Class 1 : History from a Helicopter

A. Europe Astir

1. Section title A (Tidemand & Gude detail)

I call this class "History from a Helicopter" because I am going to touch down all over the place, without regard for chronology, in pursuit of a theme. For my course title, *National Identity in the Arts*, begs a bunch of questions. What is "National"? What is "Identity"? What kinds of Arts are we talking about? At what periods are these even relevant questions? And at other periods, what questions *are* relevant? This first class will be an overview of the entire course, focusing first on the one period—the Nineteenth Century—when my title has a literal and relevant meaning, then branching out to see what parallels we can find in the centuries before and after. In this first class, you may find us touching down at places and times that some of you may recall from previous courses, but that certainly won't always be so.

2. Tidemand & Gude: *Bridal Procession on the Hardangerfjord* (1848, Oslo NG)
3. — detail from the above

Look at the picture I have been using for my title slide. It is by two Norwegian artists, **Adolph Tidemand** (1814–76) and **Hans Gude** (1825–1903), and represents a *Bridal Procession on the Hardangerfjord* in Western Norway; they painted it in 1848. I don't think there is any doubt about National Identity here; it is clearly Norwegian—but what makes it so? The landscape, obviously, quite specific to a particular region of this particular country, and a relatively remote region at that. The architecture of the wooden stave church. The costumes of the people, all of whom are dressed in some kind of regional folk dress. And most importantly, the idea that this was a subject worth painting at all: a local folk custom featuring ordinary but nameless people.

4. Revolutions of 1848

It may be largely a coincidence, but the date—1848—is of interest too. In that year, revolutions broke out all across Europe, mostly having to do with people asserting their dissatisfaction with or independence from the political entities that governed them. A few of these were successful in achieving change; most were eventually put down. But that is not the point. These revolutions, successful or not, and the various nationalist movements later in the century that did succeed, are all testament to the fact that the ethnic/linguistic map of Europe did not correspond with the political one.

5. Nineteenth-Century Europe: Ethnic/Linguistic Groupings
6. Nineteenth-Century Europe: Political Divisions

Here is a map of Europe in the later 19th century, colored by language, which corresponds more or less to ethnic divisions. I will alternate it with another one, showing the political boundaries around 1840. As I do so, note what becomes of the German- and Italian-speaking areas forming the central vertical axis.

7. Unification of Germany
8. Unification of Italy

The 19th-century story of Germany and Italy is one of **unification**. In both cases, the community of people who all spoke the same language was broken up into many different political entities. Germany (though not Austria) was unified in 1871, under the Chancellorship of **Otto von Bismarck** (1815–98). Italy finally achieved unification in the same year, with the establishment of Rome as the national capital, although the unification of all the states except Rome had taken place ten years earlier, through the diplomacy of **Count Cavour** (1810–61), the first Prime Minister.

9. Verdi and Wagner

In the arts, however, the impulse toward unification had appeared much earlier. Just look at the two opera composers, **Giuseppe Verdi** (1813–1901) and **Richard Wagner** (1813–83), both born in the same year. National identity had been an important element in the works of each from the very beginning. Wagner actually took part in one of those revolutions of 1848, and spent the next decade in exile. Verdi's name became an acronym for **Vittorio Emmanuele, Re d'Italia**, the first king of a united Italy.

10. Grimm: *Kinder- und Hausmärchen* (1812–)
11. Manzoni: *I promessi sposi* (1827)

At the start of the 19th century, both Germany and Italy were subdivided politically but united by a common language, so it is not surprising that a sense of national unity surfaced first in literature. The **Grimm** brothers **Jacob** (1785–1863) and **Wilhelm** (1786–1859) started publication of their collected *Children's and Household Tales* in 1812, tapping into the vein of folk myth that underpins nationalist feeling everywhere; indeed, you could say that the powerful stream of German Romanticism at the beginning of the century is already a nationalist phenomenon. And in Italy, the 1827 publication of *I promessi sposi* (The Betrothed) by **Alessandro Manzoni** (1785–1873) was hailed both as an exemplar of the pure Italian language and for its patriotic sentiments.

