

1: DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ by on Prezi

Diego Rodríguez de Silva y Velázquez (Spanish: [ˈðjeˈɾo ðeˈlaβ̞keɫ]; baptized June 6, - August 6,) was a Spanish painter, the leading artist in the court of King Philip IV, and one of the most important painters of the Spanish Golden Age.

Las Meninas One of the *infantas*, Margaret Theresa, the eldest daughter of the new Queen, appears to be the subject of *Las Meninas*. However, in looking at the various viewpoints of the painting it is unclear as to who or what is the true subject. Is it the royal daughter, or perhaps the painter himself? The answer may lie in the image on the back wall, depicting the King and Queen. Is this image a mirror, in which case the King and Queen are standing where the spectator stands? Or is the work simply a court painting? Created four years before his death, it serves as an outstanding example of European baroque art. An apotheosis of the work has been effected since its creation; Luca Giordano, a contemporary Italian painter, referred to it as the "theology of painting", and in the eighteenth century the Englishman Thomas Lawrence cited it as the "philosophy of art", so decidedly capable of producing its desired effect. Another interpretation is that the portrait is in fact a mirror, and that the painting itself is in the perspective of the King and Queen, hence their reflection can be seen in the mirror on the back wall. It is said the king painted the honorary Cross of Saint James of the Order of Santiago on the breast of the painter as it appears today on the canvas. Even the King of Spain could not make his favorite a belted knight without the consent of the commission established to inquire into the purity of his lineage. The aim of these inquiries would be to prevent the appointment to positions of anyone found to have even a taint of heresy in their lineage—that is, a trace of Jewish or Moorish blood or contamination by trade or commerce in either side of the family for many generations. The records of this commission have been found among the archives of the Order of Santiago. His occupation as plebeian and tradesman was justified because, as painter to the king, he was evidently not involved in the practice of "selling" pictures.

Venus at her Mirror also known as *The Rokeby Venus*. There were essentially only two patrons of art in Spain—the church and the art-loving king and court. One difference, however, deserves to be noted. Anton Raphael Mengs said this work seemed to have been painted not by the hand but by the pure force of will. The scheme is simple—a confluence of varied and blended red, bluish-green, gray and black. His only surviving portrait of the delicate and sickly Prince Felipe Prospero [16] is remarkable for its combination of the sweet features of the child prince and his dog with a subtle sense of gloom. The hope that was placed at that time in the sole heir to the Spanish crown is reflected in the depiction: A small dog with wide eyes looks at the viewer as if questioningly, and the largely pale background hints at a gloomy fate: In a peace treaty between France and Spain was consummated by the marriage of Maria Theresa with Louis XIV, and the ceremony took place on the Island of Pheasants, a small swampy island in the Bidassoa. He attracted much attention from the nobility of his bearing and the splendor of his costume. On June 26 he returned to Madrid, and on July 31 he was stricken with fever. Feeling his end approaching, he signed his will, appointing as his sole executors his wife and his firm friend named Fuensalida, keeper of the royal records. He died on August 6, He was buried in the Fuensalida vault of the church of San Juan Bautista, and within eight days his wife Juana was buried beside him. Unfortunately, this church was destroyed by the French in, so his place of interment is now unknown. His paintings mostly escaped being stolen by the French marshals during the Peninsular War. Although acquainted with all the Italian schools and a friend of the foremost painters of his day, he was strong enough to withstand external influences and work out for himself the development of his own nature and his own principles of art. Picasso retained the general form and positioning of the original in the context of its avant-garde cubist style. One such famous variation, entitled *Figure with Meat*, shows the pope between two halves of a bisected cow. The newly cleaned canvas may therefore be a study for that painting. Thought to have been given to Yale in, the painting has previously been attributed to the 17th-century Spanish school. The work, which depicts the Virgin Mary being taught to read, will be restored by conservators at Yale. International media covered the dig, which began April 30, , at the Plaza de Ramales, one block from the Royal Palace, because that is where the medieval Church of San Juan stood until it was wrecked during the

last century. For 18 months the authorities have been excavating the site of the church which is buried under a residential area.

