

*at the* MEADOWS

A SEMI-ANNUAL GUIDE TO EXHIBITIONS AND PROGRAMS, EXCLUSIVELY FOR MEADOWS MUSEUM MEMBERS AND SUPPORTERS

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LEFT: Diego Rodríguez de Silva y Velázquez (Spanish, 1599-1660), *Philip IV*, 1623-27. Oil on canvas. Museo Nacional del Prado, Madrid. RIGHT: X-radiograph of Diego Velázquez's *Philip IV*, 1623-27, showing evidence of the underlying c. 1623-24 image. Museo Nacional del Prado, Madrid. Both © Museo Nacional del Prado, Madrid.

This official portrait of Philip IV will be accompanied by four other portraits by the Spanish master that belong to American collections: *Portrait of King Philip IV* (1623-24) from the Meadows Museum; *Portrait of Luis de Góngora y Argote* (1622) from the Museum of Fine Arts, Boston; *Portrait of the Jester Calabazas* (c. 1631-32) from The Cleveland Museum of Art; and *Portrait of Don Pedro de Barberana* (c. 1631-33) from the Kimbell Art Museum in Fort Worth. This Prado-Meadows initiative will be the first time

that these works, four of only nineteen by Velázquez in American museums, will be featured together. The collection of the Meadows Museum contains three paintings from different phases in the Spanish master's career: the aforementioned *Portrait of King Philip IV*, *Female Figure (Sibyl with Tabula Rasa)* (c. 1648), and *Portrait of Queen Mariana* (c. 1656); a remarkable fact considering that Velázquez's total artistic production amounts to just over one hundred works, the majority of which are in the Prado.

of this period follow the likeness of Olivares fashioned by Velázquez, and show him liberally appropriating royal imagery for his own advantage in order to justify his position at court. One of the prints included in the exhibition is an image engraved by Paulus Pontius (1603-58) after a design by Rubens modeled after an image of Olivares by Velázquez (Museu de Arte de São Paulo, Brazil), which is an excellent example of this type of propagandistic imagery. In this print, the *valido* is surrounded by laudatory allegorical symbols, including imagery alluding to the quintessential emblem of the Spanish Habsburg monarchy, the demigod Hercules. These works are on loan from the Museo Nacional del Prado; the Biblioteca Nacional in Madrid; the University of Kansas, Summerfield Collection in Special Collections; the University of Illinois at Urbana Champaign; and the University of California at Berkeley.

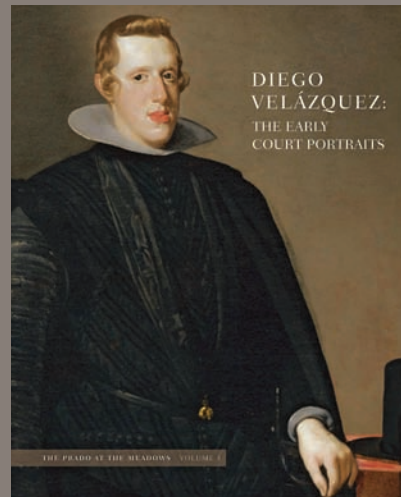
*Diego Velázquez: The Early Court Portraits* will provide visitors to the Museum a unique opportunity not only to see all of Velázquez's works in Texas collections under one roof—the Meadows Museum, its exclusive venue—but also to appreciate the caliber of his artistic genius, already evident in the portraits he created during his first years at the court of Philip IV. Additional works of Spanish Habsburg portraiture owned by the museum will complement the exhibition by providing examples of precursors to and followers of the royal imagery of Velázquez.

This exhibition will be accompanied by a bilingual and amply illustrated interdisciplinary catalogue with contributions from leading scholars in the fields of Spanish art, history and literature, published by the Meadows Museum in collaboration with the Museo Nacional del Prado. In addition, the Meadows Museum will present a symposium with lectures by Dr. Portús, Dr. Laura Bass (Brown University) and Dr. Tanya Tiffany (University of Wisconsin-Milwaukee) (see page 16 for details). This program will be completed by two master lectures offered by preeminent

scholars of Golden Age Spanish Art: internationally renowned Velázquez scholar, Professor Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts at the Institute of Fine Arts, New York University; and Dr. Ignacio Cano Rivero, former Director and current Head of the Department of Exhibitions at the Museo de Bellas Artes in Seville, which houses the most important collection of Sevillian Baroque art in the world (see page 17 for details). ■