12. Nineteenth-Century Europe: Ethnic/Linguistic Groupings
13. Nineteenth-Century Europe: Political Divisions

So 19th-century Italy and Germany provide two examples of a rising sense of National Identity finding expression in the arts. Let me return to my alternation of the linguistic and political maps, and this time note what happens to all those groups on the fringes, especially to the East and North. You will see that most of the ethnic groups on the East were subsumed into one of three huge entities: the Austrian Empire, the Ottoman Empire, or the Russian Empire; the struggle for national identity was a major issue, and remains so today, as we know. This process is the opposite of the one with Germany and Italy, not unification but diversification.

14. European fairy tales

I include these three illustrations of fairytales or myths from Finland, Poland, and Russia only to give you a sense of the richness of offerings from the East and North of Europe. I hope it is clear that in this period at least, it makes sense to talk about National Identity—the phenomenon is known as **Romantic Nationalism**. Later in the course, I shall devote two or three classes to looking at these areas in more detail, and through a variety of arts, including painting, poetry, and music. Meanwhile, let me end this section with a snatch of opera, the opening of the 1981 film of *The Bartered Bride* (1864) by **Bedrich Smetana** (1824–84). No need to worry about the text of the chorus; they are merely singing about how good it is to have a fine day for their holiday. The film-makers have clearly gone to great lengths to establish National Identity here, through landscape, village architecture, traditional costumes, handicrafts and baked goods, and dancing, all of which perfectly complements the music.

15. Smetana: *The Bartered Bride* (1981 film), opening chorus

B. Atlantic Crossings

16. Section Title B (Stella, *Coney Island*, detail)

Sticking with music for a moment longer, let me play the first two movements of a 1923 piece for chamber orchestra, and see what you make of it in terms of National Identity. The sections in fact have different titles, but formally you could think of it as a **Prelude and Fugue**. Or if you are still in the opera mode, think of the opening movement as an extended aria for the solo instrument; there is no arguing about the fugue. If you happen to know the piece, please don't say what it is until I give the go-ahead.

17. Milhaud: *La création du monde*, opening (Kaleidoscope Chamber Orchestra)
18. — still from the above

A question for you: what nationality is this piece? (Again, if you actually *know* the answer, don't say). There is jazz there, obviously, and a solo saxophone, so I imagine a lot of people would say American. Though the saxophone is actually French, patented in 1846 by **Adolphe Sax** (1814–94) and used by several symphonic composers before being taken over by American bands.

19. *La création du monde*, original sets and costumes

And the music too is French, a ballet called *The Creation of the World* with music by **Darius Milhaud** (1892–1974) and sets by the Cubist painter **Fernand Léger** (1881–1955). We have just heard the overture and the fugue representing Chaos. Milaud heard a jazz band in London in 1920, and he just knew that he had to go over to New York and study this new music at the source, in Harlem. This ballet is the first fruit of that trip, which he made in 1922. So the piece is a real hybrid: a work by a French composer, based on American music, but using German baroque forms, designed by a cutting-edge artist working with themes from primitive African sources.

20. Joseph Stella: *Battle of Lights, Coney Island* (1913–14, Yale)

Let's go back to the picture that I used, in part, as background to my section title slide. Its full title is *Battle of Lights, Coney Island, Mardi Gras*. It was painted in 1914 by **Joseph Stella** (1877–1946). So American artist, American subject; this is clearly American, right? Well, not so obviously. Stella was actually born in Italy, but came to New York at the age of 19 to study medicine, but he quickly abandoned that to study art instead. His first works were realist, concentrating on the realities of immigrant life. But tiring of what he described as "an enforced stay among enemies, in a black funereal land over which weighed the curse of a merciless climate," he returned to Europe in 1909, staying first in Italy and then in Paris.