2: Diego Velázquez - Wikimedia Commons

Diego Rodríguez de Silva y Velázquez (June 6, - August 6,) was a Spanish painter who was the leading artist in the court of King Philip IV. He was an individualistic artist of the contemporary Baroque period, important as a portrait artist.

See Article History Alternative Title: The naturalistic style in which he was trained provided a language for the expression of his remarkable power of observation in portraying both the living model and still life. Stimulated by the study of 16th-century Venetian painting , he developed from a master of faithful likeness and characterization into the creator of masterpieces of visual impression unique in his time. With brilliant diversity of brushstrokes and subtle harmonies of colour, he achieved effects of form and texture, space, light, and atmosphere that make him the chief forerunner of 19th-century French Impressionism. The number of personal documents is very small, and official documentation relating to his paintings is relatively rare. Since he seldom signed or dated his works, their identification and chronology has often to be based on stylistic evidence alone. Though many copies of his portraits were evidently made in his studio by assistants, his own production was not large, and his surviving autograph works number fewer than He is known to have worked slowly, and during his later years much of his time was occupied by his duties as a court official in Madrid. Sometimes the bodegones have religious scenes in the background, as in *Christ in the House of Martha and Mary* c. In the following year he was recalled to Madrid by the prime minister , Count Olivares, a fellow Sevillian and a future patron. Soon after his arrival he painted a portrait of Philip IV that won him immediate success. He was appointed court painter with a promise that no one else should portray the king. Though he continued to paint other subjects, as court painter he was chiefly occupied in portraying members of the royal family and their entourage, and he painted numerous portraits of Philip IV during the course of his life. The full-length portraits of Philip IV 1632 and his brother the Infante Don Carlos 1634 are in the tradition of Spanish royal portraits established by Titian and are to some extent influenced by his style. In letters from Italian ambassadors in Madrid he is referred to as a young portrait painter, favourite of the king and Olivares, who was going to Italy to study and to improve his painting. The visit did in fact have an important effect on his artistic evolution. He stopped in Venice, where Palomino says he made drawings after Tintoretto , the master of late 16th-century Venetian painting, and then hurried on to Rome. Pacheco relates that he was given rooms in the Vatican palace , which he found very isolated. After a year in Rome he returned to Spain, stopping on the way in Naples; he arrived back in Madrid early in 1635. These two monumental figure compositions are far removed from the limited realism in which he had been trained. As a result of his Italian studies, particularly of Venetian painting, his development in the treatment of space, perspective, light, and colour and his broader technique mark the beginning of a new phase in his lifelong pursuit of the truthful rendering of visual appearance. He took up again his chief office of portrait painter and was occasionally called on to represent mythological subjects for the decoration of the royal apartments. From now on his religious works are rare and individual. The devotional quality of his early Sevillian paintings finds moving expression in *The Crucified Christ* c. In *The Coronation of the Virgin* 1638 the solemnity and dignity of the holy persons are set off by their voluminous colourful robes in a composition of exceptional splendour specially fitting for a painting of the Queen of Heaven made to adorn the oratory of the queen of Spain. *The Surrender of Breda* c. Though the elaborate composition was based on a pictorial formula of Rubens, he creates a vivid impression of actuality and of human drama by means of accurate topographical details and the lifelike portraiture of the principal figures. *The Lady with a Fan* c. This time he was on official business as gentleman of the bedchamber. The chief purpose of the journey was to buy paintings and antiques for the king for the decoration of new apartments in the royal palace and also to engage fresco painters to decorate the ceilings of the apartments and to reintroduce fresco painting into Spain. He then went on to Modena , where he saw the famous ducal collection, which included his own portrait of the duke of Modena, painted in Madrid in 1630. According to Palomino, he stopped in many other cities, including Bologna, where he contracted fresco painters to work in Madrid. This is an exceptional unofficial portrait, unusually boldly painted, which creates a powerful effect of familiar and living likeness. They are unique examples of pure landscape in his surviving

