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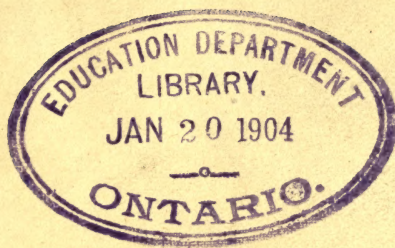
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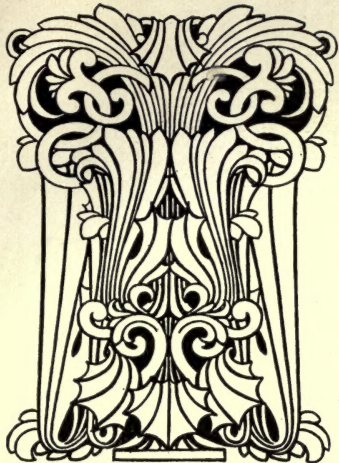
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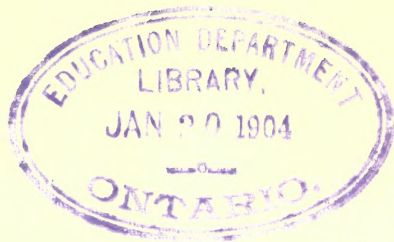


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**VELASQUEZ**









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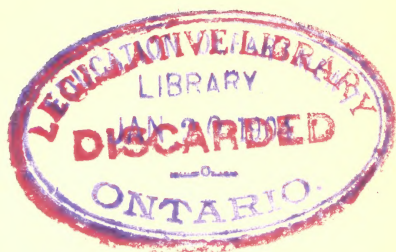
*Prado, Madrid.*

*Photo Braun, Clément & Co.*

DON BALTHASAR CARLOS.

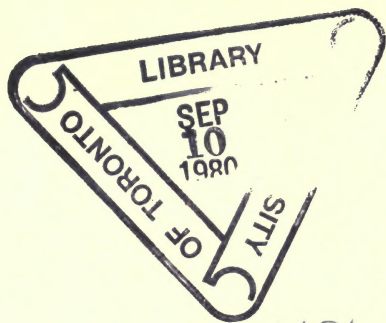


# VELASQUEZ



LONDON: GEORGE NEWNES LIMITED  
SOVTHAMPTON STREET · STRAND · W.C  
NEW YORK: FREDERICK WARNE & CO. 36 EAST 22<sup>nd</sup> ST.

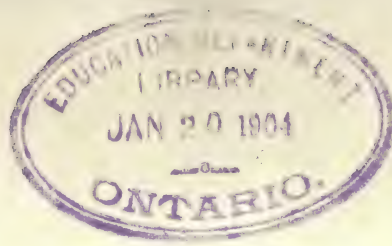
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# DIEGO RODRIGUEZ DE SILVA VELASQUEZ.

BY A. L. BALDRY.

ON his father's side, Velasquez came of an ancient Portuguese family which had a long and honourable record and held at one time a position of some importance. His grandfather, Diego Rodriguez de Silva, induced, perhaps, by the decay of the family fortunes, left Oporto, the home of many generations of his ancestors, and settled in Seville during the later years of the sixteenth century. This Diego de Silva had a son Juan, who married the daughter of Juan Velasquez, of Seville; and to this couple was born, in 1599, the child who was destined to take rank as one of the greatest painters that the world has ever known. Despite the narrow circumstances of his parents; the boy was given an education befitting his position as a member of a family which was recognised as belonging to the nobility; and that this education was sufficiently liberal and complete seems to be proved by the success with which Velasquez played his part in after years in the formal and ceremonious Spanish court.

But while he was acquiring languages and "philosophy" at school, he was giving, young as he was, the most indisputable proofs of the rarest artistic gifts. So evident, indeed, was his special capacity, that his parents offered no opposition to his desire to follow the painter's profession, and raised none of the objections which might have been expected from them to his choice of a somewhat unconventional career. They appear to have realised from the first that his quick intelligence and keen enthusiasm promised to help him to achieve more than ordinary success, and their faith in his future presumably induced them to encourage his aspirations. At all events, when he was about 13 years old, he was sent as a pupil to Francisco Herrera, an able and powerful artist who had a high reputation as a teacher. His stay in Herrera's studio lasted, however, for only a few months, for he found that he could not endure his master's violent temper and rough methods. Instead he put himself under the tuition of Francisco Pacheco, who was a man of a very different disposition, and a painter with ideals of quite another type; and in this academy he remained for a term of five years.

It may, perhaps, seem surprising that an artist so robust and decisive as Velasquez should have owed his training at the most important period of his development to such a master. For Pacheco was not a powerful executant or a spontaneous and original painter; he was

## VELASQUEZ.

an accomplished theorist who taught by precept rather than example. His own work was precise, careful, and uninspired, very much, indeed, what might have been expected from a man who attached great importance to accuracy of archæological detail, and considered learning as of more moment than technical freedom. It had none of the strength of expression which makes the canvases of his pupil supremely convincing, and belonged to a comparatively low order of artistic practice. But Pacheco, despite these deficiencies as a painter, was very far from being an inefficient teacher. He had great intelligence and a well-cultivated mind, and the system he had formulated for the guidance of his pupils was admirably thorough and comprehensive.

In fact there is some ground for wonder that a man who could discourse so judiciously about methods should not have been able to apply them with better effect. He insisted always upon the need for absolute accuracy and precision of draughtsmanship; he was a strong advocate of direct study from nature, and of the closest observation of all the essential details in the pictorial scheme; and he believed implicitly in the value of minutely careful preparation, so that the artist might not be hampered by any deficiency of knowledge in the free expression of his ideas. Above all he advised the student to avoid mere imitation of any one master, and to form a style by mastering the principles of a school rather than the devices of an individual. In all this Pacheco showed himself to be exceptionally capable of directing the development of young workers who needed especially a sure foundation upon which to build a personal method. The weaker students who could only follow in the wake of a master would probably have found him a feeble leader; but a man like Velasquez, who was endowed naturally with all the qualifications for a brilliant career, was able to acquire in the studio of this cultured theorist just that sense of artistic responsibility which would keep him from wasting his energies in undisciplined experiment. What Pacheco instilled into him was a code of principles susceptible of almost endless application and arranged on liberal lines, a scheme of practice which would serve him well in whatever walk of art he might decide to adopt.

It was not long before Velasquez began to show emphatically the effect made upon him by this careful training of his intellectual and executive faculties. His first essays in picture painting were produced while he was still little more than a boy. They were mostly what were called at the time "kitchen pieces," studies of low life subjects treated with exact realism, and scrupulously accurate in their rendering of textures and of relations of tone. Several of them are now counted among his more famous pictures, and one, "The Water Carrier of Seville," is regarded as a masterpiece. It was painted when Velasquez was about nineteen or twenty years old—approximately at the time of his marriage to Pacheco's daughter—and it was so highly approved by the artist himself and his admirers that when he first visited Madrid, he



took it with him as an evidence of his skill. A little later it was added to the collection in the Palace of the Buen Retiro. In 1813 it was found in the carriage of Prince Joseph Bonaparte, which was captured by the British during the rout at Vittoria, and it was then presented by King Ferdinand VII. as a personal gift to the Duke of Wellington.

Even at this early period, however, the young painter did not confine himself to one class of subject. Several important religious compositions can be assigned to what may be called his years of probationership. There is, for instance, "The Epiphany," dated 1619, which now hangs in the Prado; and there is "The Adoration of the Shepherds" which came from Louis Philippe's collection to our National Gallery in 1853. This latter picture was at one time questioned, and was by some critics assigned to Zurbaran; but its claim to be accepted as an early work by Velasquez, painted while he was still feeling his way to full freedom of expression, is now generally admitted. It has many characteristic qualities which justify the modern view as to its authorship.

The first great opportunity of advancement came to Velasquez in 1623. Till then he had before him only the prospect of spending his days as a provincial artist, with a considerable local reputation no doubt, but without much hope of taking a position among the great painters of the world. But he had an intimate friend, Francisco de Rioja, who was attached to the household of the Conde de Olivares, a high official at the court of the young King, Philip IV.; and he obtained an introduction to an influential Sevillian, Don Juan de Fonseca y Figueroa, a patron of the arts and a diplomatist of much eminence, who also held an important office at Court. By the intervention of these two friends Olivares was induced to interest himself in the young artist, and at the request of this powerful minister, Fonseca wrote to Velasquez in the spring of 1623, and invited him to come to Madrid. This invitation was of course promptly accepted, the painter became an inmate of Fonseca's house, and set to work on a portrait of him. This portrait, on the very day, it is said, that it was finished, was shown to the King by Count Penaranda, the chamberlain to the Infante Don Ferdinand, and made an instant success. So good, indeed, was the impression it produced that Velasquez received almost at once a commission to paint an equestrian portrait of the King himself.

Some little time, however, passed before this commission could be carried out. The King was much occupied with affairs of state, and he was not able to give the first sittings until the autumn of 1623. But even before the picture was finished the commanding power of the artist was frankly recognised. He had his first interview with Olivares, who promised that the King should sit to no other painter, and told Velasquez to take up his residence in Madrid. The portrait itself was publicly exhibited, and was hailed as a superlative achievement by everyone who saw it. It would be interesting to compare it now with the later works

## VELASQUEZ.

of the master, but unfortunately it has disappeared; it is supposed to have been burned in 1734.

The lapse of only a few months had made an astonishing change in the prospects of this young man of twenty-four. At the beginning of 1623 he was scarcely known outside his native town, and his future was still uncertain. Before the year was out he found himself at the head of his profession, a prominent personage with numberless possibilities of advancement well within his reach. The seal was set upon his reputation by his appointment as a court painter at the almost unprecedented salary of twenty ducats a month, with the promise of a special payment in addition for each picture he might paint. He received also a pension from certain ecclesiastical funds, and an allowance for expenses; and well-paid appointments were found for his father as well. He began then a connection with the court which was to endure till his death more than forty years later, a connection which brought him year by year new honours and fresh distinctions; and during this long period he never ceased to be in high favour with the King.

Not unnaturally there were many people who were ready enough to envy his success, and to find fault with his work. Some of his artistic contemporaries went so far as to assert that though he could paint heads, he was incapable of producing pictures of a more ambitious type. These criticisms seem to have been reported to the King, who, to settle the question, arranged a kind of competition between the court painters, Velasquez, Carducho, Nardi, and Caxesi. They were required to paint a large historical composition representing the expulsion of the Moriscos from Valencia in 1609 by Philip III., and judges were appointed to decide which of the competitors had treated the subject best. The award was given to Velasquez, whose composition far surpassed those of the others, although as a piece of purely imaginative painting it belonged to a class of practice of which he had hitherto had comparatively little experience.

This picture, like his first portrait of Philip IV., has disappeared, presumably it was destroyed in the same fire in 1734, and there is no known copy or drawing of it in existence. Its rare merit considerably enhanced the artist's reputation, and increased appreciably the estimation in which he was held by his royal master. As evidence of this it may be noted that he was appointed immediately afterwards one of the King's chamberlains, with a larger salary and additional privileges.

The year after this triumphant demonstration of his superiority over the painters who were bold enough to measure themselves against him, he was brought into contact with one of the greatest of European masters. In September, 1628, Rubens came to Madrid on a diplomatic mission, and Velasquez as a court official and an artist of acknowledged eminence was thrown much into his company. Rubens seems to have found in him a congenial spirit, and to have admired him as a great craftsman and a man of an attractive personality. Whether he exercised



any influence over the art of the young Spaniard has always been a disputed point. Some critics have not hesitated to ascribe the change in the methods of Velasquez, which became very evident two or three years later, to the actual teaching of the Flemish master, and have suggested that his picture, "The Topers" (Bacchus surrounded by a group of revellers), which was painted while Rubens was staying in Madrid, was a kind of educational exercise carried out under the new influence. But the weight of evidence is rather in the opposite direction. Except in its subject, "The Topers" departs hardly at all from the lines along which Velasquez had been working consistently since he left Pacheco's studio. It may perhaps have been executed in rivalry of Rubens, but scarcely in imitation of his methods.