21. Boccioni: *The Noise of the Street Enters the House* (1911, Hanover)

Cubism was then in its birth-pangs, as was the parallel Italian movement, **Futurism**. Befriending the leading Futurist artist **Umberto Boccioni** (1882–1916), Stella found the key to his new style. He returned to New York in 1913, and immediately began painting the noise and bustle of the city in a signature combination of brilliant color and swirling abstract forms. So I ask again: what is the nationality of this picture: American, Italian, or simply a Modernism that transcends frontiers?

22. Three paintings by Stuart Davis (unattributed but dated)

It is probably pointless for me to hide the titles and artists' names on this slide, but let's play the game anyway. What can you say about the three paintings shown here? The top left one, which I'm sorry I don't have larger, is clearly a product of American realism, right? A one-pump garage somewhere in the sticks, like the one in *The Great Gatsby*. And the one below it is equally clearly in some French town, perhaps Paris. Nothing realist about it, though more than a hint of Cubism. And the one at top right, where is that?

23. — the above, with titles

In fact, all three are by the same artist, **Stuart Davis** (1892–1964), born in Philadelphia and American through-and-through. Like many American artists in the late 19th and early 20th centuries, he went over to Europe to see for himself, but he did not go until 1928; only the *Corner Café*, which in many ways is the least interesting of the three, is the result of direct experience of France. But instead of him going to Europe, Europe came to him.

24. Armory Show map

In 1913, the **Association of American Painters and Sculptors** organized an international art show at the 69th Regiment Armory in Manhattan, with the intention of showing the world that the most progressive American painting was fully in line with European practice. But the best of the 500 European works on view— including **Van Gogh**, **Matisse**, **Picasso**, and **Duchamp**—demonstrated the opposite. American painting was changed for ever.

25. Davis: *Bleecker Street* and *Ebb Tide, Provincetown* (both 1913)

You can see the effect this had on Davis from these two works from 1913. Only a few months come between them, but in those months, he has seen the Armory Show. The result was dramatic. For the next 15 years, he continued to work in America, developing his own style. But then he went to Paris, and for the rest of his life developed his own version of Cubism, using bold shapes and bright colors, often specifically related to his abiding passion, **jazz**.

26. Stuart Davis: *Report from Rockport* (1940, NY Met)

So what do we say about a work like this, *Report from Rockport*, from 1940? It could not have been done without exposure to Cubism, so in that sense it is European. On the other hand, little in Europe at the time is as vibrant and highly colored; you can trace a direct line from works like this to later Pop Art, and that is certainly American. It is not entirely abstract; the images on the right clearly refer to Paris, but on the other hand, Davis is also clearly revisiting his painting of the one-pump garage. So yes, this is an American painting, but more important than that is the point I made before, that **Modernism**, on whichever side of the Atlantic it appears, is a force that transcends frontiers.

C. The Hudson, looking West

27. Section Title C (Bierstadt view over the Hudson)

In crossing the Atlantic just now, I jumped forward into the 20th century. But America had its equivalent of Romantic Nationalism in the 19th century also, although it took a different form.

28. Thomas Cole: *The Course of Empire: The Arcadian State* (1836, NY Historical Society)

Here is a landscape by **Thomas Cole** (1801–48). Although born in England, he was brought to America in his teens, and became passionately devoted to depicting the landscape of his new country; he was one of the founders of the Hudson River School. Now this is hardly the Hudson; if you did not know, you would think it was a landscape by the 17th-century artist Claude Gellée. It is one of a series of five called *The Course of Empire*, depicting different stages of civilization, all set in the same imaginary landscape; this is the *Arcadian or Pastoral State*. What Cole seems to be doing is connecting his new country to the European tradition of the ideal landscape.

29. Thomas Cole: *The Course of Empire: The Savage State* (1836, NY Historical Society)

But in the picture that preceded this one, the *Savage State*, Cole is more specifically American, including some Native Americans in his picture, and a much more wildernessy kind of landscape. There is clearly a moral element to both these pictures, constructing at least the beginnings of a national myth.