work and among those of his achievements that foreshadow 19th-century Impressionism. The Toilet of Venus (1515); or The Rokeby Venus was also probably painted in Italy and is one of the few representations of the female nude in Spanish painting before the 19th century. The theme of the toilet of Venus, the rich colouring and warm flesh tones, are inspired mainly by Titian and other Venetian painters. During his absence Philip had remarried, and the young queen, Mariana of Austria, with her children provided new subjects for him to portray. The royal ladies appear as doll-like figures, with their enormous coiffures and farthingale hoops. The Spinners; or, The Fable of Arachne (1600), a genre scene in a tapestry factory, is at the same time an illustration of the ancient Greek fable of the spinning contest between Pallas Athena and Arachne. Here the mythological subject—like the religious scene in some of the early bodegones—is in the background. But in this late work there is no barrier between the world of myth and reality; they are united in an ingenious composition by formal and aerial perspective. Shortly after his return to Madrid, he fell ill, and he died on August 6. His European fame dates from the beginning of the 19th century. Many of his early Sevillian paintings were acquired then by foreign chiefly English collectors. Most of his later official works were incorporated into the Prado Museum, in Madrid.

3: Diego Velázquez – Wikipedia

Diego Rodríguez de Silva y Velázquez was born in Seville, Spain, circa June 6, At the age of 11, he began a six-year apprenticeship with local painter Francisco Pacheco. Velázquez's early.

Both parents were said to be of the lesser nobility. Diego was the oldest of seven children. At 11 years of age Diego was apprenticed to the painter Francisco de Herrera the Elder, whose ungovernable temper caused the boy to be reapprenticed on Sept. Pacheco taught him for 5 years and later became his father-in-law. Pacheco advised him on the importance of making copies from antique sculptures and from Michelangelo and Raphael. Introduction to the Court At 18 years of age, as a member of St. Thus established, he married year-old Juana Pacheco on April 23, It is thought that this first portrait is hidden beneath the version of Philip IV in the Prado. If so, the x-ray reveals a never to be seen again, animated monarch standing with relaxed dignity, his lips slightly parted as at the start of a smile of camaraderie, while his eyes search, with shy approval, those of the artist beyond. This underpainting has a spontaneity reminiscent of Frans Hals and provides a hint of the celebrated friendship between artist and sovereign. Ever after, the portraits show the formal Philip with eyes guarded and mouth prim. They did so, nervously speculating among themselves about espionage. He passed through Bologna but failed to stop even to present letters he carried for dignitaries there. He left an apartment provided for him in the Vatican, saying that it was "too lonely and out of the way. While he was in Italy, he executed two magnificent paintings: On his way home he stopped in Naples, where he met the painter Jusepe de Ribera. With all these honors, he nevertheless smarted under a social protocol which, for instance, had him seated in bullfights next to royal barbers and servants of nobility. He did not forget that Philip IV had knighted Rubens in He set out in with his assistant, Juan de Pareja. The painter was treated with honor in Italy and associated with many great artists. The Spaniard was reported as saying, after a courtly bow, that "Raphael does not please me at all" and that "Titian was the standard-bearer" for "the good and the beautiful one found in Venice. He prepared for it by painting his assistant, Juan de Pareja Luke and to the Congregation of the Virtuosi of the Pantheon. Three Sevillian artists were in Madrid in He died on Aug. Philip IV made a touching last gesture of friendship: On the contrary, this was a carefully planned device conforming to the advice of St. Ignatius of Loyola that, in order to persuade anyone of the faith, you should begin where he is and not from where you wish him to be. Christ in the House of Mary and Martha ca. In the foreground a disgruntled young kitchen maid is at work behind a table while a kindly old woman calls her attention to the diminutive scene in the right background showing Christ admonishing Martha while Mary sits contentedly at his feet. After Martha complained to Christ that she was doing all the serving while her sister simply sat, Christ answered that Mary had chosen the better part, which would not be taken from her Luke This biblical incident has been cited as a justification of the contemplative life of a nun. It would appear, then, that the old woman is reminding the kitchen maid of the choice open to her if she fails to find contentment in the active role. Significantly, art historians debate whether the tiny scene of the title is a wall painting, a mirror reflection, or an actual scene viewed through an aperture in the wall. The painting also illustrates a constant in his art, whether the scene is a religious, genre, mythological, or historical one, or simply a portrait: Thus, his Bacchus is a callow, overweight youth with flaccid muscles; the inebriated rustics are buffoons. Apparently, he made very few preparatory sketches and preferred to seek on the canvas itself the right form, the sensitive harmony of color, the diffusion of light in an airy space, and the synthesis of the whole. As the years passed, his brushstroke became impressionistic, his pigment more liquid, and his surfaces more lustrous, and he simplified his compositions by muting the chiaroscuro. An excellent source for references to the documentation is available in English: A sensitive interpretation of the personality and work of the artist is given in George Kubler and Martin Soria, *Art and Architecture in Spain and Portugal and Their American Dominions*, Jacques Lassaigue, *Spanish Painting 2 vols.*