Yet indirectly, Velasquez was considerably affected by his association with Rubens. It gave him a firm conviction that he would profit by study of the masterpieces of the Italian school, by examination of the works of Titian, Tintoretto, and other masters with whose greatest achievements he had so far had no opportunity of becoming acquainted. Quite possibly his desire for a fuller knowledge of the doings of the great Italians was encouraged by Rubens, whose advice on such a subject he was very likely to have sought. At any rate, early in 1629, he applied to the King for permission to visit Italy, pleading in support of his application the educational advantage he would derive from his journey. This permission was readily granted, and a sum of four hundred ducats was paid him, by the King's orders, to cover the expenses of the journey. Olivares also provided him with a further sum of two hundred ducats and a number of letters of introduction.

On August 20th, 1629, he sailed from Barcelona in the suite of the Marquis Spinola, who had just been appointed governor of Milan. He went straight to Venice where he fell at once under the spell of Tintoretto, and busied himself with studies and copies of that master's most famous works. But after a stay of a few months there he made his way to Rome, without stopping either at Bologna or Florence, though he had introductions to prominent dignitaries in both cities. At first, by the intercession of Cardinal Barberini he was lodged in the Vatican, but after a short time he gave up these quarters because he found them inconvenient and dull. Instead he took up his abode on the high ground near the Medici Palace, where he was free to come and go as he pleased, and was within easy reach of many famous masterpieces which he was anxious to study. But busy as he was with what may be called educational exercises, he found time to complete several original works for his royal master's collection. He produced two compositions, "The Forge of Vulcan," and "Joseph's Coat," which are notable examples of his power as a painter of nude flesh; and in the winter of 1630, he painted a portrait of the sister of Philip IV., the Infanta Maria, Consort of Ferdinand, King of Hungary, who had at that time reached Naples on her journey from Madrid to her husband's dominions.

## VELASQUEZ.

Velasquez returned to Madrid early in 1631, after a stay abroad of some eighteen months, bringing back with him from Italy pictures by Titian, Bassano, and other masters, besides his own works. He was received with much cordiality by the King and Olivares, and resumed his old life at court in higher favour than ever. For the next eighteen years he continued his duties as the chief of the court painters with unbroken success. From time to time fresh honours were bestowed upon him, and new distinctions which improved his position in the Royal surrounding and brought increased payments for his services. Not even the fall of Olivares, who had always been his sincere friend and patron, and to whom he owed some measure of his success, affected the painter's relations with the King; although Velasquez did not hesitate to show by his behaviour to the fallen minister that his sentiments towards a man who had so consistently supported him had undergone no change.

To this period belong some of the most important pictures that Velasquez ever painted. There is the superb composition, "The Surrender of Breda," about the exact date of which there has always been much discussion among experts. It is commonly assigned to the year 1647, but there are many reasons for assuming that it was finished some years earlier. Internal evidence also justifies the assumption that the "Christ at the Pillar" was produced during this same period; and the various hunting pieces, "The Boar Hunt," "The Stag Hunt," and others of the same character seem certainly to have been painted about 1640. With portraits, he was especially busy at this time. In October, 1629, the King's son, Prince Balthasar Carlos, had been born, and Velasquez began, soon after his return from Italy, a series of portraits of this little Prince, which was continued year by year until the boy's death at the age of sixteen. He painted many of his most notable likenesses of the King, including some memorable equestrian portraits, several of Olivares, some of Isabella of Bourbon, the consort of Philip IV., and a number of others of great personages who came as visitors to the Spanish Court. His industry seems to have been really remarkable, for in what must have been the comparatively rare intervals in his duties as an official painter, he found time to work from many private sitters who were attracted to him by his ever-growing reputation.

The end of this period of incessant production came in 1648, when he paid his second visit to Italy. He went on this occasion not as he had done before, to sit in all humility at the feet of the great masters, and to improve himself by assiduous study of the achievements of artists whom he could scarcely hope to equal, but as a master himself of acknowledged eminence, and a high official with an important mission. The reasons for this journey arose out of an appointment which he had recently received as director of the works then in progress for the partial rebuilding of the Alcazar at Madrid. There were elaborate decorations to be provided for the new rooms, and there were many spaces to be filled with art treasures which were not obtainable in Spain. So in November,



1648, Velasquez left Madrid charged with the selection of pictures and pieces of sculpture worthy of being included in the Royal collection. He went first to Venice, where he bought canvases by Titian, Veronese, and Tintoretto, and then journeyed by way of Rome to Naples to present his letters of introduction to the Viceroy, Count Onate, who was instructed to give him all possible assistance in his quest for works of art. Early in 1650 he betook himself to Rome.

It was during this visit that he painted the portrait which is generally regarded as the most masterly of all his performances. Soon after his arrival at Rome, he was notified that Pope Innocent X. was willing to give him sittings. Fearing apparently that during the past few months of travel his hand might have lost some of its cunning, Velasquez promptly set to work on a preparatory exercise, a portrait of his Morisco colour-grinder, Juan de Pareja. This picture, when shown in the cloisters of the Pantheon, on the Feast of St. Joseph, created an immense sensation, and was hailed by everyone who saw it as a marvel of realistic expression. The portrait of the Pope was executed immediately afterwards, and was even more enthusiastically received. It brought to the studio of the Spanish master a host of sitters all eager to be immortalised in the same fashion, and for some while he was busily engaged in painting one after another many of the chief personages in the Papal Court. Meanwhile, however, he did not neglect the duties which were the chief cause of his visit to Italy. He made arrangements for the casting of a large number of antique statues, reproductions of which he desired for the Alcazar, and sent the moulds back to Spain in charge of two of his assistants; and when he left Rome on his homeward journey, he went to Bologna to engage two fresco painters, Michele Colonna and Agostino Metelli, to whom the wall decorations in the palace were to be entrusted.

In June 1651 he reached Madrid again after an absence of nearly three years. Further honours awaited him; he was appointed Palace Marshal, a responsible post which carried with it a considerable stipend and an official residence in the Casa del Tesoro. It caused, however, very great demands upon the artist's time, for he had to attend to many details in the inner working of the palace, and to make all the arrangements for the journeys of the court from place to place. Yet he was able to paint several portraits of Philip's second wife, Mariana of Austria, whom the King had married in 1649, others of the children who were born of this marriage, and some more of Philip himself. He finished also two large canvases which are justly reckoned among his greatest achievements, and as representing his noblest maturity. The larger of these, "Las Meninas," is a marvellously subtle record of a domestic incident from the life of the Court, the other, "Las Hilanderas," a painting of a subject which he probably saw almost exactly as he has rendered it—a scene in the royal tapestry manufactory, to which, in his capacity as Palace Marshal, he had no doubt to pay frequent visits.

## VELASQUEZ.

The greatest of the many honours which Velasquez received from the King was given him in 1659—the Cross of Santiago, a coveted distinction bestowed only upon men who had earned it by notable services. It was an appropriate recognition of the painter's devotion to his master for nearly forty years, and it rounded off well a career during which he had enjoyed the uninterrupted favour of the King. Two years later Velasquez died. He had gone in April, 1660, to arrange the many details of the journey which Philip was to make to meet the King of France on the Isle of Pheasants in the frontier river Bidasoa, and for a space of nearly three months he had been busied without intermission with all the exhausting duties which such an expedition threw upon him as a consequence of his official position. About a month after his return to Madrid, he was seized with a fever to which he succumbed in less than a week. His death was a very real grief to the King, who showed plainly by his actions during the painter's last days that he regarded him as a valued friend; and it left in the ranks of art a blank that no one else has ever been able to fill.



# LIST OF THE PRINCIPAL WORKS OF DIEGO VELASQUEZ.

## MADRID.

- PRADO. "The Adoration of the Kings."  
 "Christ on the Cross." Painted for the Nunnery of San Placido at Madrid, and presented to Ferdinand VII., in 1829, by the Duke de San Fernando.  
 "The Coronation of the Virgin." Painted as an altar piece for the Oratory of Queen Isabella.  
 "St. Anthony, the Abbot, visiting St. Paul, the Hermit."  
 "Bacchus," or "The Topers." Purchased by Philip IV. before Velasquez's first visit to Italy (Madrazo).  
 "The Forge of Vulcan." Painted in Italy, and purchased for Philip IV. by Don Jernonimo Villaneuva.  
 "The Surrender of Breda."  
 "The Tapestry Weavers," or "The Spinners."  
 "The Maids of Honour."—"Las Meninas." Painted in 1656.  
 "Mercury and Argus."  
 "Equestrian Portrait of Philip III."  
 "Equestrian Portrait of Queen Margaret of Austria, wife of Philip III."  
 "Equestrian Portrait of Philip IV."  
 "Equestrian Portrait of Queen Isabel de Bourbon, first wife of Philip IV."  
 "Equestrian Portrait of Don Baltasar Carlos." The sitter was seven or eight years old when this picture was painted.  
 "Equestrian Portrait of Olivares."  
 "Portrait of Philip IV.," in his youth. A full length portrait.  
 "Portrait (Bust) of Philip IV.," in his youth. The boy King is depicted in gold and steel armour, with a red sash.  
 "Portrait of the Infanta of Spain, Maria, Queen of Hungary, daughter of Philip IV."  
 "Portrait of the Infant Don Carlos," second son of Philip IV.  
 "Portrait of Philip IV.," in sporting costume, with a gun in his hand.  
 "Portrait of the Infant Don Fernando of Austria," the brother of Philip IV., in sporting costume.

## VELASQUEZ.

- “Portrait of Don Baltasar Carlos. The sitter was about six years of age.
- “Portrait of Philip IV.” when about fifty years of age.
- “Portrait of Mariana of Austria.”
- Ditto. Identical with the foregoing, except as regards the arranging of the curtains.
- “Portrait of Philip IV.” This picture of the King in middle life is a copy of the Bust portrait in the National Gallery, London, but without the chain.
- “Portrait of Philip IV.” A full-length portrait of Philip, kneeling; formerly at the Escorial.
- “Portrait of Mariana of Austria.” Full length; kneeling.
- “Portrait of Don Baltasar Carlos.
- “Portrait of the Infanta Maria Teresa of Austria, daughter of Philip IV.
- “Portrait of the Poet, Don Luis de Gongora y Argote.”
- “Portrait of Juana Pacheco.”
- “Portrait of a Girl.”
- Ditto.
- “Portrait of a Lady.”
- “Portrait of Don Antonio Pimentel.”
- “Portrait of Martinez Montanes.”
- “Portrait of Pabillos de Valladolid.”
- “Portrait of Pernia.”
- “Portrait of a Man, known as Don Juan de Austria.”
- “Portrait of a Dwarf, ‘El Primo.’”
- “Portrait of a Dwarf, Sebastian de Morra.”
- “Portrait of a Dwarf, known as Don Antonio el Ingles.”
- “Portrait, an Idiot, ‘El Nino de Vallecas.’”
- “Portrait, an Idiot, ‘El Bobo de Coria.’”
- “Portrait, ‘Esop.’”
- “Portrait, ‘Menippus.’”
- “Mars.”
- “Portrait of a Man.” From the San Ildefonso collection.
- “Portrait of a Man with a Collar.”
- “Portrait of Alonso Martinez.”
- “The Garden of the Villa Medici, Rome.”
- “Another View in the Villa Medici.”
- “Arch of Titus, Rome.”
- “Fountain of the Tritons, Aranjuez.”
- “The Queen’s Avenue, Aranjuez.”
- “View in the Gardens of Buen Retiro.”
- “View in the Gardens of the Old Alcazar, Madrid.”
- “Picture of a Temple with Mercury in the Air.”
- “A Landscape.” Saved from the fire at the Old Alcazar, 1734.
- THE ESCORIAL. “Joseph’s Coat.”



VELASQUEZ.

SEVILLE.

CASAS CONSISTORIALES. "Portrait of Velasquez." Similar to the figure in Las Meninas.

THE ARCHBISHOP'S PALACE. "St. Ildefonso receiving the Cope from the Virgin."

VALLADOLID.

THE MUSEUM. "Two Peasants."

VALENCIA.

THE MUSEUM. "A Man's Portrait," said to be Velasquez. It is from the Collection of Don Jose Martinez, but was formerly in the possession of Queen Isabella Farnese, who gave it to her favourite, Farinelli.

IN PRIVATE COLLECTIONS IN SPAIN.

DUQUE DE VILLAHERMOSA. "A Son of Don Christoval del Corral."

"The Wife of Don Christoval del Corral."

"Philip IV. at 18 years of age."

"Olivares."

DUQUE DE ALBA. "The Infanta Margarita Maria."