30. Thomas Cole: The Oxbow: the Connecticut River… from Mount Holyoke (1836, NY Met)

My third Cole, *The Oxbow*, was painted in the same year, 1836, taking a break from his labors on *The Course of Empire*. Now the scene is a real one, not imaginary at all, a view of the Connecticut River; no

doubt about National Identity. But this too has moral implications. The contrast between the wilderness to the West and the cultivation of the East is surely emblematic, and the Hebrew letters cler-cut into the woods beyond spell the name of NOAH, to whom God promised the cultivation of the new land.

31. Albert Bierstadt: *Emigrants Crossing the Plains* (1869, Youngtown, Butler Institute)
32. Albert Bierstadt: *Indians Spear Fishing* (1862, Houston MFA)

So we get yet another example of Romantic Nationalism: westward expansion, the **Manifest Destiny** of the American people to "*overspread and to possess the whole of the land which Providence has given us*"—the phrase comes from journalist **John O'Sullivan** writing in 1845. And the artist-laureate of Manifest Destiny was a younger colleague of Cole's in the Hudson River School, **Albert Bierstadt** (1830–1902); it was his view of sunset on the Hudson we saw as my title slide, his depiction of *Emigrants crossing the Plains* here, and his many views of the western Promised Land such as the one we see here.

33. Book covers: *The Last of the Mohicans* and *Hiawatha*

Note the Indians fishing in the second Bierstadt picture. One major difference between Romantic Nationalism in Europe and over here is that white Americans were not the original inhabitants of their land. So they lacked many of the factors the made European nationalism so important. They had no common stock of stories and no folk music, other than what they imported from their native lands. Hence the attempt to take over the stories (real or much elaborated) of the *original* Americans, the Indians, in works like *The Last of the Mohicans* (1826) by **James Fenimore Cooper** (1789–1951) and *The Song of Hiawatha* (1855) by **Henry Wadsworth Longfellow** (1807–82).

34. Score of Dvorak's *New World Symphony*, with *Hiawatha* illustration

One person inspired by *Hiawatha* was the Czech composer **Antonin Dvorak** (1841–1904), who spent three years in this country (1892–95) as the Principal of a New York Conservatory. He said he was thinking of Longfellow's description of *Hiawatha's Wedding Feast* when writing the scherzo of his *New World Symphony* (1893), and hinted that he was planning a larger oratorio.

35. Dvorak: *New World Symphony*, section of scherzo
36. Antonin Dvorak and Harry T. Burleigh

The *Hiawatha* oratorio never materialized, but Dvorak's interest in finding native American sources of music was genuine. But he made no real distinction between what he imagined was Indian music and the black music coming up from the South. One of his student, a young black baritone named **Harry T. Burleigh** (1866–1949), sung Dvorak the spirituals taught him by his father, a former slave, and these inspired him more deeply than any so-called Indian music had. Dvorak said he composed all his own tunes in the symphony, but imitating models he had heard. And in the famous solo that opens the slow movement, it is fairly clear that the model came from Burleigh. Indeed, Dvorak originally planned to give the tune to the clarinet, the changed it to the **English Horn** as being closer to Burleigh's voice

37. Dvorak: *New World Symphony*, opening of slow movement
38. Intermission title (Blues band painting)

So there we have it: an Old World composer in the New, paying homage to a Romantic idea of the American voice—which would in fact turn out to *be* the American voice—the black voice of spirituals, jazz, and the blues—though not in the indigenous ways Dvorak envisioned or could have imagined.

D. Prado Perspectives

39. Section title D (exterior of the Prado)

The first hour and the second half of our course deals with Europe and the United States from the mid-19th century on, when the idea of National Identity makes at least some sense. But in the next hour and next four or five classes, I want to go back to before the Renaissance and show how we got there. And to do that this morning, I am going to focus on a group of paintings in the **Museo del Prado** in Madrid, to enquire where they come from and how they got there.

