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**Juan Bautista Martínez del Mazo**

*Portrait of Príncipe Don Felipe Próspero, Prince of Asturias (1657-1661), son of Philip IV of Spain, c. 1659*

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JUAN BAUTISTA MARTÍNEZ DEL MAZO  
(Cuenca 1613 - 1667 Madrid)

*PORTRAIT OF PRÍNCIPE DON FELIPE PRÓSPERO, PRINCE OF ASTURIAS (1657-1661), SON OF PHILIP IV OF SPAIN, c.1659*

oil on canvas  
113 x 105 cm; 44 1/2 x 41 3/8 in.

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## Provenance

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh);  
By descent to his sister, Lady Elizabeth Pringle (d. 1878);  
By descent to her daughter, the Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912);  
By descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913);  
By descent to Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C. (the great-nephew by marriage of Sir Robert Bateson Harvey), Langton, Duns, Berwickshire;  
His sale, London, Christie's, 27 March 1925, lot 169, for £48-6s. to R. Warner;  
With Sackville Gallery, London;  
With Duits Gallery, London, 1936;  
Count Alessandro Contini Bonacossi (1878-1955), Florence;  
Anonymous sale ('Property from a Private Collection'), London, Sotheby's, 6 December 2007, lot 247;  
Private Collection;  
Sale, London, Sotheby's, 6 December 2018, lot 191.

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## Literature

A. de Beruete, *Velázquez*, London 1906, p. 161;  
W. Gensel, *Velázquez*, Stuttgart 1913, p. 221;  
A.L. Mayer, *Diego Velázquez*, Berlin 1924, cat. no. 305, reproduced;  
J. López-Rey, *Velázquez*, London 1963, p. 235, cat. no. 335, reproduced pl. 310 (as 'Workshop of Velasquez');  
J.C. Aznar, *Velázquez*, vol. II, Madrid 1964, p. 880;  
P.M. Bardi, *L'opera completa di Velázquez*, Milan 1969, p. 108, cat. no. 122A, reproduced;  
A.E. Pérez-Sánchez & N. Spinosa, *Velázquez a Capodimonte*, exh. cat., Naples 2005, p. 114;  
C. Garrido, *Velázquez. El fluir expresivo de su pintura*, Lleida 2022, pp. 258, 267.

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Del Mazo's portrait of Don Felipe Próspero draws directly on the example of his master Velázquez, whose version, painted in 1659, is today in the Kunsthistorisches Museum, Vienna (fig. 1). The setting in both works is almost identical, though Del Mazo introduced subtle variations in the background. The dog, for which apparently Velázquez felt great affection,<sup>1</sup> retains the same pose on the chair. Unlike Velázquez's canvas, where the prince is dressed in a rose-coloured gown with silver bands beneath a sheer white pinafore, Del Mazo presents him in a tunic with breeches and boots.

The painting can also be compared with Del Mazo's own likeness of his son in the large-scale family portrait of c. 1664/5, also in the Kunsthistorisches Museum in Vienna (fig. 2). The two children wear strikingly similar costumes, and both are given the same soft treatment of features, with wide, luminous eyes.

Prof. A.E. Pérez-Sánchez first proposed the attribution to Del Mazo at the time of the 2007 sale, and at the time of the 2018 sale Dr. Guillaume Kientz also endorsed the attribution to Del Mazo.

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<sup>1</sup> According to Antonio Palomino, Velázquez's biographer.

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Fig. 1. Diego Rodríguez de Silva y Velázquez, *Portrait of Príncipe Don Felipe Próspero*, oil on canvas, 128.5 cm x 99.5 cm. Kunsthistorisches Museum, Vienna.

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Fig. 2. Juan Bautista Martinez del Mazo, *The Family of the Artist*, oil on canvas, 149.5 cm x 174.5 cm, Kunsthistorisches Museum, Vienna.

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