"Dona Antonia de Haro."

CONDESA DE PARIS. "Philip IV."

"Olivares."

"A Young Man."

DUQUE DE FERNAN NUNES. "Don Baltasar Carlos." Copy of the Equestrian Portrait in the Prado.

DON AURELIANO DE BERUETE. "St. Peter." Painted in Seville before the Artist's first journey to Madrid.

MARQUES DE CASA-TORRES. "Ochoa, Portero de Corte."

"An Old Woman and a Boy."

DON LEANDRO DE ALVEAR. "The Vintager."

DON NICHOLAS GATO DE LENA. "Queen Mariana of Austria."

LONDON.

NATIONAL GALLERY. "The Boar Hunt." Presented by Ferdinand VII. to Lord Cowley.

"Philip IV." Full length; standing. From the Hamilton Palace Collection.

"Philip IV." A bust.

"Don Adrian Pulido Pareja." From Lord Radnor's Collection.

## VELASQUEZ.

NATIONAL GALLERY. "A Sketch of a Duel in the Pardo." From Sir William Gregory's Collection.

"Christ in the house of Martha." From Sir William Gregory's Collection.

"A Betrothal." From Lord Savile's Collection, but formerly the property of Sir E. Landseer.

"A Dead Warrior called Orlando Muerto." Ascribed to Velasquez.

"Christ at the Column."

HAMPTON COURT. "Philip IV."

"Queen Isabel of Bourbon."

DULWICH COLLEGE. "Philip IV." Three-quarter figure.

"Don Baltasar Carlos." A replica of the Equestrian Portrait in the Prado.

SOUTH KENSINGTON MUSEUM. "The Infanta Maria Teresa." A bust bequeathed by George Mitchell, Esq.

WALLACE COLLECTION. "Philip IV." A bust.

"Don Baltasar Carlos." On a black pony.

"Don Baltasar Carlos." A full-length portrait.

"Don Baltasar Carlos." When 3 years of age.

"The Infanta Margarita."

"A Lady with a Fan." From the Collections of Lucien Bonaparte and Aguddo.

"Olivares." A Sketch for the Equestrian Portrait in the Prado."

"The Boar Hunt." A Sketch for the Picture in the National Gallery.

## IN PRIVATE COLLECTIONS IN ENGLAND.

H. M. THE KING. "Don Baltasar Carlos, about 10 years of age." Believed to have been given by Philip IV. to Charles I. A replica of the picture at the Hague.

ABERCORN, DUKE OF. "Don Baltasar Carlos." A full-length portrait when about 7 years of age.

ALLEYNE FORSTER, M., ESQ. "Portrait of Giovanni Jacopo Theodoro Trivulzi."

ARUNDEL OF WARDOUR, LORD. "Head of a Man."

ASHBURTON, LORD. "Landscape."

"The Stag Hunt." Purchased by Mr. Baring from Joseph Bonaparte, who took it from the Royal Palace at Madrid.

"Philip IV." Life size bust.

BANKES, W. R., ESQ. "The Maids of Honour."

"Philip IV." Painted for the First Marquis de Leganes. From the Altamira Collection, 1827.

"Cardinal Gaspar de Borgia." Presented to an ancestor of Mr. Bankes by the Duchess of Gandi.



VELASQUEZ.

- BANKES, W. R., ESQ. "An Ecclesiastic."
- BRABAZON, HERCULES, ESQ. "Queen Mariana of Austria." A half-length portrait, from the Altimira and Mr. Hugh Baillie's Collections.
- BREADALBANE, EARL OF. "Christ at Emmaus."
- BEDFORD, DUKE OF. "Don Adrian Pulido Pareja."
- BUTE, MARQUIS OF. "Pope Innocent X."
- BUTLER, CHAS., ESQ. "Pope Innocent X. on the Papal Throne." A copy of the picture in Rome.
- BREUL, C. F. A., ESQ. "Portrait of the Duke of Medina." Bust.
- BRISTOL, MARQUIS OF. "Don Baltasar Carlos."
- BERWICK, LORD. "Spanish Infanta with Dogs."
- BOYCE, G. P., ESQ. "Portrait." Sketch of a head attributed to Velasquez.
- BULWER, COLONEL W. E. G. "The Infanta Maria Teresa."
- CARLISLE, EARL OF. "The Finding of Moses."  
 "Two Dogs Quarrelling."  
 "Don Baltasar Carlos and his Dwarf." Formerly ascribed to Corregio.  
 "Juan de Pareja."  
 "Queen Mariana of Austria." A head.
- CAMPBELL COLIN, LADY. "Head of a Boar Hound.
- CLARENDON, EARL OF. "View in the Park of the Pardo."  
 "The Old Alameda, Seville."
- COHEN, MISS LUCY AND MISS LOUISA. "Portrait of a Man." Half length, in armour, with a sash and white lace collar.
- COOK, SIR F., THE LATE. "St. Peter delivered."  
 "Still Life." From the Cholmondeley Collection.  
 "A Woman making an Omelette."  
 "Portrait of Velasquez." Purchased in Madrid by Lord Cowley.  
 "Portrait of Mariana of Austria." Bust.  
 "A Spanish Beggar." Purchased by an English Officer at Geneva in 1818 from General Caulincourt.
- CASSO, MONSIEUR A. "Portrait of a Young Man."
- CHAMBERS, MAJOR A. "Philip IV." Bust, with gold chain.
- DEVONSHIRE, DUKE OF. "Portrait of a Lady."
- DONALDSON, GEORGE, ESQ. "A Chorister."
- DUDLEY, EARL. "Portrait." A head.
- ELGIN, EARL OF. "Portrait of Don Gaspar de Guzman Conde, Duque D'Olivares." A small full length, in armour, on a white horse.  
 "A Dog." A white poodle smelling at a bone.

VELASQUEZ.

- ELLESMERE, EARL OF. "Portrait of a Natural Son of the Duque D'Olivares."  
"Portrait of Velasquez."  
"Another Portrait."
- ERHARDT, H. C., ESQ. "Portrait of a Boy."
- FARRER, SIR WM. JAMES. "View of the Old Alameda at Seville." A large picture of Spanish life and manners; formerly in the Collection of Louis Philippe.
- CAPT. RICHARD FORD. "Olivares." From the collection of Gen. Meade.  
"Mariana of Austria."  
"Isabel de Bourbon." From the collection of General Meade.
- FRERE, BARTLE, ESQ. "The Immaculate Conception." Purchased by Mr. Frere, in 1809, when British Minister in Spain, from Don Manuel Lopez Cepero, Dean of Seville.  
"St. John, the Evangelist."
- GREGORY, LADY. "A Peasant Boy Feeding Fowls."
- GRIMSHAW, MISS AND MRS. PRESTON. "Portrait of a Lady."
- HUTH, E., ESQ. "Isabel de Bourbon."  
"Philip IV."  
"Olivares." This and the two preceding pictures were formerly in the Collection of Louis Philippe.
- HOLFORD, CAPTAIN. "Philip IV."  
"Philip IV." Bust.  
"Olivares." From the Baillie and Scarisbrick Collections.  
"Two Peasants."
- LANSDOWNE, MARQUIS OF. "Portrait of Olivares."  
"A Landscape." Brought to England from the Alcazar by the Danish Minister to Spain.  
"Portrait of Velasquez."  
"Pope Innocent X." A Bust.
- LEATHAM, A. W., ESQ. "A Sleeping Boy."  
"Portrait of a Young Man." Bust.  
"Portrait of a Cardinal."
- LECONFIELD, LORD. "A Man wearing a White Collar."
- LEYLAND, F., ESQ. (THE LATE). "El Corregidor di Madrid."
- LISTOWELL, EARL OF. "Group of Peasants."
- MACFADDEN, J. H., ESQ. "Mariana of Austria." Bust. From the Lyne Stephens Collection.
- MILES, SIR W. "Equestrian Portrait of Philip IV."  
"The Virgin in Adoration." Exhibited Royal Academy, 1875.
- MONTALBA, MISS CLARA (THE LATE). "The Flute Player."



VELASQUEZ

- MORRISON, ALFRED, Esq. "Portrait of a Queen of Spain." A miniature attributed to Velasquez.
- MORRIT, R., Esq. "Venus and Cupid."
- NORTHBROOK, EARL OF, G.C.I.E. "Philip IV. on horseback." From Samuel Rogers' Collection. A sketch for the large picture in Madrid.
- NEELD, SIR J., BART. "Portrait of a Spanish Alcade."
- OGLE, J. S., Esq. "Head of a Spanish Gentleman."
- PORTSMOUTH, EARL OF. "Portrait of a Boy."
- QUILTER, SIR CUTHBERT. "Portrait of Mariana of Austria." Formerly in the Collections of Lord Dover and Viscount Clifden.
- RADNOR, EARL OF. "Juan de Pareja." Bust.
- ROBINSON, SIR CHAS. "Jael and Sisera."  
 "The Steward."  
 "Portrait of Don Francisco de Ribas." The head only was painted by Velasquez.
- SALTING, GEORGE, Esq. "Child and Serving Man." Formerly in the Gallery of the Earl of Clares.
- SANDERSON, ARTHUR, Esq. "Portrait of a Lady." From the Collections of Prince Kaunitz, Prince Esterhazy, and Dr. Devignes.  
 "Portrait of a Girl."
- SAVILLE, AUGUSTUS W. "Head of a Man." Bust in profile.
- SOMZEE, M. LEON. "The Vegetable Sellers."
- SPENCER, EARL, K.G. "A Bagpiper."  
 "A Woman's Head."
- SOUTHESK, EARL OF. "Group of Peasants." Formerly the property of the Earl of Dunmore.
- STANHOPE, EARL. "Portrait of a Spanish Nobleman." Signed Diego Velasquez. From the Lecci Gallery.
- SUTHERLAND, DUKE OF. "St. Carlo Borromeo."  
 "St. Francis Borgia."
- WAITMAN, R., Esq. "A Boy."
- WALKER, JOHN CHAPMAN, Esq. "Portrait of Philip IV." Bust.
- WANTAGE, LORD, THE LATE. "An Armenian Girl." Formerly in the Contari Gallery, Florence.
- WELLINGTON, DUKE OF. "The Water Seller."  
 "Portrait of Don Francisco Gomez de Quevedo y Villegas."  
 "Two Boys."  
 "Portrait of a Spanish Gentleman."  
 "Pope Innocent X."  
 "A Festival near a Fortress."  
 "A Market with Fortune Tellers."  
 "The Scourging."

## VELASQUEZ:

WESTMINSTER, DUKE OF. "Don Baltasar Carlos in the Riding School."  
Formerly in the possession of the Marquis de Liehe, nephew of Olivares. A replica of the picture in the Wallace Collection.

"Portrait of a Young Man."

WINDSOR, LORD. "Four Peasants." A study for the Heads in the Bacchus in Madrid.

YARBOROUGH, EARL OF. "A Spanish Officer in Cuirass, Hat and Feather, holding an arquebuss rest."

"A Spanish Peasant Girl."

"A Spanish Shepherd."

HOLMAN, HUNT, W., ESQ. "St. Sebastian."

## FLORENCE.

UFFIZI. "Philip IV." The allegorical figures are attributed to another hand.

"Portrait of Velasquez."

Ditto. Bust.

PITTI PALACE. "Philip IV." A replica of one of the Equestrian Portraits in the Prado.

## MILAN.

BRERA GALLERY. "Head of a Sleeping Monk." Life size.

## ROME.

DORIA PAMPHILI PALACE. "Pope Innocent X." A signed portrait.

"Portrait of a Youth."

THE CAPITOL. "Portrait of a Man." Supposed to be Velasquez.

## MODENA.

DUCAL PALACE. "Portrait of a Man." The Duke of Modena, half-length, in armour.

## TURIN.

"Philip IV." A bust portrait, similar to the one in the Prado, except that it is shorter and represents the sitter in plate armour.

## BERLIN.

THE MUSEUM. "Alessandro del Borro."

"The Infanta Maria." From the Suermont Collection, 1874. It was in the Royal Collection of Spain until 1820, when it was bought by the Prussian Minister.

"Portrait of a Lady." Probably Dona Juana de Miranda. Formerly in the Martinez, Salamanca. and Earl of Dudley's Collections.

"Portrait of a Buffoon of the Spanish Court."

NATIONAL GALLERY. "A Dog and a Cat." Formerly in the Gallery of Count Racynski.