40. *Annunciations* by Robert Campin and Fra Angelico

Here are two paintings of the *Annunciation*—the moment when the Archangel Gabriel comes to Mary to announce her pregnancy with Jesus. Both are dated around 1425. One is by a Northern European artist; the Prado says **Robert Campin** (1375–1444), though this is not universally accepted. The other is indisputably by an Italian one, **Fra Angelico** (1395–1455). Let's compare them.

41. Robert Campin (attributed): *Annunciation* (c.1425, Madrid Prado)
42. Fra Angelico: *Annunciation* (c.1425, Madrid Prado)

We could talk about the **architecture**: both are set in new buildings, representing the New Testament superceding the Old—but Campin's new is as ornate form of Gothic; Fra Angelico's elegant enclosure is in the new style of the Florentine Renaissance. We could talk about the **clothes**: Campin's more sculptural, but heavier and richer; Fra Angelico's simple and flowing. We could talk about the **faces**: Campin shows them to us almost full on; Fra Angelico sticks to profile, but is that much more expressive in the inclination of the two bodies. We could talk about **detail**: remarkably little in the Italian work, far more in the Campin, realistic but all symbolizing something. And we could certainly talk about **technique**: relatively flat tempera with Fra Angelico, rich oil painting in the Campin.

43. *Annunciations* by Robert Campin and Fra Angelico (repeat)

Though we have been looking for differences, it is even more surprising what the two works have in common. That is because the great unifying force in the middle ages and the start of the renaissance was the **Christian Church**. Latin was the *lingua franca*; Popes such as the 13th-century **Gregory VII** determined what should be followed as doctrine and what persecuted as heresy; the Church held the monopoly on education and distribution of books (including scientific works by Jewish or Arab authors),: and the great cathedrals and churches were the chief patrons for artworks of all kinds—or rather the sites where lay donors could have their commissioned offerings installed.

44. North and South of the Alps
45. Medieval trade routes

You may remember this slide from my video promo for this course, that art painted North of the Alps in the 15th century was very different from the art of Italy. The comparison we have just made would reinforce that. But the Alps are less of a divide than you might think. The Church of Rome, as I have said, reached far beyond them—and so did **Commerce**. This map of medieval trade routes looks very different from my North/South one; it is as though the Alps never existed; individuals simply walked across them; goods sailed around the end. And the Catholic Church had been the dominant internationalizing force ever since the Dark Ages. Latin was the *lingua franca*, Popes such as the 13th-century Gregory VII determined what should be followed as doctrine and what persecuted as heresy, the Church held the monopoly on education and distribution of books (including scientific works by Jewish or Arab authors), and the great cathedrals and churches were the chief patrons for artworks of all kinds—or rather the sites where lay donors could have their commissioned offerings installed.

46. Index pages to the Gould and Welch books

When I was studying and then teaching Art History in the 1960s, the field was dominated by the consideration of styles: early renaissance, high renaissance, mannerist, baroque, and so forth. And these were illustrated in turn by a procession of Old Masters whose works exemplified them: as it might be **Fra Angelico**, **Raphael**, **Pontormo**, **Carracci**. But buying half a dozen newer books for this course, I was astonished to find that fashions had changed. There is now very little emphasis on the individual artist, style labels are highly suspect, and the books deal mainly with context—the work of the ordinary jobbing artists in the various centers—and on that level the field probably looks a great deal more uniform than if you concentrate only on these towering figures.

47. Conjectural portraits of Fra Angelico, Robert Campin, and Rogier van der Weyden

It is even hard to find out very much about the artists of this period as people; two of these self-portaits are conjectures only, and the one by Campin is probably of a different sitter entirely—indeed there is still controversy about what he actually painted. Nonetheless, all three artists achieved fame through their works, if not in person; such leading artists were in demand far beyond their native turf. So with apologies for not following academic fashion, I will neglect the flatlands and focus on the peaks, one of which is undoubtedly the third artist shown here, Campin's pupil **Rogier van der Weyden** (1399–1464).