*This exhibition has been organized by the Meadows Museum and the Museo Nacional del Prado, and is funded by a generous gift from The Meadows Foundation.*

## LEARN MORE ABOUT VELÁZQUEZ

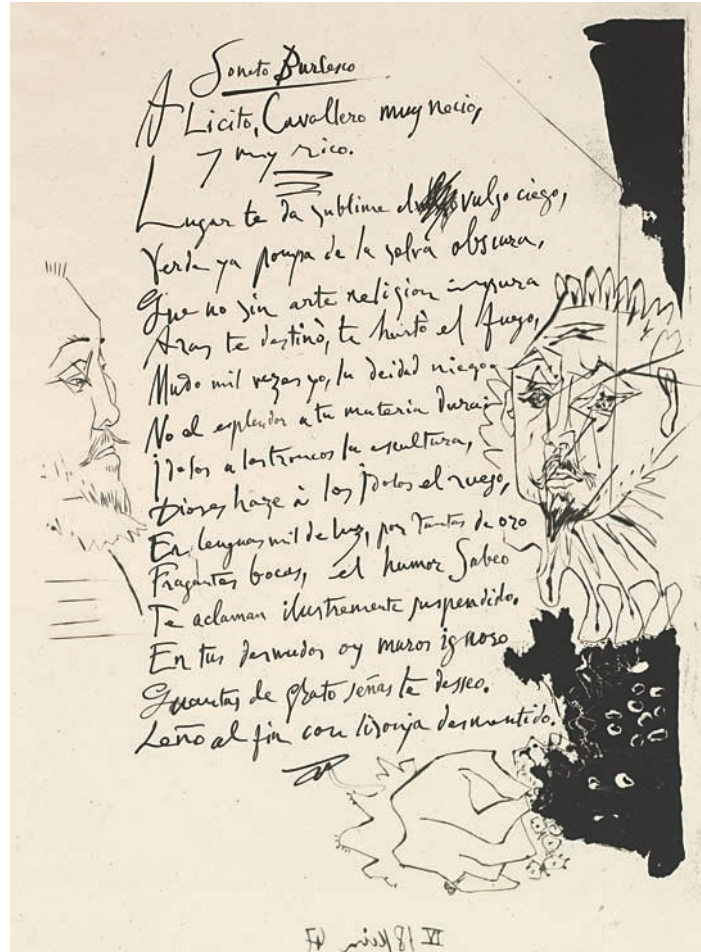


*Diego Velázquez:  
The Early Court Portraits*  
Various authors  
Hardcover  
208 pages  
79 images  
\$50.00

*Diego Velázquez: The Early Court Portraits* offers a renewed look at Velázquez's initial years as a royal portraitist, from stunning regal likenesses such as *Philip IV* (Museo Nacional del Prado, Madrid) to the numerous derivative engravings that emerged thereafter. Through an array of interdisciplinary scholarship in the areas of art history, history, and sociology, this publication profiles the role of the artist and his craft by freshly examining the socio-cultural environment of the age.

Picasso did not add any illustrations, as if doing so would have been an act of iconoclasm.

In linking himself to Spain's literary and artistic masters of the past, Picasso must have considered the trajectory of a common language that developed over the centuries. The moment of *Vingt Poèmes* was a period of reflection for the artist; the cerebral rigor of his early Cubist years were by then far behind him. This distance in time afforded Picasso the opportunity to consider that the great twentieth-century Cubist language—his own idiom—owes a debt to the attenuations and distortions of El Greco as well as to Góngora's own idiosyncrasies. In a pictorial-verbal matrix, Cubism was an apt overlay for Góngora's own complicated language. The poet's jarring sentence structures or expansion of the Spanish vocabulary could be likened to the deconstruction and subsequent reconstruction central to Picasso's pictorial language.



A modern merging of image and word, *Vingt Poèmes* demonstrates the interconnectedness in spite of centuries between Góngora and Picasso, or, in other words, how all things old become new again. ■

*This exhibition has been organized by the Meadows Museum and the Bridwell Library, and is funded by a generous gift from The Meadows Foundation.*

LEFT AND ABOVE: Pablo Ruiz Picasso (Spanish, 1881-1973), Luis de Góngora y Argote, *Vingt poèmes*, *Les Grands Peintres Modernes et le Livre*, Paris, 1948. Etching and sugar-lift aquatint on vélin du Marais watermarked 'Góngora,' 6/275. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.75.04. Photos by Michael Bodycomb.