"Bust of a Woman." Formerly Count Racynski's, a present from King Francisco de Asis.



## VELASQUEZ.

### MUNICH.

- "Portrait of a Man." Supposed to be Velasquez.
- "A Young Spaniard."
- "Portrait of Cardinal Rospigliosi."
- "A Beggar."

### DRESDEN.

- ROYAL GALLERY. "A man about 50 years of age." From 1826-46 this portrait was attributed to Titian; it was purchased from the Modena Collection in 1746, as a Rubens.
- "Bust of a Man." From the Modena Collection, and formerly attributed to Rubens.
- "Olivares." Formerly in the Gallery of Prince César de Este.

### FRANKFORT.

- "Cardinal Borgia."
- "Portrait of the Infanta Margarita."

### OLDEMBURG.

- "Portrait of the Cardinal Infante Don Fernando." Attributed to Velasquez.

### VIENNA.

- THE IMPERIAL GALLERY. "Philip IV." A three-quarter length portrait.
- "Ditto.—Bust." A replica of the bust in the National Gallery, London.
- "The Family of Velasquez."
- "A Peasant Boy holding a Flower."
- "Don Baltasar Carlos."
- "Infant Don Philip Prosper when two years of age."
- "The Infanta Maria Teresa when about 16."
- "The Infanta Margarita Teresa when 3 years of age."
- "Portrait of Isabella, First Wife of Philip II."
- "Portrait of Queen Mariana."

ACADEMIA BILDENDEN KUNST. "Portrait of a Lady with a Large Ruff."

COUNT HARRACH. "A Spanish Prince, about 4 years of age."

### PARIS.

- THE LOUVRE. "Philip IV." A replica of the portrait in sporting dress in the Prado, except that in this picture the King's head is uncovered. It has been attributed to Mazo.
- "Portrait of an Ecclesiastic."
- "The Infanta Margarita Maria."
- "The Infanta Maria Teresa."
- "Philip IV." A replica of the bust in the National Gallery, London. Formerly in the La Caze Collection.
- "A Young Woman." Bust.

## VELASQUEZ.

M. LEFORT. "A Peasant Boy."

BARON JAMES DE ROTHSCHILD. "Don Luis de Haro."

M. EUDOXE MARCILLE. "The Infanta Maria Teresa." Bust.

"The Meeting of Artists." Thirteen figures, among whom are, on the left, two supposed to represent Velasquez and Murillo.

## NANTES.

MUSEO DE BELLAS ARTES. "Portrait of a Young Prince." Attributed to Velasquez.

## ST. PETERSBURG.

THE HERMITAGE GALLERY. "A Young Peasant."

"Philip IV." Formerly in the Collection of the King of Holland.

"Philip IV." A replica of the bust in the National Gallery, London. Bought in 1815 from M. Coesvelt.

"Olivares." Full-length portrait.

"Olivares." A replica of the portrait in the Dresden Gallery, but a shorter bust, without hands. From M. Coesvelt's Collection.

"Pope Innocent X." Bust. From the Houghton Gallery.

THE LEUCHTENBERG GALLERY. "Portrait of a Man."

## STOCKHOLM.

THE MUSEUM. "Philip IV." Presented to Queen Christiana by the Spanish Minister, Pimentel.

## GENEVA.

RATH MUSEUM. "Two Spanish Minstrels."

## THE HAGUE.

"Don Baltasar Carlos." A full-length portrait in armour.

## NEW YORK.

METROPOLITAN MUSEUM. "Still Life."

## IN PRIVATE COLLECTIONS IN AMERICA.

ASPINWALL, MRS. W. H. "A Knight of Santiago."

BRYAN GALLERY. "Queen Mariana of Austria." A copy of the bust in the Prado. Formerly the property of R. W. Meade, U.S. Navy Agent, Cadiz, 1805-16.

DOUGLASS, W. P., ESQ. "A Knight of Santiago." Purchased in Europe half a century ago by the father of the present owner.

MARQUAND, H. G., ESQ. "Don Baltasar Carlos." Formerly in the Baillie (1868) and Bale Collections.

MORGAN, J. PIERPONT, ESQ. "Portrait of an Infanta." A full length. Formerly in the Lyne Stephens Collection.



DON ANTONIO ALONSO PIMENTEL.

PRADO, MADRID.

*Photo, Levy.*







SAINT ANTONY VISITING  
SAINT PAUL, THE FIRST HERMIT.

PRADO, MADRID.  
*Photo, Levy.*







INFANTA MARIA OF AUSTRIA.

PRADO, MADRID.  
*Photo, Laurent.*



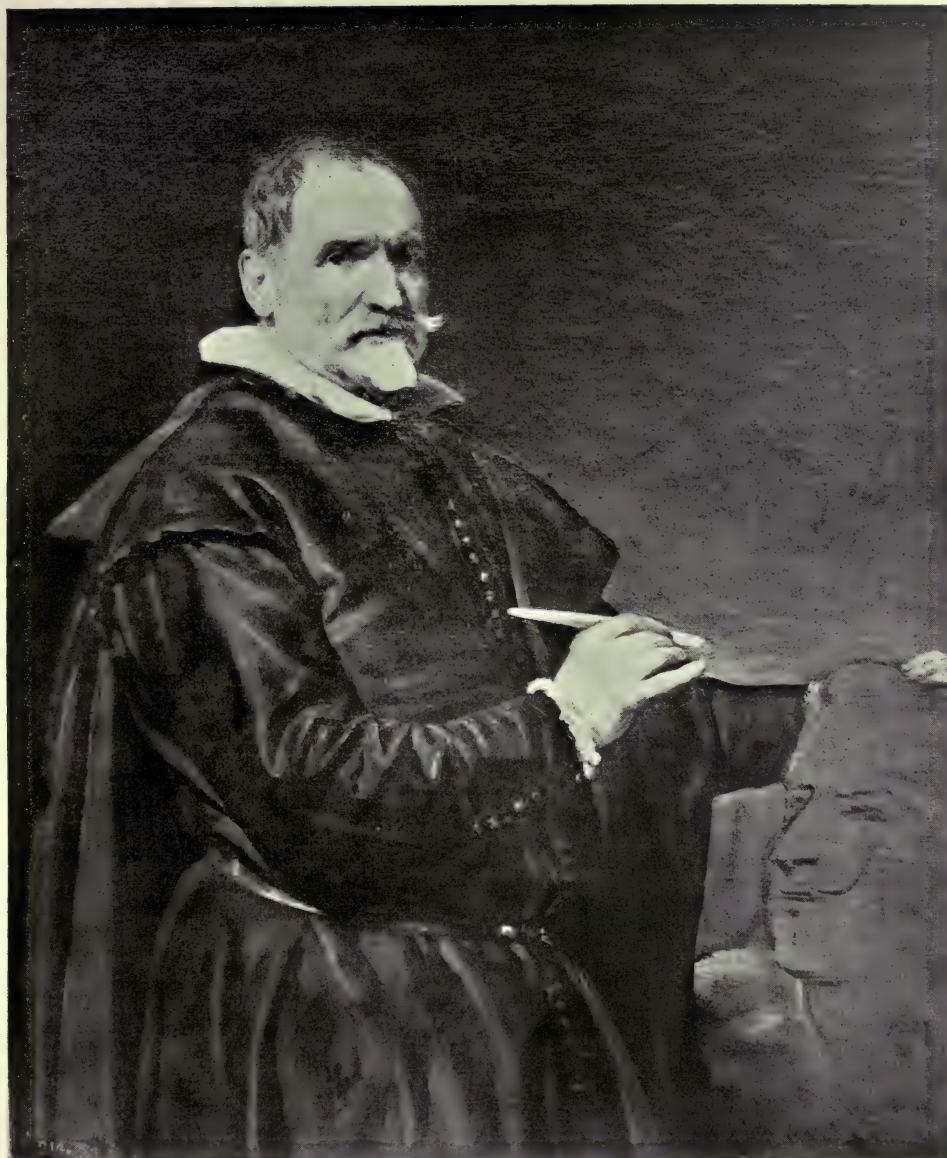


PHILIP III. OF SPAIN.

PRADO, MADRID.  
*Photo, Laurent.*







THE SCULPTOR,  
MARTINEZ MONTAÑÉS.

PRADO, MADRID.  
*Photo, Levy.*





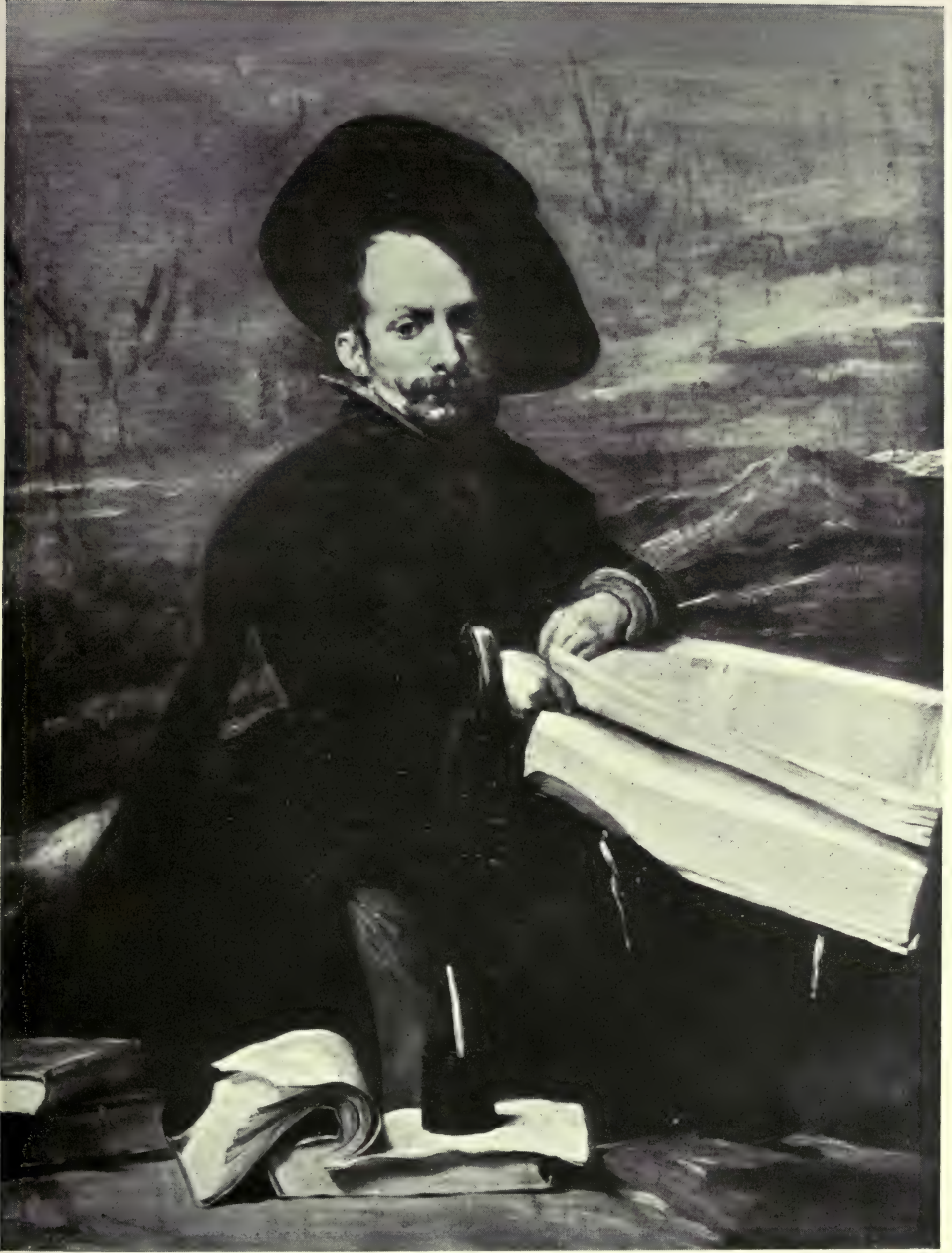


PRINCE BALTHASAR CARLOS.

PRADO, MADRID.

*Photo, Levy.*





THE DWARF EL PRIMO.

PRADO, MADRID.

*Photo, Laurent.*







MARIE ANNE OF AUSTRIA,  
SECOND WIFE OF PHILIP IV.

PRADO, MADRID.  
*Photo, Laurent.*







PERNIA, JESTER TO PHILIP IV.