48. Rogier van der Weyden: *Deposition from the Cross* (c.1435, Madrid Prado)
49. *Lamentation* (Czech, early 1400s, Gdansk)
50. Joos van Cleve, after Rogier van der Weyden: *Deposition* (1518, Philadelphia)
51. Rogier van der Weyden: *Deposition from the Cross* (c.1435, Madrid Prado), repeat
52. — details from the above

Rogier's *Deposition from the Cross* is one of the glories not only of the Prado but of world art. Like his master Campin, he is extraordinarily detailed; like him, he is painting in oils; and he even exceeds him in his attention to the faces. But he makes no pretence at realism. He paints the figures as though they were sculptures in a shallow niche, rather like this group from around 1400 in a church in Poland. It so

happens that we can judge the effect of this from a copy of the composition made by a later artist, **Joos van Cleve** (1485–1540), who added a conventional painted background. This is not bad, actually, but it quite takes away the concentration that Rogier gives to his figures by making them real people in an artificial space. And Joos is not a patch on Rogier when it comes to details. Note especially the **brocade** on the man to the right. Venetian merchants sent imported silks they imported to the Low Countries for weaving; the Northeners sent the finished products back South, and the painting of brocades became a Netherlandish speciality.

53. Paintings by Antonello and Titian
54. Map of Philip II's empire (c.1560)

It so happens that the Prado also has two Italian treatments of a closely related subject, one painted 40 years after Rogier's, the other over a century later. Both show the characteristic Italian concentration on the human body, based on close study of anatomy, which recieved less attention north of the Alps.

55. Antonello da Messina: *The Dead Christ* (1475, Madrid Prado)

Antonello da Messina (1430–79) is a particularly interesting figure when we are talking about crossing the Alps. The 16th-century historian Vasari credits him with going to the Low Countries to learn the secrets of oil painting, but it is far more likely that he met a Netherlandish painter visiting Naples, because as this map will show, both Flanders and Naples/Sicily belonged to the Spanish empire, while the central parts of Italy did not; I'll go into this more next week. Anyway, the result is indisputable: Antonello's style and technique is unmistakably influenced by Northern practice; he did visit Venice in 1475 and 1476; and Venetian artists did begin to take up oil painting in the years following his visit. And this made possible the richness of color which is the distinctive gift of Venice to the history of art.

56. Titian: *The Entombment of Christ* (1559, Madrid Prado)

The *Entombment of Christ* by **Titian** (Tiziano Vecellio, c.1485–1576) is an example of this richness. It is one of a number of works commissioned from the Venetian artist by **Philip II** (reigned 1556–98); others included his famous erotic series based on the *Metamorphoses* of **Ovid**. The energy, movement, color, and atmosphere of pictures like this would become the foundations of the baroque style of the Northerner **Peter Paul Rubens** (1577–1640) and painters such as **Diego Velázquez** (1599–1660) in Spain and elsewhere.

57. Victoria: *Regina Caeli Laetari* (1576), Voces 8

Time for a musical break. Here is a work by **Tomás Luis de Victoria** (c.1548–1611), the leading Spanish composer in the reign of Philip II, and one of the greatest composers of his time anywhere. But you cannot say that his music is specifically Spanish. Philip sent him to study in Rome, most probably with the Italian composer **Palestrina**; his job there was as cantor at the German College. He returned to Spain in 1587, but made several visits to Italy later. So he was truly international. I have chosen this particular piece, *Regina Caeli Laetari*, because it is relatively short and unusually upbeat. Don't worry about the words; they basically say "*Queen of Heaven, rejoice; your Son has truly risen!*"

E. Questions of Provenance

58. Section title E (the image below)
59. Jan Brueghel I et al.: *Allegory of Sight and Smell* (c.1620, Prado)

The painting I am using for my title, also in the Prado, is a particularly interesting curiosity. Called *Allegory of Sight and Smell* (the ladies smelling flowers in a gallery crammed to the brim with artworks), it was painted for the **Archduchess Isabella Clara of Austria** wife of **Archduke Albert**, formerly the Governor of the Spanish Netherlands, and later the ruler of Austria. The picture was painted probably by **Jan Brueghel the Elder** (1568–1625) and a number of other artists to celebrate the art collections of the royal couple, with the specific intention of having it sent to Spain as a gift.

