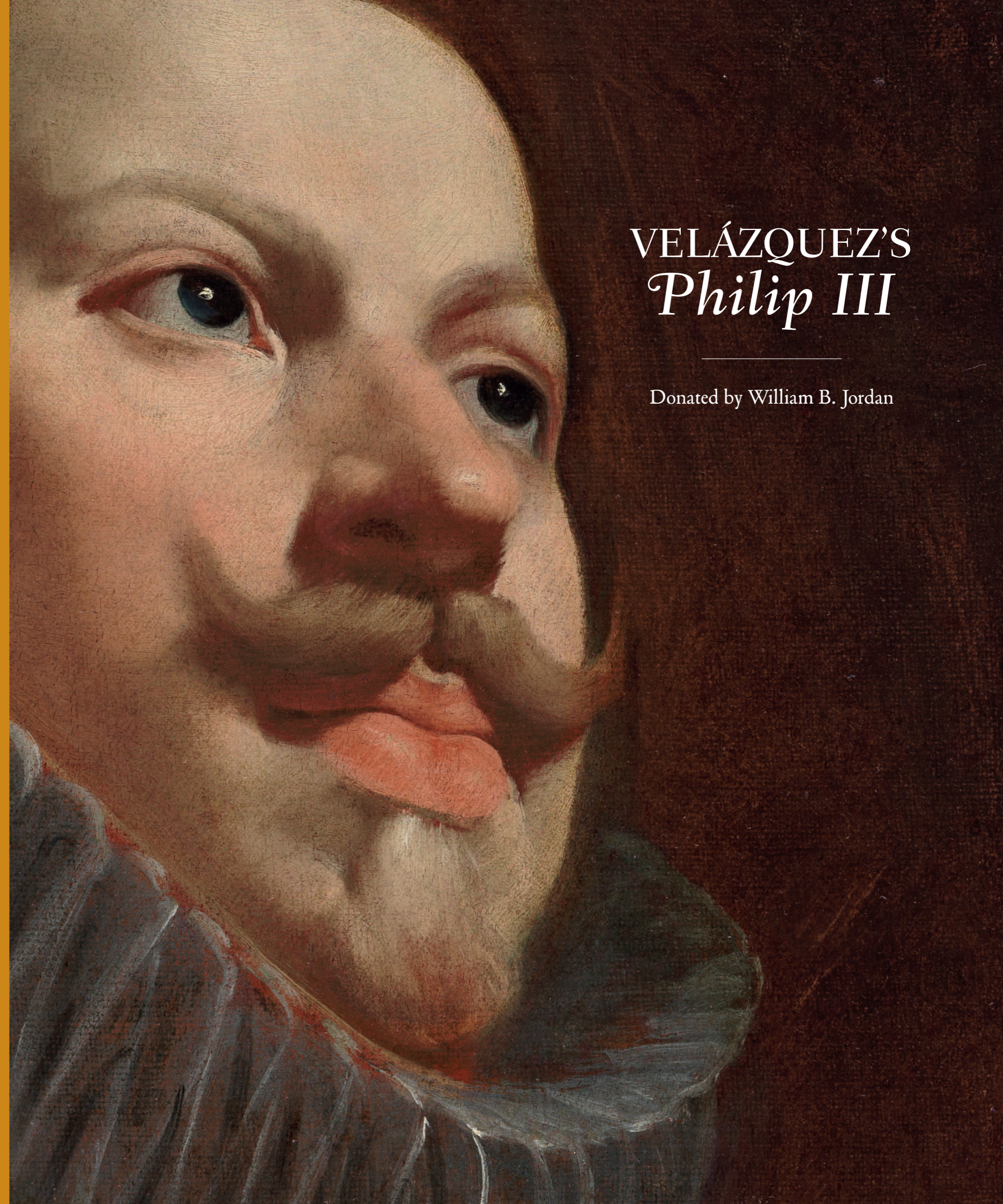




In 1988, the art historian William B. Jordan purchased a painting attributed to a northern European artist, suspecting that it might in fact be of Spanish origin. Detailed examination of the canvas and of early restoration work not only confirmed this suspicion, but also suggested that it could be the sketch for a head of Philip III, depicted by Velázquez for his *Expulsion of the Moriscos*; the painting—now lost—which won the competition held by Philip IV for a large-format history picture intended for the Alcázar in Madrid. In 2016, Jordan submitted his painting to the Prado Museum for further examination. This book presents the findings, in a set of tellingly illustrated essays by several specialists: Jordan himself describes the context of his discovery and sets out the grounds for his conclusions; from a historical perspective, the British Hispanist John Elliott focuses on Philip IV's reasons for commissioning a painting like the *Expulsion*; Javier Portús, Chief Curator of Spanish Painting (up to 1700) at the Prado, examines the stylistic reasons behind the attribution, comparing the sketch with the work of other contemporary artists at the Madrid court; finally, M.^a Dolores Gayo and Jaime García-Máiquez, of the Museum's Technical Service, report on their comprehensive analysis of the support and the pigments used in the sketch, and compare the painter's style and working methods—visible through radiography and reflectography—with those of other contemporary artists, with a view to confirming the attribution, function and destination of the painting.