4: Diego Velázquez – Wikipedia

Spanish painter, b. at Seville 5 June, (the certificate of baptism is dated 6 June); d. at Madrid, 7 August, His father, Juan Rodriguez, belonged to the Portuguese family of Silva; the child took the name of his mother, Ger nima Velazquez.

He studied painting and worked professionally in his native city until he was twenty-four, then moved with his family to Madrid. Much of his work was painted for the royal collection and later entered the Museo del Prado, where it remains today. Most of the paintings he made in Seville, however, entered foreign collections, especially from the 19th century onward. Despite a growing number of documents relating to his life and work, much of what we know comes from his earliest biographers. At that time, Pacheco was the most prestigious teacher in Seville; a man of culture, a writer and a poet. Later, when his disciple and son-in-law was already established at court, Pacheco wrote that his success was the result of his studies, insisting on the importance of working from life and drawing. Apparently, Velazquez had a young villager who posed for him, and while none of his drawings of this model has survived, his early works are striking in their repeated depiction of the same faces and persons. Pacheco makes no mention of religious paintings from Seville, although he would have had to approve them, both as a specialist in religious iconography and as a censor for the Inquisition. Indeed, *The Waterseller of Seville* ca. This undoubtedly helped to strengthen his reputation as a portrait painter in the capital. The young monarch, who had only been king for two years, rapidly appointed him chamber painter, and this was the first of his many palace occupations, some of which included burdensome administrative responsibilities. From then on, he did not return to Seville. In fact, he rarely left Madrid except to accompany the king and his court. He only left the country twice, visiting Italy on a study trip, and later returning there with a commission from the king. The new atmosphere at court, which was famous for its ceremonial extravagance and rigid protocol, allowed him to contemplate and study the masterworks in the royal collections – especially the Titians. The two painters had already written to each other, and had collaborated on a portrait of Olivares that Paulus Pontius engraved in Antwerp in He then asked permission to spend the summer at the Villa Medici, where there were ancient statues to be copied. He also supervised and participated in the two main projects taking place in the realm at that time: *The Surrender of Breda* Museo del Prado. Indeed, it is so notable that it stands out among many other such works brought from Italy to decorate the palace. He also painted the figures of Aesop, Menippus and Mars all in the Museo del Prado for the Torre de la Parada, which were appropriate subjects for that location and not unlike the mythological scenes that Rubens and his school in Antwerp had been commissioned to paint. That same sensitivity is clear in the festive air he brought to *The Crowning of the Virgin* ca. From then on, he did not paint another portrait of the king for over nine years. Despite many military, economic and family problems, Philip IV never lost his passion for art, nor his desire to continue expanding his collection. His baggage included paintings for Pope Innocence X on his Jubilee. In Rome he had an illegitimate son, Antonio, and he also freed his slave of many years, Juan de Pareja. As to his commission: Moreover, he received the patronage of the Curia during his stay in Rome. The result *Galleria Doria Pamphilj*, Rome later garnered him the Pope support when he sought permission to enter one of the military orders. There are multiple copies of this work that has inspired innumerable painters from the time it was painted to the present day. On the basis of its style, originality and subject, *The Toilet of Venus* , National Gallery, London would also seem to have been painted during his stay in Italy. According to surviving statements, these included some three hundred sculptures. In , the king ordered him to take forty-one paintings to el Escorial, including works purchased at the London auction of the executed English King, Charles I. According to Palomino, he drafted a report on those works that revealed his erudition and vast knowledge of art. *Queen Mariana of Austria* ca. Their faces and figures are linked by the extravagant new fashions: And with that same free hand, he manages to bring out the tender vitality of the young infantes, despite their stiff clothing. The final two portraits of Philip IV, copied in oils and engraving, are quite different , Museo del Prado; ca. These straightforward busts of the king dressed in dark suits are informal and intimate, and they reflect the physical and moral decay of which he was well aware. Philip had not been painted in nine years, and as he himself put it in *The Spinners* or *Fable of Arachne*