60. Map of Habsburg possessions in Europe

So this was thoroughly a family affair! The Austrian Habsburgs, who ruled the East of Europe, greeting their cousins in Spain, with the artistic produce of Flanders, which it seems they both had a hand in governing. The interesting thing to me is that this collection of paintings, though actually in Vienna, might at first glance be the pictures now in the Prado; both collections are the fruits of a similar taste, and acquired from the same sources. The striking thing about the Prado collection, as we come to the seventeenth century, is that it is simultaneously one of the great collections of art from all of Europe *and* the home base of a distinctive National Style. This paradox applies to some extent to Paris and London also, but it is most remarkable in Madrid. I want to spend the rest of the hour exploring it.

61. File Card: Rogier van der Weyden: *Deposition* (c.1437)

The history of the previous locations and ownership of a work of art is known as the provenance, the paragraph of small print you see below the main entry in a museum catalogue or wall label. I have made file cards like this one for a dozen works in the Prado, six foreign and six by Spanish artists. Each shows the artist and title, the date the work was painted, and the date when it entered the Spanish Royal Collection or the Prado. In future classes, I may talk about some of them in more detail; right now, I am showing them to give you a sense of the varied stories behind such a collection as this.

This **Rogier van der Weyden** was painted for a chapel in Leuven in modern-day Belgium. It was acquired from the chapel in the 1540s by Mary of Hungary (of the Eastern Habsburgs) and given by her to her nephew Philip II of Spain (the Western branch).

62. File Card: Bosch: *Garden of Earthly Delights* (c.1495)

This famous triptych by **Heironymus Bosch** (1450–1516) did not go so smoothly to Spain. Painted for the Royal House of Nassau in the Netherlands, it was confiscated in 1568 by the Duke of Alba, in putting down the Dutch revolt against Spain, led by William of Nassau. It was then sold by him at auction and bought by Philip II.

63. File Card: Dürer: *Adam and Eve* (1507)

These paired panels by **Albrecht Dürer** (1471–1528) had a particuarly zigzag journey. Originally in the collection of Rudolf II of Prague, they were plundered during the Thirty Years War, eventually finding their way to Gustavus Adolphus of Sweden. Following his death, they were given by his daughter to Philip IV of Spain, but kept out of sight by his successors, who considered them obscene. They entered the Prado in 1827, but not exhibited until 1833, for the same reason.

64. File Card: Titian: *Equestrian Portrait of Charles V* (1548)

Here is another **Titian**, whose commissions for Philip II we have already discussed. This is a portrait of Philip's father, the Holy Roman Emperor Charles V. It wommissioned by the Emperor's sister Mary of Hungary (the same woman as owned the Rogier *Deposition*), and painted by Titian while staying at the court of the Holy Roman Emperor at Augsburg, in close proximity to Charles V, who became a personal friend. It is the first of these works painted by a foreign artist on direct commission.

65. File Card: El Greco: *Holy Trinity* (1577)

With **El Greco** (Domenikos Theotokopoulos, 1541–1614), we get the first artist of the group who, though a foreigner, spent most of his career in Spain, and whose works can thus be considered as monuments of Spanish art. Born in Crete and trained in Venice under Tintoretto, El Greco came to Toledo in 1577, at the age of 36. Painted for a church in Toledo, this was one of the artist's first commissions. It was acquired by Fernando VII in 1832.