PRADO, MADRID.

*Photo, Levy.*





PHILIP IV. OF SPAIN  
AS A YOUNG MAN.

PRADO, MADRID.  
*Photo, J. Laurent.*







PRINCE BALTHASAR CARLOS.

PRADO, MADRID.

*Photo, Levy.*



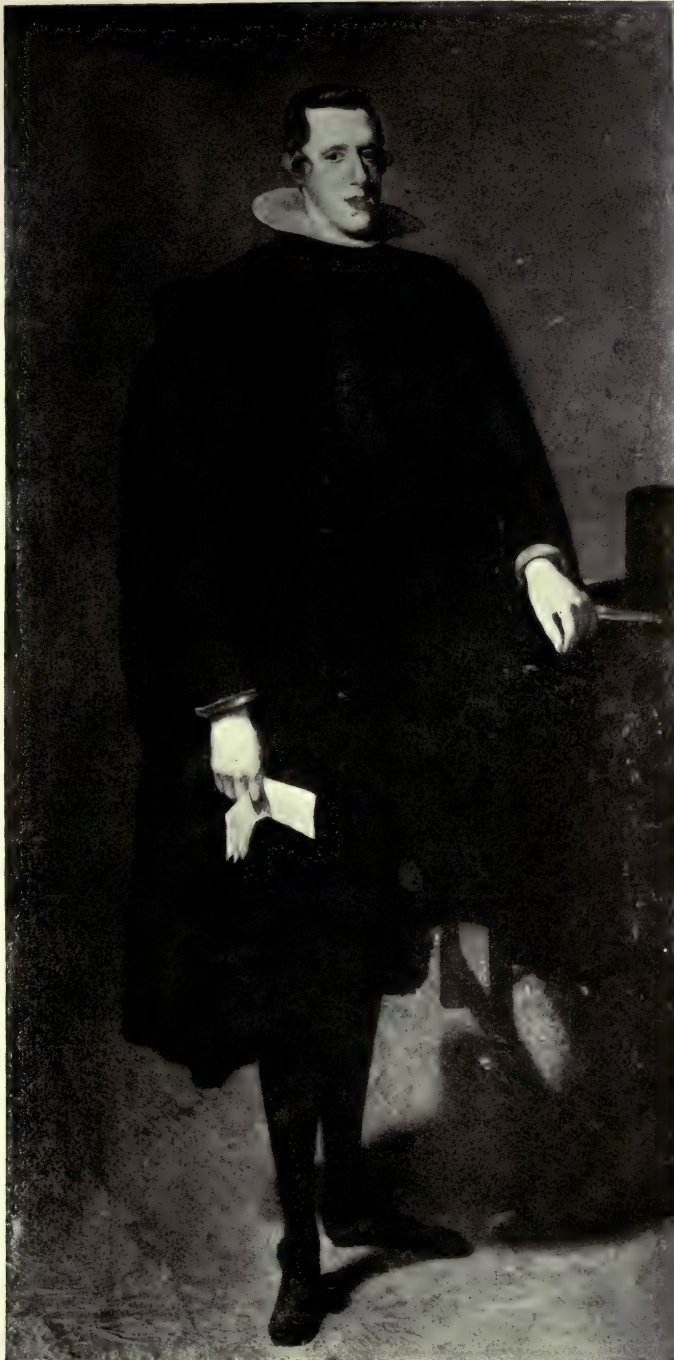




INFANTA MARIA OF SPAIN.

PRADO, MADRID.  
*Photo, Levy.*



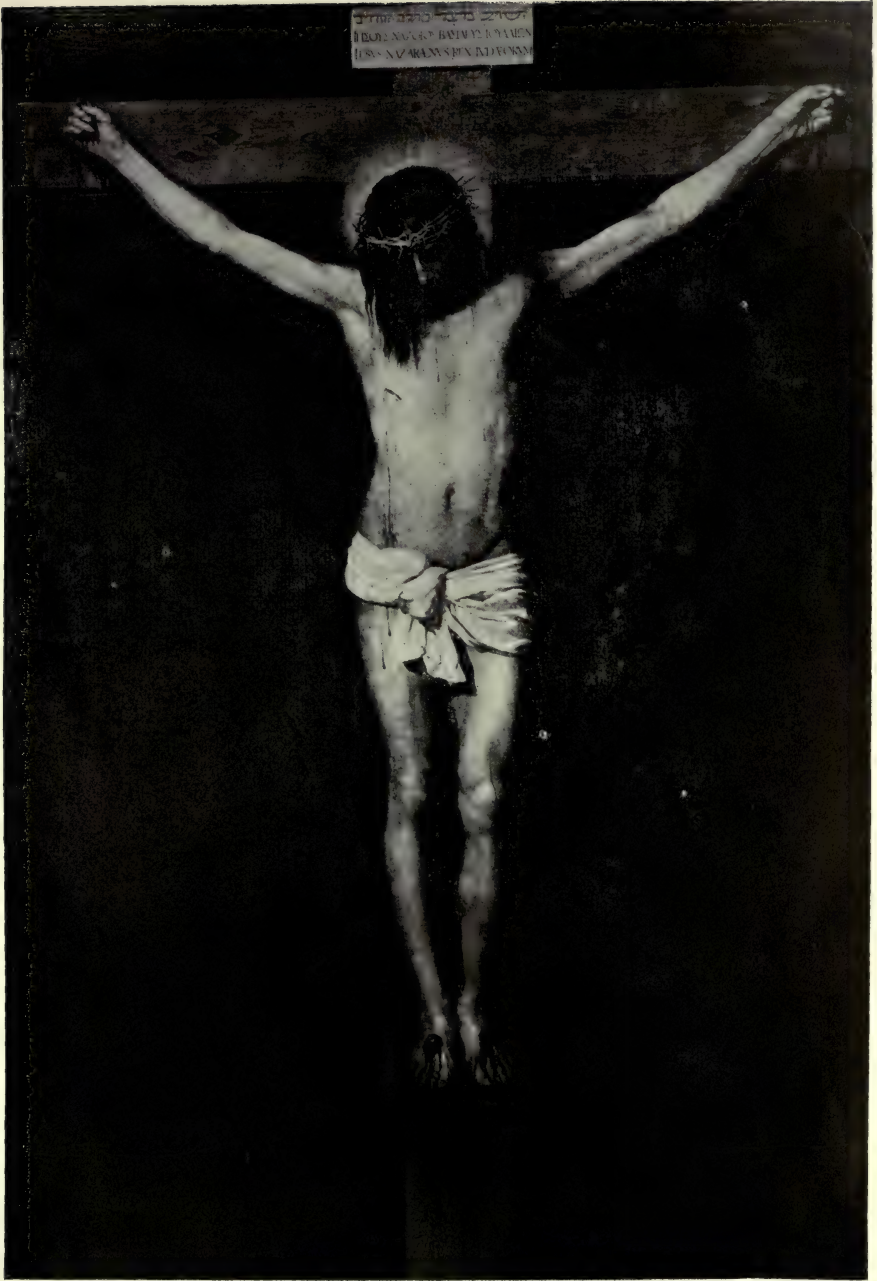


PHILIP IV. AS A  
YOUNG MAN.

PRADO, MADRID.  
*Photo, Laurent.*







THE CRUCIFIXION.

PRADO, MADRID.

*Photo, Laurent.*







THE JESTER OF CORIA.

PRADO, MADRID.  
*Photo, Laurent.*





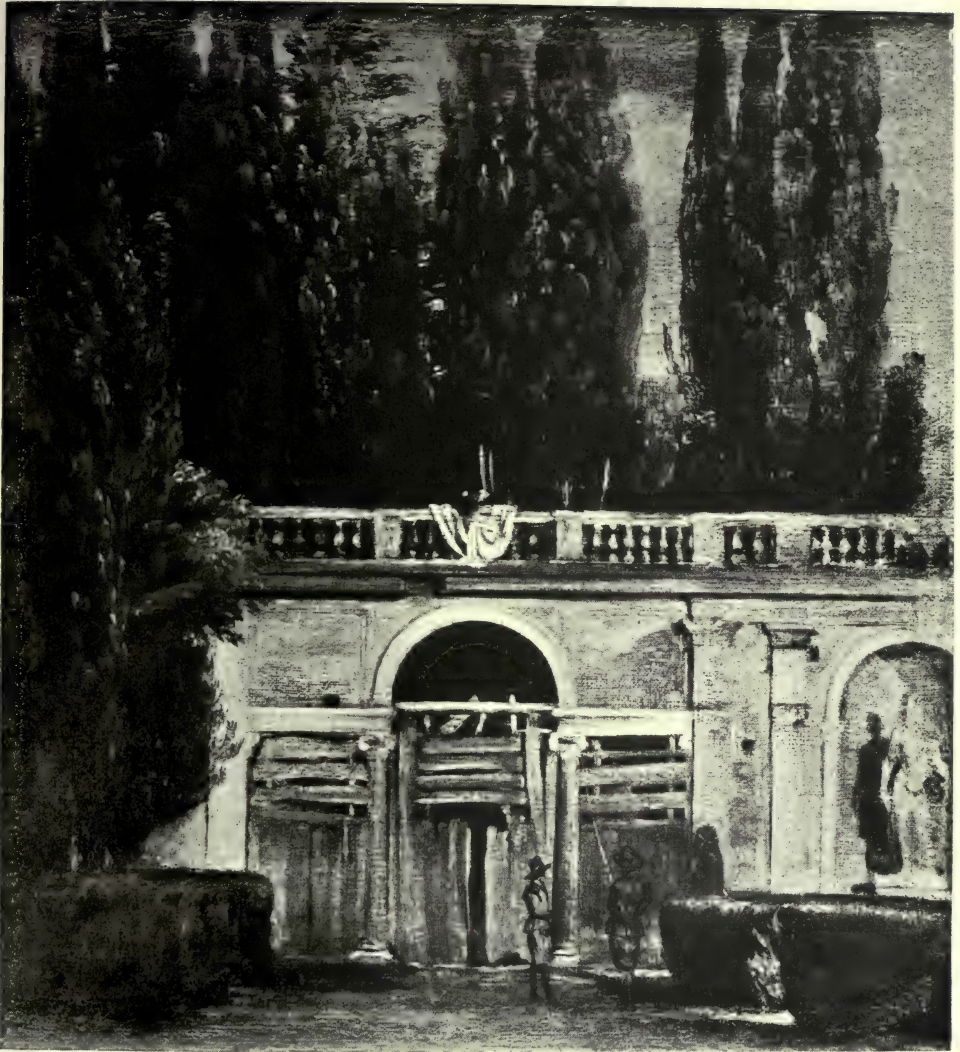
PHILIP IV. OF SPAIN.

PRADO, MADRID.

*Photo, Levy.*







GARDEN OF THE  
VILLA MÉDICIS.

PRADO, MADRID.  
*Photo, Levy.*







DON FERDINAND OF AUSTRIA,  
BROTHER OF PHILIP IV.

PRADO, MADRID.  
*Photo, Levy.*





THE FORGE OF VULCAN

PRADO, MADRID  
*Photo, Levy*







PABILLOS DE VALLADOLID,  
CLOWN OF PHILIP IV.

PRADO, MADRID.  
*Photo, Levy.*







DUKE OF OLIVARES.

PRADO, MADRID.  
*Photo, Levy.*





DON ANTONIO EL INGLÉS,  
DWARF OF PHILIP IV.

PRADO, MADRID.  
*Photo, Levy.*







CORONATION OF THE VIRGIN.

PRADO, MADRID.

*Photo, Mansell.*





QUEEN ISABELLA OF BOURBON.

PRADO, MADRID.

*Photo, Laurent.*







ÆSOP.

PRADO, MADRID  
*Photo, Braun, Clément*





PHILIP IV. OF SPAIN.

PRADO, MADRID.  
*Photo, Levy.*







MERCURY AND ARGUS.

PRADO, MADRID.  
*Photo, Laurent.*





MARS.

PRADO, MADRID.