ca. Just a few days after returning to Madrid he fell ill, dying on August 6,

5: Diego Rodr guez de Silva y Vel zquez   Wikip dia

Diego de Silva Vel zquez (Diego Rodr guez de Silva y Vel zquez; Sevilla, - Madrid,) Pintor espa ol. Adem s de ser la personalidad art stica m s destacada de su tiempo, Diego Vel zquez es tambi n la figura culminante del arte espa ol, sin rival hasta los tiempos de Goya.

Spanish painter , b. He entered the studio of the aged Herrera , but could not stand his temper, and soon left for the studio of Pacheco, whose school at Seville was the most frequented. Although one of the most tiresome of romanticizing painters , Pacheco was a cultured mind, appreciative of a genius opposed to his own. As a critic, poet, and man of the world, Pacheco was the centre of the first literary salon in the city, and from this society young Velazquez received an education through contact and conversation with superior men. Two daughters were born to him before , when the young painter decided to seek his fortune at Madrid. Here, through Canon Fonseca, a friend of his, who held a post at Court, he was enabled to visit the royal collections at the Alcazar, Prado, and especially the Escorial , with its matchless collection of Tintoretos and Titians. This was the sole benefit of his visit, and after some several months Velazquez returned to Seville. This portrait, now lost, was an event. Thenceforth Velazquez had the exclusive right to paint the person of the king. By a patent of 31 October, , he was appointed painter of the chamber, with a salary of twenty ducats payable out of the appropriation for court surgeons and barbers. His life was now that of a functionary occupied with multifarious duties in a Court noted for the oddities of its protocol, and the strictness of its etiquette. This monotonous and somewhat empty existence was varied by sojourns at Aranjuez and gala excursions which entailed upon Velazquez serious cares and unpleasant tasks; only two journeys to Italy , twenty years apart , , brought him a breath of fresh air, freedom, and relaxation. The artist, however, did not suffer in consequence of these conditions. He had solicited all these offices, and they brought him consideration and honour. At the end of a corridor at the Alcazar, in a world of ministries and bureaux, he lived his own life, which he has shown us in a picture by his son-in-law, Mazao, in a vast, bare Arabian apartment, with a rose in a glass shedding its petals before a bust of the king. Philip, indeed, always carried about with him a key to the studio of Velazquez, and went daily to spend an hour there--to find a brief distraction from the sense of weariness which is expressed in his melancholy countenance. This peculiar situation makes Velazquez a figure somewhat apart in the Spanish School. In an art almost exclusively religious he alone is a lay painter ; he alone scarcely ever painted for convents and churches; he alone had occasion to paint historical pictures, mythological scenes, and nudes; he was almost alone in avoiding the scenes of martyrdoms and scenes of torture so characteristic of Spanish painting. Compare the Olympian, majestic serenity of his splendid "Crucifixion" of the Prado, with the distorted, pale Christs of Theotocopuli ; the evident difference is that between simple respect and religious passion. At bottom no one is less unrestrained in his art than Velazquez, no one gives us fewer confidences nor fewer opportunities to read the secret of his heart. He felt no compulsion to produce something; he was not tormented by any thirst for glory or for self-expression. About canvases constitute his entire output, three-quarters of them portraits, and the facility exhibited borders on the marvellous. Velazquez seems to have had no imagination ; his work is perhaps the most remarkable existing example of exclusively naturalistic and realistic art. He never invented anything; he never showed any desire to seem original; he only sought more and more rapid and artistic ways of expressing facts without any intermingling of personality , painting with the same indifference still life or an historical scene, a king or a buffoon, the body of a young girl or a monstrous dwarf; sweeping the universe with his imperturbable gaze and embracing without love or repugnance all forms of life, whether beautiful or hideous, like an impassive mirror of nature. His whole art, his whole ideal, all the interior life and the progress of this incomparable painter , lay in a more and more perfect reproduction of things. It may be said that, starting from a pure realism, Velazquez reaches in his last works a sort of impressionism or phenomenalism, and it is this which for forty years has constituted him the foremost master of modern painting. His first works were those executed at Seville before his journey to Madrid and his first contact with the Italian masters. These belong to the class of bodegones, or pictures of still life, and are exclusively mere studies. The young painter sought to