VELÁZQUEZ'S *Philip III*

Donated by William B. Jordan

VELÁZQUEZ'S
Philip III

Donated by William B. Jordan

TEXTS BY

John Elliott

Jaime García-Máiquez

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William B. Jordan

Javier Portús

Madrid, 2017

MUSEO NACIONAL DEL PRADO

This book was published to mark the
presentation of Diego Velázquez's
Philip III, a painting donated to

AMERICAN FRIENDS

MUSEO DEL PRADO

American Friends of the Prado Museum
is a nonprofit organization of the United
States dedicated to fostering philanthropic
support for the conservation and
dissemination of the outstanding cultural
heritage safeguarded in the Prado.

While any donation to the Museo del Prado is always a source of great satisfaction, the donation on which this book focuses is especially pleasing, for a number of reasons. The first reason is the identity of the donor: in 2012 William B. Jordan, an eminent specialist in Spanish art and an old friend of the Museum, invited the then Director and Deputy Director of the Prado—Miguel Zugaza and Gabriele Finaldi—to Dallas, to see his portrait of Philip III, expounding his conviction that it was in fact a sketch for the lost *Expulsion of the Moriscos* by Velázquez. Three years later, the picture was submitted to the Prado for examination; the Museum’s experts supported his hypothesis, and in the spring of 2016 William B. Jordan decided to donate it to the American Friends of the Prado Museum, thus bringing it home to Spain. The second reason is the painting itself. Although the Museum boasts the largest and best collection of works by Velázquez, the destruction in 1734 of the *Expulsion of the Moriscos*, in the fire which ravaged the Alcázar in Madrid, deprived the Museum of a key work in the artist’s career. The likeness of *Philip III* in some measure palliates this loss, and—as its first sketch by Velázquez—further enriches the Museum’s holdings. Finally, the donation was the first act of the recently founded American Friends of the Prado Museum, marking the start of what I trust will be a valuable relationship with our institution. I should like to express, once more, our deepest gratitude to William B. Jordan, to the American Friends of the Prado Museum, and to all those who worked to make this donation possible: Miguel Zugaza, Gabriele Finaldi, Javier Portús, M.^a Dolores Gayo and Jaime García-Máiquez.

Miguel Falomir Faus

DIRECTOR, MUSEO NACIONAL DEL PRADO



Fig. 1: Diego Velázquez, *Philip III*, 1627,
oil on canvas, 45.9 x 37 cm.

Donated by William B. Jordan to the American Friends of the Prado Museum, 2015/46

VELÁZQUEZ'S LOST *Expulsion of the Moriscos*

WILLIAM B. JORDAN

A well-known episode in the biography of Diego Velázquez (1599–1660) is the story of the competition ordered by Philip IV in 1627 between the young Sevillian and his jealous rivals at the court to paint a great history painting depicting Philip III's expulsion of the Moriscos from Spain. Velázquez's winning painting—fabled in its day but never copied as far as we know—is said to have been destroyed when fire ravaged the Alcázar for four days beginning on Christmas Eve, 1734.¹ First-hand knowledge of what it looked like is provided by an inventory entry of 1636, as well as by a more specific description by Antonio Palomino written just ten years before the fire, when it was still hanging in what was by then called the Hall of Mirrors. Every biographer of Velázquez since then has related the story of this competition; most of them, citing the primary sources,² have presented it as a tale of a young genius' victory over his detractors, rewarded by money, additional privileges at court, and the long-promised Italian journey to perfect his art. In these accounts, the primary focus has been on the drama of the competition and its rewards, with the subject of the painting seeming to be almost incidental. Indeed, while it has been an imaginative challenge to focus on what the painting looked like, discussions of it have often been illustrated by a drawing of Vicente Carducho's for what was possibly only a detail of his own design (Madrid, Prado, D-3055), the only presumed relic of the event known to have survived up until now. Yet the historical record, if we go back to it, is very suggestive, and we can know more about this lost work and what motivated its creation than we realized. A lot of important, ground-breaking research has already been done in this regard by other scholars,³ and, at the risk of seeming to go over familiar ground, it is helpful now to return to it, while we examine as well a previously unrecorded painting which I believe is Velázquez's original oil sketch for the head of Philip III in this lost composition (fig. 1).