*Photo, Laurent.*



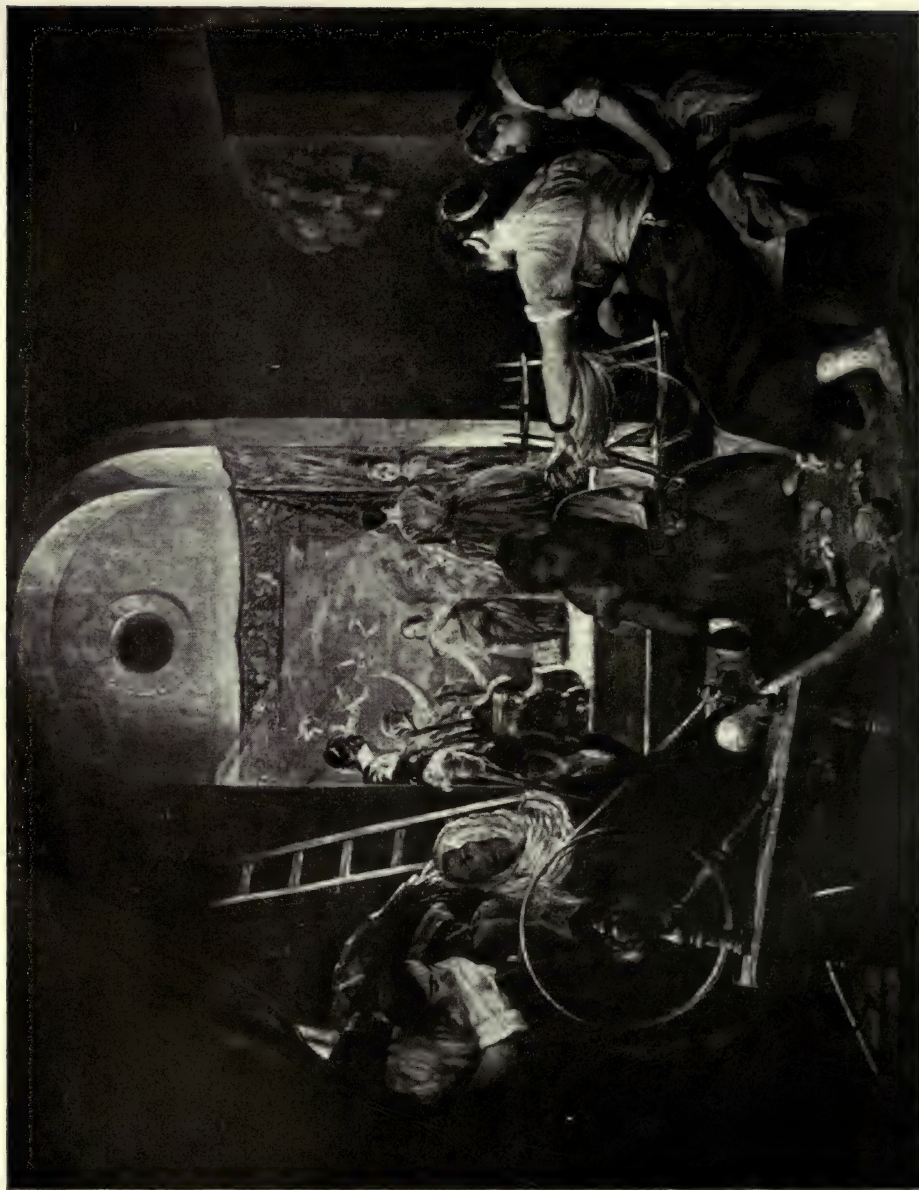




DON JUAN OF AUSTRIA,  
COURT FOOL.

PRADO, MADRID.  
*Photo, Mansell.*





THE TAPESTRY WEAVERS

PRADO, MADRID.

*Photo, Levy.*







THE FAMILY OF PHILIP IV.  
IN THE STUDIO OF VELASQUEZ.

PRADO, MADRID.  
*Photo, Braun, Clément.*





THE SURRENDER OF BREDA.

PRADO, MADRID.  
*Photo, Levy.*







MENIPPUS.

PRADO, MADRID.  
*Photo, Braun, Clément.*





GARDENS OF THE VILLA MÉDICIS.

PRADO, MADRID.

*Photo, Levy.*







FOUNTAIN OF THE TRITONS  
AT ARANJUEZ.

PRADO, MADRID.  
*Photo, Laurent.*





THE TOPERS.

PRADO, MADRID.  
*Photo, Braun, Clément.*







PHILIP IV. OF SPAIN.

NATIONAL GALLERY, LONDON.

*Photo, Mansell.*





PHILIP IV. OF SPAIN  
HUNTING THE WILD BOAR.

NATIONAL GALLERY, LONDON.  
*Photo, Hamfstängl.*







THE SPANISH ADMIRAL,  
ADRIAN PULIDO PAREJA.

NATIONAL GALLERY, LONDON.

*Photo, Mansell.*





CHRIST AT THE COLUMN.

NATIONAL GALLERY, LONDON.

*Photo, Morelli.*





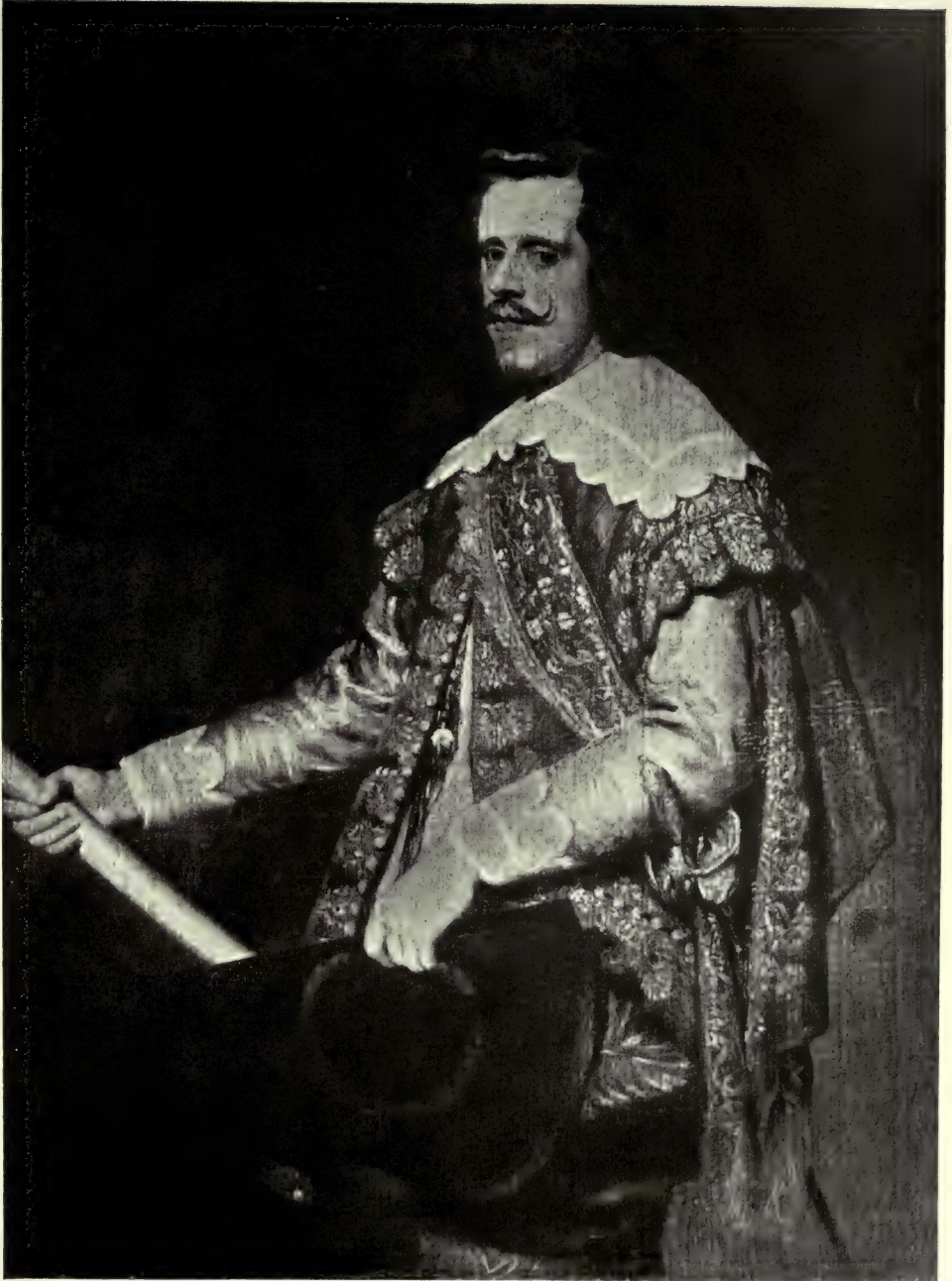


PHILIP IV. OF SPAIN.

NATIONAL GALLERY, LONDON.

*Photo, Braun, Clément.*





PHILIP IV. OF SPAIN.

DULWICH GALLERY.

*Photo, Mansell.*







LADY WITH A FAN.

WALLACE COLLECTION.





PRINCE BALTHASAR CARLOS  
AND HIS DWARF.

COLLECTION OF  
THE EARL OF CARLISLE  
*Photo, Dixon.*







A SPANISH BEGGAR.

COLLECTION OF SIR FRANCIS COOK.  
*Photo, Dixon*





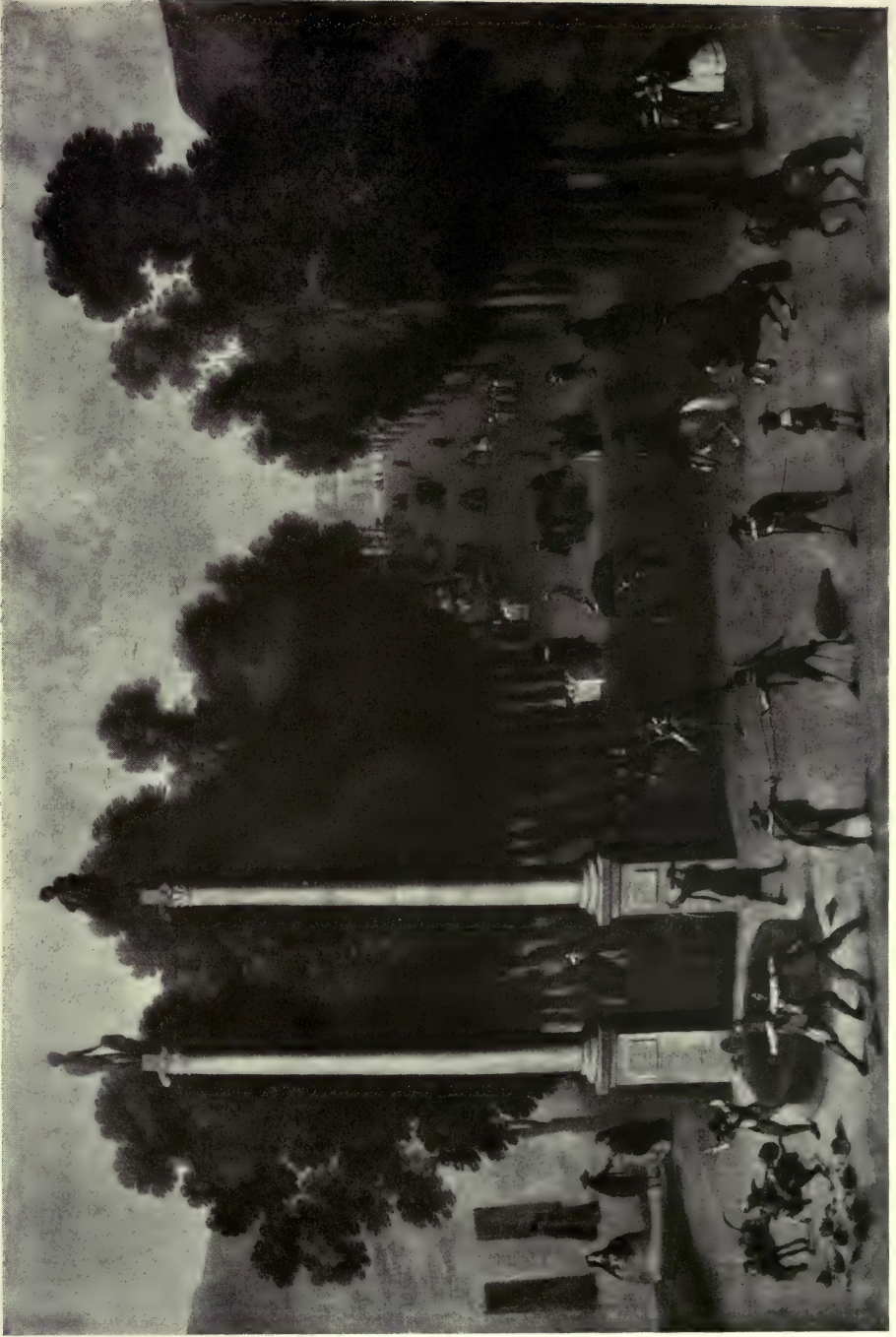
THE OMELET.