express simple objects, fruits and vegetables, kitchen utensils, jars, and alcarazas; he was studying, and he learned to translate things directly, constructed his vocabulary without troubling masters, and consulted only nature itself. Most of the important pictures of this early period are now outside of Spain. Such are "The Water-Carrier of Seville" c. During the seven years which preceded the first journey to Italy we know that he painted, besides various portraits mentioned below, a large composition called the "Expulsion of the Moriscoes" which unfortunately perished in the burning of the Alcazar and not even an engraving of it remains. But to the same period belongs an important picture, the "Bacchus", or "The Drunkards", dating doubtless from, and permitting us to judge of his progress. This, also, despite its mythological title, is a very real subject; each face is a portrait, one of those portraits of rustics and beggars, a company recruited from a picturesque rabble, which became fashionable about the beginning of the eighteenth century through the reaction against the idealist system, and which in Spain furnished the material for the picaresque romance. Otherwise the work is magnificent: But, as a whole, the picture is cloudy, lifeless, heavy, and characterized by a crass sensuality. At this juncture Velazquez made the acquaintance of Rubens, who had come to Madrid on a mission to the King of Spain. He stayed there a year, visited Venice and Rome, and returned by way of Naples, bringing back from the journey the fruit of contact with Italy and the antique, a new conception of the meaning of art. As in "The Drunkards", the idea and characters, the subject and types, were, despite the title, of a popular nature; the "Forge" especially is a genre picture taken from life and but little altered. He here begins to employ that silvery and exquisitely limpid tone which he constantly made more delicate and fluid, and which was thenceforth the great resource of his poetry and the chief agent of his transformations. The subject is well known: Two races face each other in a living contrast of faces and costumes, an abundance of portraits, picturesqueness, and colour, a charm and brilliancy of expressions which perhaps have never been equalled in any school. The central group impersonates Spanish courtesy in its noblest and most chivalrous aspect. The importance of the subject, the dimensions of the work, the incomparable success of plastic expression, picturesque and natural interest with a significance for Spain which some years later "The Night Watch" was to have for Holland, while for clearness of expression, value of colours and physiognomies, Velazquez had the advantage. We may seek in vain in the seventeenth century for anything comparable to this historic canvas. Has it the immense virtuosity presumed for such a canvas as properly its own? Is not this decorative grandeur borrowed from Veronese or Titian? The very popularity of the work shows that it was according to a received formula, and if Velazquez had died immediately after "The Lances", he still would have been one of the foremost painters of the world, one of the most wonderful artists of the Venetian family, but we should not have known the most intimate and original side of his genius. For twenty years his portraits formed the chief part of his work. There is to be found nowhere a collection of portraits of such powerful and pathetic interest. The portraits of Velazquez are distinguished for their absolute truth and the total absence of striving for effect. A new stage is marked by the portraits of the king, the cardinal infante, and Balthazar Carlos in hunting costume, made about for the decoration of a pavilion of the Torre del Pareja; between these three figures treated in a tone of bistre bordering on monochrome the artist has sought new relations and a sort of harmony expressed in the motif, the landscape, the atmosphere, and above all the choice of the tone. An exercise of the same kind, with immense progress in the orchestration, consists of the portraits of the king, Olivarez, and the infante, on horseback, made to adorn a hall of the Prado. After so many masterpieces, it is still a question whether Velazquez ever produced anything happier or more complete than the splendid Infante Balthazar Carlos astride his little chestnut horse, galloping briskly on an April morning on the bare and joyous slopes of the sierras. Besides these royal series mention must be made of some separate portraits, such as the "Lady in Black" of the Museum of Berlin, the full-length portrait of Admiral Pulido Pareja, Longford Castle, and especially the face of the sculptor Martinez Montanez Madrid, c. These are the two series of "Dwarfs" and "Infantes". The unconscious cruelty which takes such pictures for granted is what Velazquez has in common with the ferocious side of his race and, for example, with the sanguinary art of Ribera. This collection of frightful studies, these pictures of cripples, goblins, abortions, might serve to illustrate a treatise on teratology. The painter shows neither affection nor disgust; he was no repugnance to painting what nature is not ashamed of creating and what the sun shines upon. This gallery of monsters is, after all, one of his most fascinating

