera*.)
"No. 365 Se tasó en ∂600 r^{s}. Ottro rettratto de Cazeria del mismo s^{or} Ph^{e} quartto con su escopetta y un Perro de dos varas de Caida y vara escasa de ancho original scuela de Belazquez. ∂600."[5]

[2] Bottineau, Y., 'L'Alcázar de Madrid et l'inventaire de 1686. Aspects de la cour d'Espagne au XVIIe siècle', *Bulletin Hispanique*, vol. 58, no. 4, 1956, p. 453, nos 930–931 (Bottineau's numbering). Bottineau noted that the whereabouts of these two portraits were unknown, suggesting that they might have been replicas or copies of Velázquez's original compositions.
[3] Fernández Bayton, G. (ed.), *Inventarios Reales. Testamentaría del Rey Carlos II, 1700–1703*, Madrid, 1975, vol. I, p. 72. The note of "not being valued" is due to the fact that no portrait of a King or Queen of Spain should have a price on the inventories with the Habsburg Dynasty.
[4] Archivo General de Palacio, Madrid, legajo 768, expediente 13, *Inventario de las pinturas que se salvaron del incendio (1734)*.
[5] Aterido, Á., Martínez Cuesta, J. and Pérez Preciado, J. J., *Inventarios Reales. Colecciones de pinturas de Felipe V e Isabel Farnesio*, Madrid, 2004, vol. II, p. 116.

(No. 365. Value in 600 reales. Another portrait of Hunting of the same Lord Philip Fourth with his shotgun and a Dog of two Yards falling and a short yard of wide original school of Velazquez)
"No. 1192 Ottro de dos Varas de alto y una escasa de ancho del Ynfante Cad^{l} vesttido en forma de Cazeria con su êscopeta y un Perro original del Mazo en mil y quinienttos r^{s}. 1∂500."[6]
(Another of two Yards high and a short one of wide of the Cardinal Infante dressed in the way of Hunting with his shotgun and a Dog original of Mazo at a thousand and five hundred reales).

The pictures are then listed in separate locations:

The *Portrait of Philip IV*
1794 - Reign of Charles IV
Palacio del Buen Retiro
"245 Otra, Copia de Velazquez: retrato ent^{o} de Felipe 4^{o} de dos varas y quarta de alto y una vara menos quatro dedos de ancho con marco biejo, 340."[7]
(245. Another. A copy of Velázquez: whole portrait of Philip Fourth of two yards and a quarter of high and a yard less four fingers wide with an old frame).

1811 - Reign of Joseph I Bonaparte
Palacio Real de Madrid, [in] "Pieza de paso al Villar de S.M."
(Royal Palace of Madrid. Room on the way to H.M. Rooms)
"245 Un retrato en pie de Felipe 4°. VELAZQUEZ. Su escuela."
(A standing portrait of the King. Velásquez. His school).

The *Portrait of Don Fernando*
1794 - Reign of Charles IV
Testamentaría de Carlos III [in] Palacio Real de Madrid, Pieza de Retrete (Cuarto de las Infantas).
(*Estate of Charles III at the Royal Palace in Madrid, Restroom, Room of the Infantas).*
"613 y 1192 Dos de dos varas y tercia de alto y vara escasa de ancho: El primero el Alcalde de Zalamea: y el segundo un Ynfante de Caza con un perro a seis mil reales cada uno: Velazquez 12.000."[8]
(Two yards and a third high and a small one wide: The first one of the Mayor of Zalamea: and the second one of an Infante on Hunting with a dog at six thousand reales each one: Velazquez 12.000)

1811 - Reign of Joseph I Bonaparte
Palacio Real de Madrid, [in] "Segunda pieza que sigue al tocador de las princesas"
"Retrato de un Ynfante en Caza. VELAZQUEZ.[9]"
(Royal Palace of Madrid. "Second room after the Princesses' beauty room". Portrait of an Infante on Hunting. VELAZQUEZ).

[6] Aterido, Martínez Cuesta and Pérez Preciado 2004, vol. II, p. 179.
[7] Fernández Miranda, F. (ed.), *Inventarios Reales. Carlos III, 1788–1790*, Madrid, 1988, vol. I, p. 275.
[8] Fernández Miranda 1988, vol. I, p. 55.
[9] Luna, J. J., *Las pinturas y esculturas del Palacio Real de Madrid en 1811*, Madrid, 1993, p. 115.

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