COLLECTION OF SIR FRANCIS COOK.

*Photo, Dixon.*







THE ALAMEDA AT SEVILLE.

COLLECTION OF SIR WM. JAMES FARRER.

*Photo, Braun, Clément.*





VENUS AND CUPID.

COLLECTION OF H. MORRITT, ESQ.  
*Photo, Yeoman.*







Jael and Sisera.

COLLECTION OF SIR CHAS. ROBINSON.  
*Photo, Dixon.*





TWO BOYS.

COLLECTION OF THE DUKE OF WELLINGTON.  
*Photo, Dixon.*





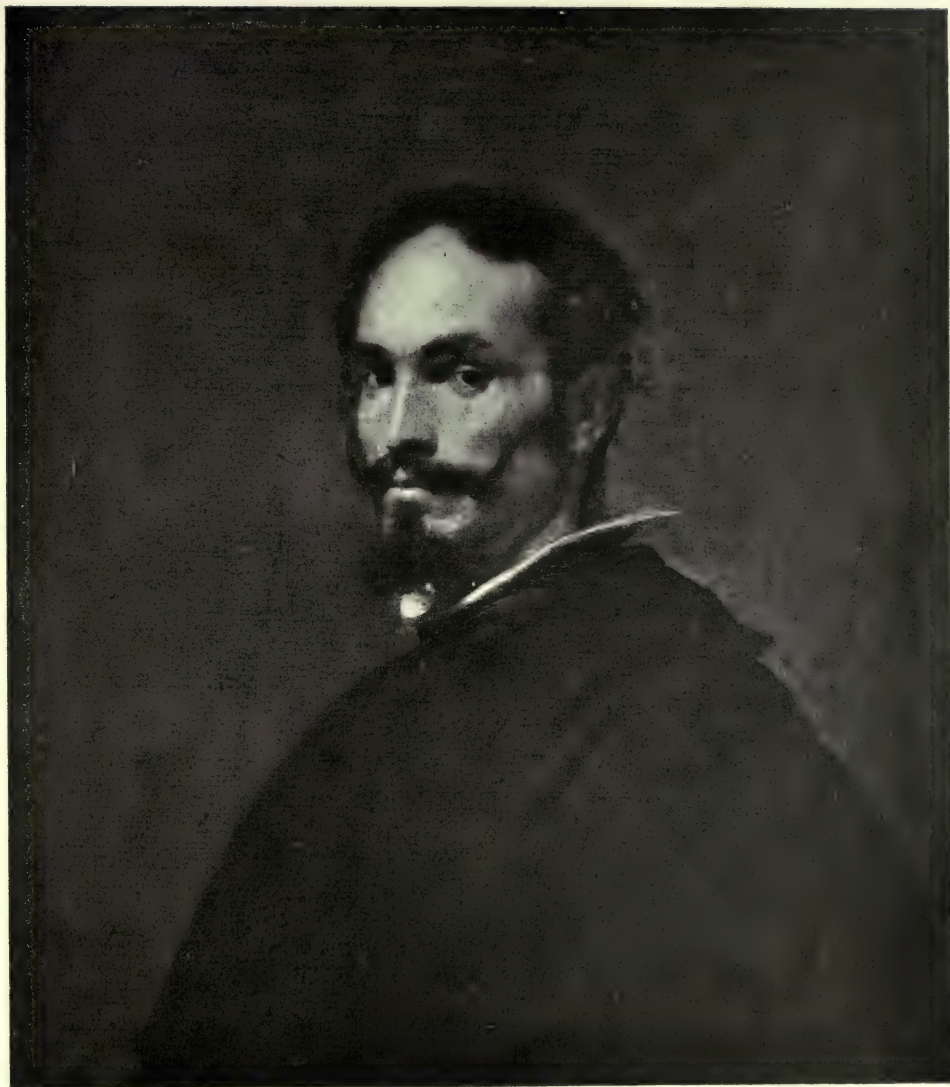


THE WATER CARRIER.

COLLECTION OF  
THE DUKE OF WELLINGTON.

*Photo, Dixon.*





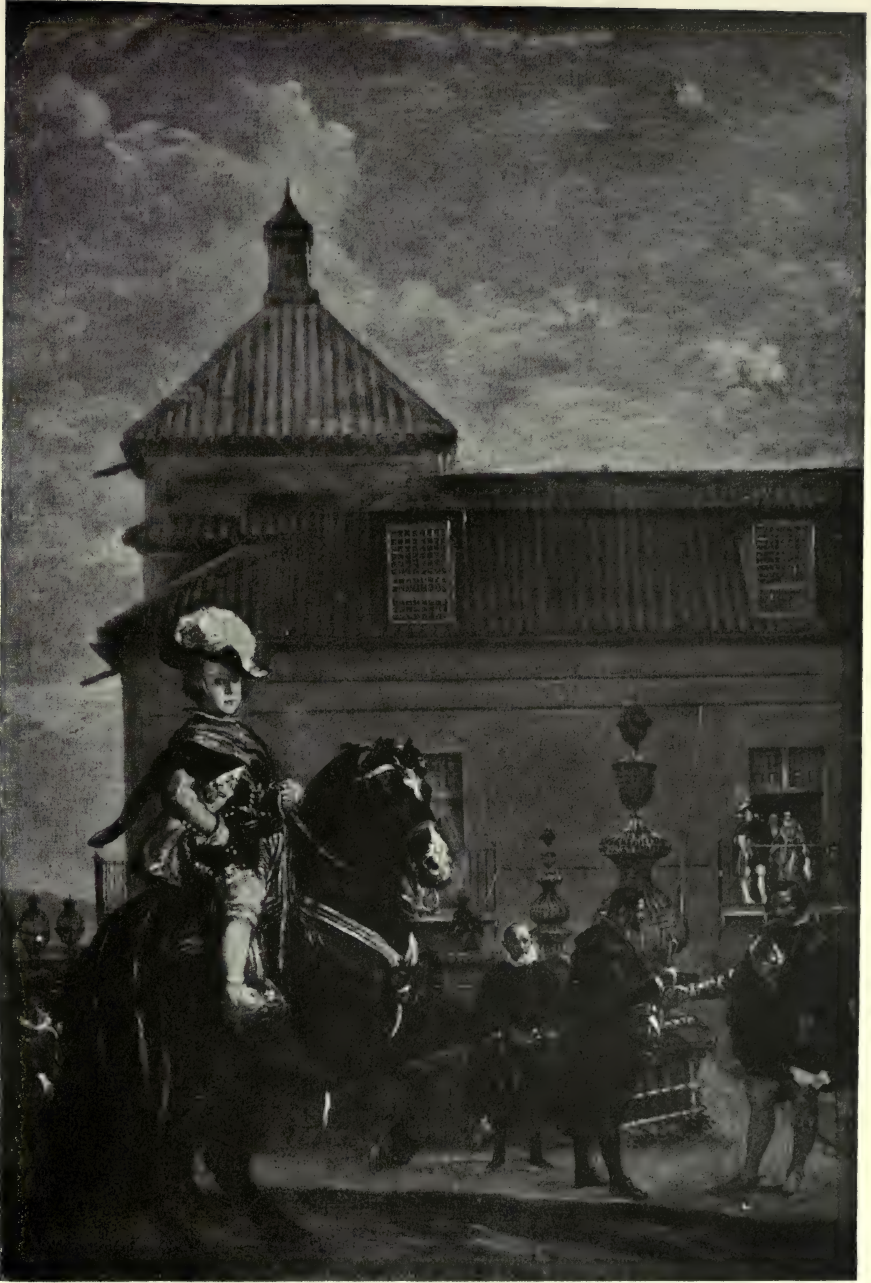
PORTRAIT OF A  
SPANISH GENTLEMAN.

COLLECTION OF  
THE DUKE OF WELLINGTON.

*Photo, Dixon.*







DON BALTHASAR CARLOS.  
(THE RIDING SCHOOL.)

COLLECTION OF THE  
DUKE OF WESTMINSTER.

*Photo, Dixon.*





PHILIP IV. OF SPAIN.

UFFIZI GALLERY, FLORENCE.

*Photo, Brogi.*



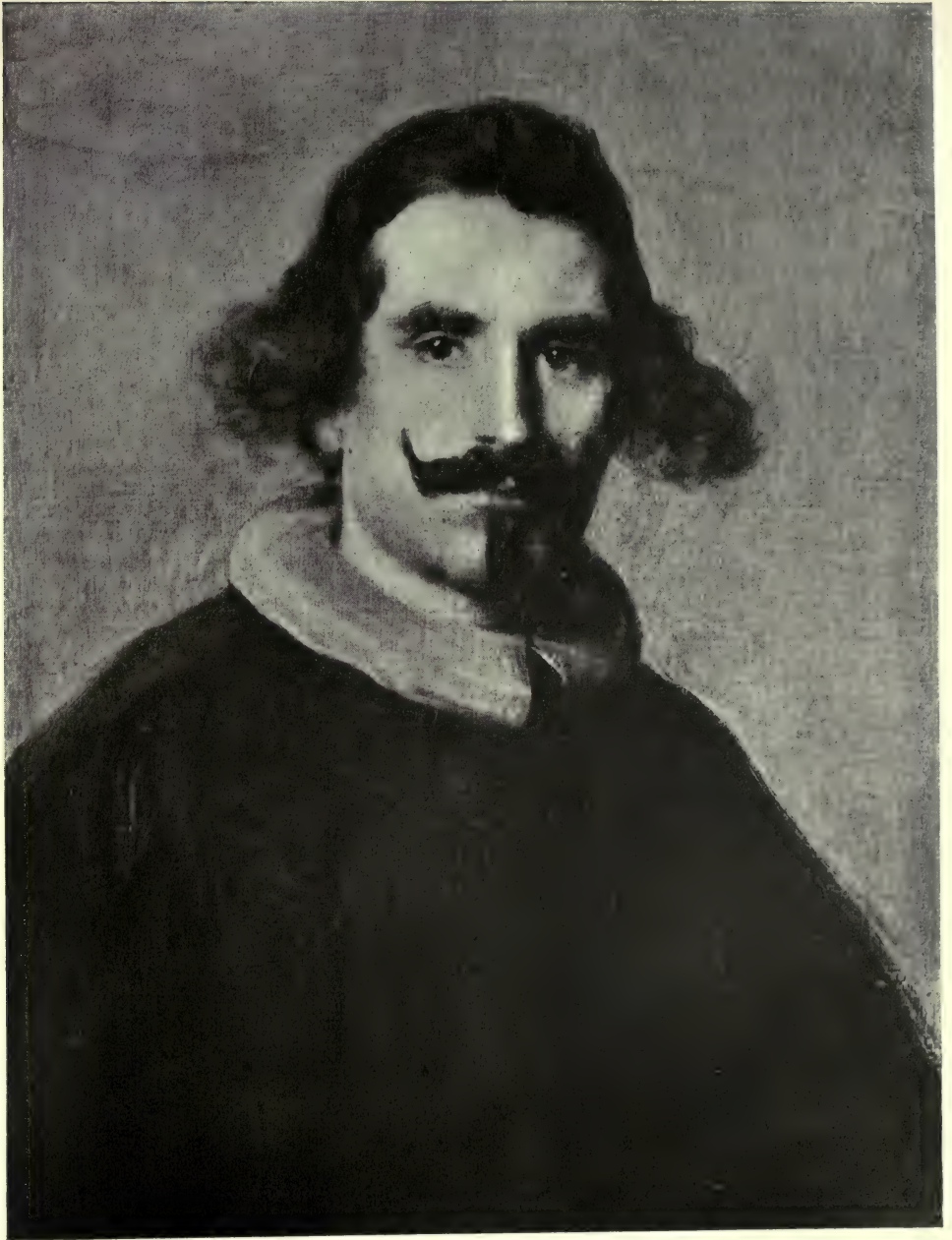




POPE INNOCENT X.

DORIA GALLERY, ROME.