66. File Card: Rubens: *Adoration of the Magi* (1609/1629)

Peter Paul Rubens (1577–1640) painted so many pictures for the Spanish crown that he is almost as much a Spanish artist as his younger friend **Velázquez**. This is one of the first of them, but its history is particularly complex and interesting. Rubens painted this originally in Antwerp in 1609, commissioned by the city to celebrate a truce between Flanders and Spain. In 1612, they presented it to the Spanish envoy, who had come to make the truce permanent. But he fell into disgrace on his return to Spain; he was executed, and the treaty never materialized. In 1628, Rubens visited Spain on a diplomatic mission from the court of England. He obtained permission to retouch his old painting, reworking it in a more sophisticated technique, and adding his own self-portrait (in maroon with his back to us, center right).

67. File Card: Ribera: *Saint Peter* (1630)

Jusepe Ribera (1591–1652) is the first of the Spanish-born artists I shall be showing—but he spent all his mature career abroad. Ribera studied in Rome, where he absorbed the influence of **Caravaggio**, then spent the rest his life in Naples, which was then a Spanish possession. Like most of his works, this was sent to Spain shortly after its completion, but it is not clear how it entered the Royal Collection.

68. File Card: Velázquez: *The Surrender of Breda* (1635)

Diego Velázquez (1599–1660) was *the* great master of the Spanish baroque, and with Rubens and Rembrandt one of the giants of his century. He had been appointed court painter in 1624, at the age of

only 25. *The Surrender of Breda* (otherwise known as *Las Lanzas*), was commissioned by Philip IV to commemorate a 1624 Spanish victory in the war against the Dutch. It is the crown jewel in a series of paintings by various artists, intended to proclaim national pride at a time of economic decline.

69. File Card: Velázquez: *Las meninas* (1657)

This late work by **Diego Velázquez** is another of his commissions as court painter to Philip IV, but by now he is able to treat such subjects very much in his own way, including his own self-portrait painting the picture we now see, with the King and Queen visible in a mirror on the back wall. It is worth much fuller discussion in a later class.

70. File Card: Murillo: *Immaculate Conception* (1678)

One more Spanish baroque artist, **Bartolomé Esteban Murillo** (1617–82), known for a particular sweetness of religious sentiment. This is another case of a picture becoming a spoil of war. Commissioned for the *Hospital de los Venerables* in Seville, the picture was looted by Marshal Soult of the Napoleonic armies in 1813 and taken to France; it was bought by the Louvre in 1852. In 1941, the Vichy Government acceded to its return to Spain as part of an exchange.

71. File Card: Goya: *Maja desnuda* and *Maja vestida* (c.1800)

Finally, three paintings by **Francisco Goya** (1746–1828), all of which also have a connection with the Napoleonic Wars. Once thought to be the Duchess of Alba, the sitter has been identified as the mistress of Prime Minister Manuel Godoy, who went into exile at the invasion of Napoleon in 1814. The paintings were confiscated by Ferdinand VII on his return to Spain in 1814, and spent the next 90 years in the Royal Collection (20 of them locked away by the Inquisition on grounds of indecency).

72. File Card: Goya: *The Third of May, 1808* (1814)

Like the two *Majas*, this later **Goya** work relates to the Napoleonic invasion of Spain in 1808, but in a more direct way. It depicts the summary execution of participants in a minor revolt against the occupiers the previous day. Probably painted on the return of King Ferdinand VII in 1814, it was not displayed subsequently until around 1858, most probably because even a rebellion in a good cause was not considered something to celebrate.

73. Granados: *La Maja de Goya*, text

Until the mid-century, Spanish music was mostly in the classical manner found all across Europe. What we think of as typically Spanish is mostly the product of the later 19th century, the same impulse towards local color that is reflected in the *Romantic Nationalism* with which I began the class. But I do have a romantic song from the end of the century by **Enrique Granados** (1867–1916) that refers directly to the two *Majas* by Goya that we have just seen. The performers are **Marina Tomei** (Guitar) & **Guadalupe Paz**. I am cutting straight to where the singing begins.

74. Granados: *La Maja de Goya*
75. Closing title (Goya: *Majas on a Balcony*)