creations. And yet a strange picture, indeed, of the eternal feminine is presented by these young figures, paralyzed by etiquette, deformed by ridiculous and extravagant fashions. The artist, thenceforth the finished master of his technic, and possessed of the language which was to be the element of his last works, confined himself to playing like a virtuoso with details of reality which took his fancy. He no longer sought to imitate nature itself, to paint slavishly the substance of things, but was content to barely evoke the appearance and arrange on his canvas just what would suggest the whole impression. He ceased to paint facts or, rather, the only facts which he depicted were his intimate sensations. For him, reality henceforth consisted only in the reflexion of things perceived in his consciousness, and this abbreviated reflexion, this new and inner reality, was what he threw into his picture. Thus proceeding slowly and from experience to experience, the painter passed from the mere copying of material facts to the most individual and original expression known in painting. On his return to Madrid the painter, now definitely freed from all shackles, and strong enough to handle all ideas as he pleased, produced one after another the most decided, and most precious of his works. Such, likewise, were the two companion pictures, the only existing fragments of an entire decoration—the "Mercury and Argus" of the Prado and the "Venus with the Mirror" of the National Gallery. The "Mars" and the "Coronation of the Virgin", at the Prado, are less pleasing, and original works. For a long time, owing to the nature of his ideas and the constant development of his researches, Velazquez devoted himself to the solution of a more important problem. We have seen how in "The Lances" he had attempted historical painting, and what prevented him from succeeding therein. Thenceforth he devoted himself to a new idea through a whole series of works, to express directly, in the fashion of a portrait, not merely an historical scene nor a single figure but a complete action of daily life. Thus, small pictures such as the "Boar Hunt" Callace Collection, c. In subject they are both genre pictures, but of hitherto unknown dimensions and treated in the "historical" size. Into these everyday scenes is introduced an element of selection, of fantasy, caprice, genius—a something subjective and purely individual, without which such pictures could never have been conceived. Such groups as these were formed again and again in the noisy and overheated work-rooms or the coolness of dark palaces, but they demanded a supreme artist. These two works, writes Raphael Mengs, are the theology or the "Summa" of painting. They seem to exist outside of all the expedients of art and as by a mysterious fiat. Through them an entirely new path was opened to the painting of things. Every other scene of life has the same claim to be depicted, provided it has for observer and interpreter such a witness as Velazquez; it was a new viewpoint of nature, a method of fruitful and infinite application. Whatever the worth of the legend, the coveted order was none the less granted to Velazquez 12 June. He had given proof of his *limpieza de sangre*, that is, that he had in his family not a drop of Jewish or Moorish blood, that he had never worked for his living, that he had never made a trade of painting, that he had never practised his art save as a recreation and in the service of the king. To these last years belong some busts London, Turin, Madrid which Velazquez made of the prince, stirring works, in which we discern beneath the coldness of the mask the interior tragedy which froze the charming countenance of the poet that Philip IV had been. After his return from Italy, filling the post of royal aposentador, he was charged with all the preparations for the journey on the occasion of the Peace of the Pyrenees and the marriage of Louis XIV with the infanta. Worn out by this excess of labour, the painter was attacked, on his return, by a fever which proved fatal. Philip IV keenly felt the loss of his friend. In his sphere Velazquez had no superiors and perhaps no equals. Not only must all painting compared with one of his seem artificial and forced, so that in the wonder-crowded Prado, he seems the sole painter, but we must discern in him one of the finest minds and serenest souls that has ever been on earth, a glance capable of embracing and understanding nature, the whole of life without omission or scorn, passion or hatred, and of reproducing it in its true aspect as it appeared in the mirror of his thought. Alone of all the Spanish painters, although the most local of all, he is universal. But no more than any other master of his class did he form pupils worthy of him. No school emerged from "The Spinners" and "The Weavers". Rare pictures were connected with them, such as the family picture of J. But modern art is chiefly connected with Velazquez; the work of Whistler, for example, or of Lucien Simon, to mention only these two, are attempts to utilize the lesson of the last works of Velazquez. It was more than two centuries before European painting reached the point to which extraordinary genius had brought this Catholic Spaniard of the time of Philip IV.