The Context of the Commission

In the first years of Philip IV's reign, plans by the royal architect Juan Gómez de Mora to improve the old Alcázar were well near realization.⁴ A key feature of these plans was the construction of a new façade that harmonized and brought a sense of symmetry and order to what had seemed the apparent randomness of a medieval fortress that had already been remodelled and expanded in the sixteenth century. One of the principal gains from the new façade was the creation of a grand, double-height room in the central space between the two old towers that were masked by the new screen wall. Initially denominated the *Pieza Nueva*, or New Room, and eventually known as the Hall of Mirrors after it was redecorated by Velázquez in 1659, this room was seen from the beginning as a kind of stage for the monarchy, where important state functions were performed, and from whose balconies the king and his family could witness special events held in the plaza in front of the palace's entrance. With three large windows facing south, the New Room was ideal for the display of paintings, and sometime in the early 1620s a decision was made to abandon the original plan to fresco the walls in favour of making it a picture gallery to showcase masterpieces from the Royal Collection.⁵ As Steven



Fig. 2: Schematic reconstruction of Velázquez's *Expulsion of the Moriscos*

Fig. 3: Tiziano Vecellio di Gregorio, *Philip II Offering the Infante Don Fernando to Victory*, c. 1573–75, oil on canvas, 335 x 274 cm, enlarged in 1625 by Vicente Carducho. Madrid, Museo Nacional del Prado, P431



Orso has shown in documented detail, the iconographic program for the hang evolved continuously over several decades, but one feature of it seemed to be established from the beginning: the representation of the monarchy as Defender of the Faith. To this end, sometime in 1624–25 three masterpieces by Titian were transferred from the country palace of El Pardo back to the Alcázar, expressly to be hung in this room.⁶ These included the great equestrian portrait *Charles V at Mühlberg*, in which the emperor is shown as the defender of orthodox Catholicism against Protestant heresy, and the allegorical portrait *Philip II Offering the Infante Don Fernando to Victory* (fig. 3) in which the king and his heir at the time, the Infante Don Fernando, are celebrated as the saviours of Christianity from the threat of Islam. Philip II himself had paired these two works together in the Casa del Tesoro of the Alcázar prior to his death in 1598, when they were valued more highly than any other pictures in his

collection.⁷ Within little more than a year of the paintings' having been returned to Madrid—by 24 December 1625—payment was approved for the king's painter Vicente Carducho to be paid 34,000 *maravedis* for having already restored the three and enlarged the *Allegory of Lepanto* to be more or less identical in size to the equestrian portrait of Charles V (the additions, which added more than 30 centimetres in height and 70 in width, are easily visible today).⁸ Since we know that Velázquez's *Expulsion of the Moriscos* was exactly the same size as the enlarged and thematically related *Allegory of Lepanto* and that it was always hung in relation to it, there is reason to credit the possibility that the idea of having a painting of this subject in the New Room actually predated the competition between the court painters and that the anticipation of it could have compounded their rivalry.⁹

The four salaried painters to the king at this point in the 1620s were, in order of seniority: Bartolomé González (1560–1627), a portraitist whose archaic style was clearly out of sync with the spirit of the new reign; Vicente Carducho (1568–1638) and Eugenio Cajés (1577–1634), both solidly trained painters whose Italianate styles grew out of the reformed Mannerist traditions of the Escorial; and Diego Velázquez, the talented newcomer from Seville whose favour with the Count-Duke of Olivares and extraordinary way of portraying the young Philip IV had won him the exclusive privilege of doing so in 1623—much to the chagrin of the older artists. It is obvious in examining the historical record of progress on the decoration of the New Room in 1625 and 1626 that it was this undertaking itself, as much as anything, that was fuelling the resentment of Velázquez on the part of the older painters. The first hint of this was the criticism of his *Equestrian Portrait of Philip IV*, painted in 1625–26 to complement Titian's great *Charles V at Mühlberg* but obviously failing to bear the comparison well.¹⁰ Although politely praised by the Roman visitor Cassiano dal Pozzo for its beautiful landscape background after he visited the New Room on 29 May 1626,¹¹ others were evidently quick to find fault with the rest of it.¹² That these criticisms were more than mere signs of personal grievance is attested by the fact that little time was wasted by the king in replacing the painting with one by Rubens when the opportunity arose in 1628.

Steven Orso reviews how the resentment of Velázquez's obvious preferment mounted in 1626, resulting in the commissioning of three pictures from the three other salaried painters to the king, each one the same size as Velázquez's equestrian portrait and intended to hang in the New Room, obviously in an effort to dampen the rivalry.¹³ All three pictures were eventually removed from the room and are lost today, but their installation there by the end of 1626 is significant for what followed.¹⁴ Carducho himself mentions in his *Diálogos de la pintura* (1633) that paintings comparable in size to Titian's great *Allegory of Lepanto* and *Equestrian Portrait of Charles V* by himself and Cajés were hanging in the upper register of the New Room along with others by Rubens, Velázquez, Ribera and Domenichino, without specifying their subjects.¹⁵ But it was not until the palace inventory of 1636 that a full description of the room's contents and the order of hanging were put down in a document that has survived.¹⁶ There Carducho's painting was described as follows:

Another large oil painting on canvas, of the same size as the previous one and with a gilded and black frame, of Scipio entreating the Romans. It is by the hand of Vicente Carducho. In it Scipio is dressed in the Roman manner in armor. In his right hand is a raised sword, and his left hand entreats. Tullius Cicero is below with a laurel crown, and there are many soldiers on the other side.¹⁷

Cajés' painting was described as:

Another oil painting on canvas, of the same size and with the same frame, which is the story of Chryseis, by the hand of Eugenio Cajés. In it the king of the Greeks is seated, and her father is