VELASQUEZ.

CAPITOLINE MUSEUM, ROME.  
*Photo, Anderson.*







DON ALESSANDRO DEL BORRO.

MUSEUM, BERLIN.

*Photo, Hanfstängl.*



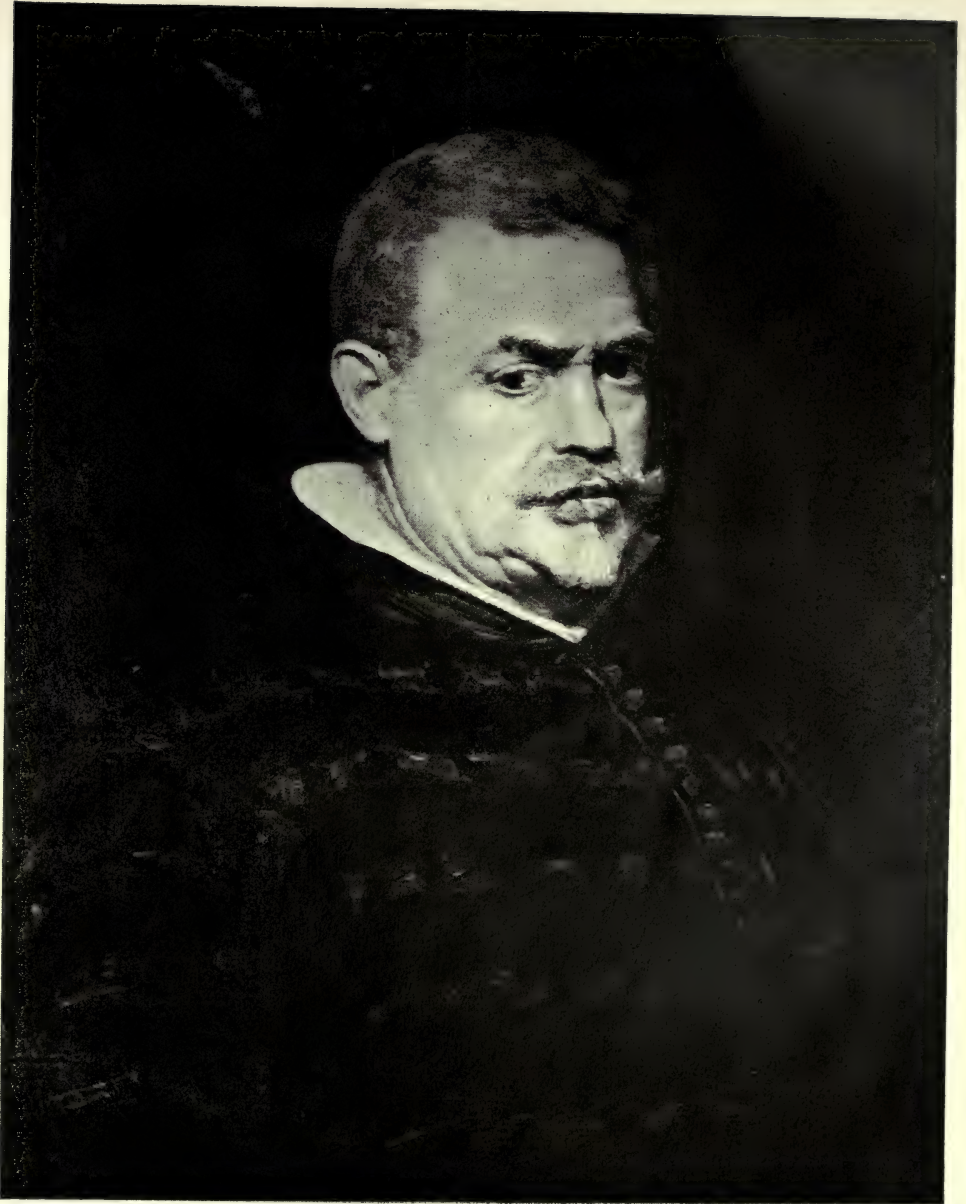


PORTRAIT OF A LADY.  
PROBABLY JUANA DE MIRANDA.

MUSEUM, BERLIN.  
*Photo, Hanfstängl*







GASPAR DE GUZMAN,  
COUNT OLIVARES.

DRESDEN GALLERY.  
*Photo Hanfstängl.*

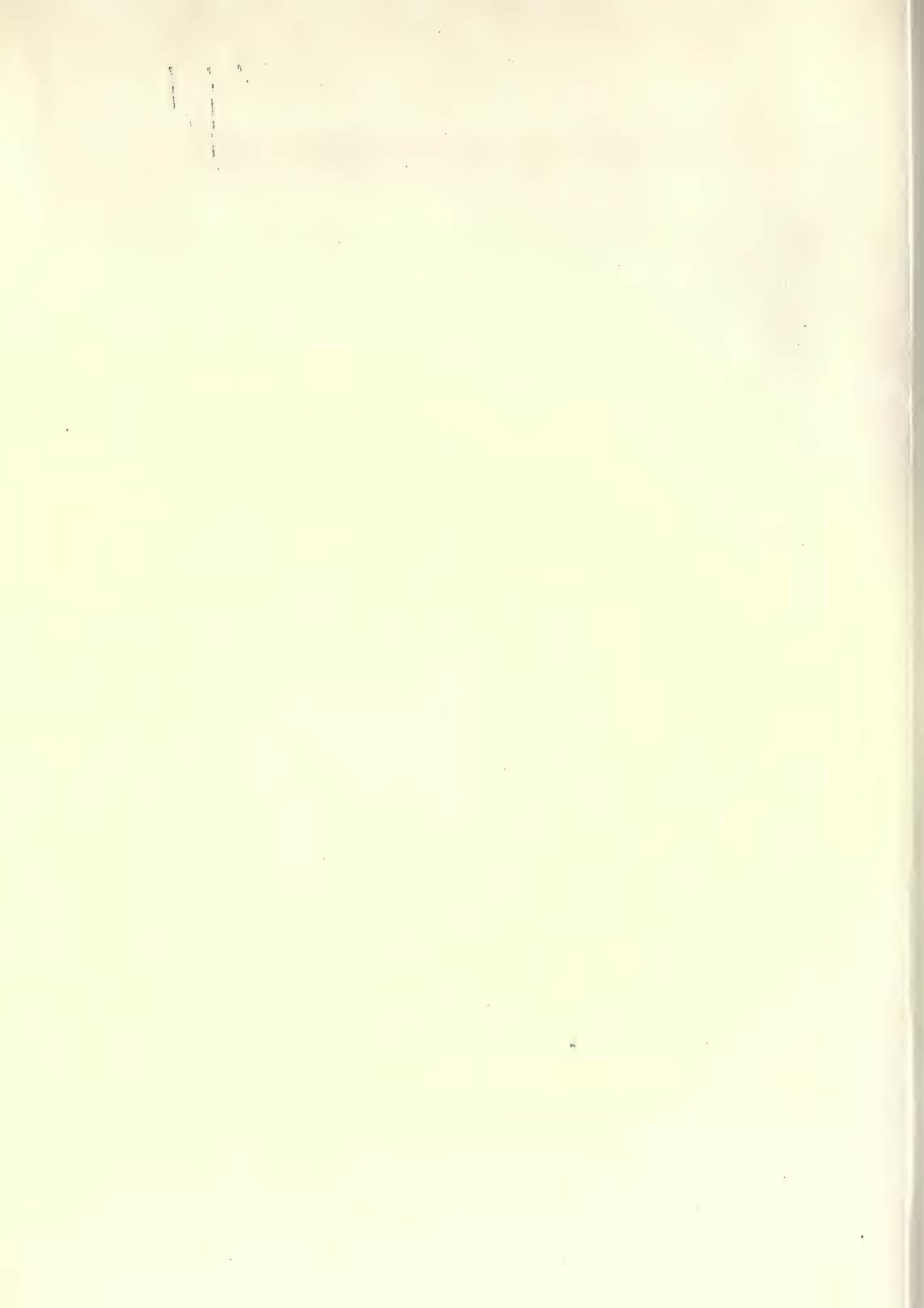




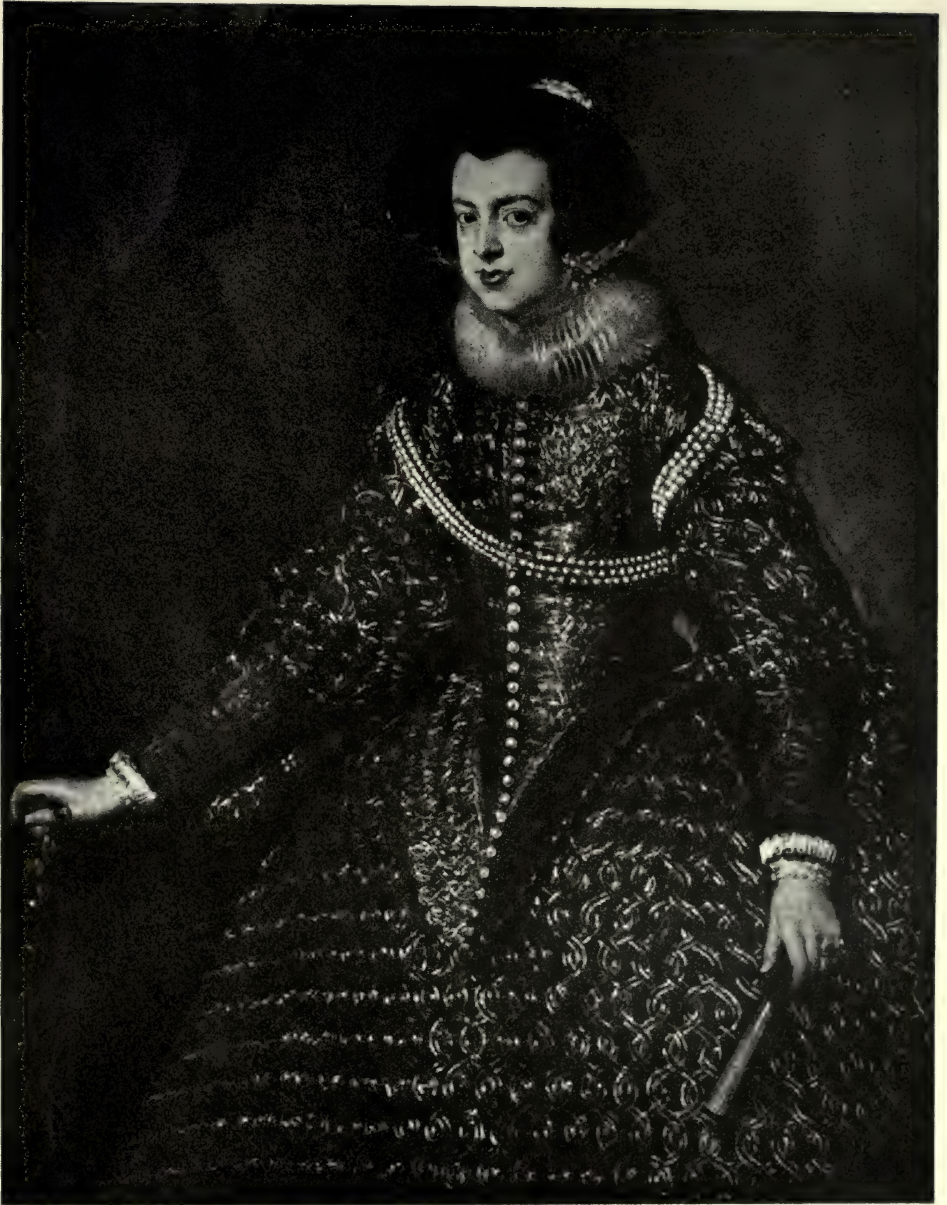
THE FAMILY OF VELASQUEZ.

IMPERIAL GALLERY, VIENNA.

*Photo, Lévy.*







ISABELLA OF SPAIN,

IMPERIAL GALLERY, VIENNA.

*Photo, Hanfstängl.*





MEETING OF ARTISTS.

LOUVRE, PARIS.







THE INFANTA MARIE-MARGARITA.

LOUVRE, PARIS.

*Photo, Mansell.*





PRINCE BALTHASAR CARLOS,  
SON OF PHILIP IV. OF SPAIN

MUSEUM, HAGUE.  
*Photo, Hanfstängl.*











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Valasquez