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6: Las Meninas - The Collection - Museo Nacional del Prado

Diego RodrÃ­guez de Silva y VelÃ¡zquez. Diego RodrÃ­guez de Silva y VelÃ¡zquez () was Spain's greatest painter in the baroque style and one of the most outstanding of the European artists of his century.

7: "er mundo de manuÃ©": DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ, obras y biografÃ-a breve, CU

Le nÃgre de Velazquez et le miroir de l'histoire: Les hÃ©ritiers de Juan de Pareja. Paris, , pp. , ill., cites Pareja's loyalty to VelÃ¡zquez as one type of response of a slave to his condition.

8: VelÃ¡zquez, Diego RodrÃ­guez de Silva y - The Collection - Museo Nacional del Prado

Diego RodrÃ­guez de Silva y VelÃ¡zquez, the most admiredâperhaps the greatestâEuropean painter who ever lived, possessed a miraculous gift for conveying a sense of truth. He gave the best of his talents to painting portraits, which capture the appearance of reality through the seemingly.

9: Diego Rodriguez De Silva Y Velazquez | www.enganchecubano.com

Diego RodrÃ­guez de Silva y VelÃ¡zquez, pintor barroco espaÃ±ol, naciÃ³ en Sevilla en A los once aÃ±os inicia su aprendizaje en el taller de Francisco Pacheco donde permanecerÃ¡ hasta , cuando ya es pintor independiente.

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