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ART & ANTIQUES

Juan van der Hamen y León

Madrid, 1596–1631

Child Resting under Flowers

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Child Resting under Flowers

Possibly a Post-Mortem Portrait of the Son of the Duke of Villahermosa

Oil on canvas
67.4 x 88.3 cm
Provenance: Private collection

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On June 4, 1586, a young Fleming named Jehan van der Hamen, 25 years old, appeared before the mayor of San Lorenzo del Escorial. He needed to obtain a certificate of limpieza de sangre (cleanliness of blood), a requirement to be eligible for membership in the Archers of the Walloon Guard, the most important royal guard that protected both the king's person and his royal residences. This guard consisted of one hundred soldiers, all Dutch or of Dutch descent, and they were required to be at least of noble status. The guard had been introduced to Spain with the advent of the Habsburgs, who, as Counts of Flanders and Burgundy, brought with them the Burgundian protocol. It is worth remembering that this institution was created when Philip II of Burgundy (Pontoise, 1342-Halle, 1404), the fourth son of King John II of France, was granted the title of Duke of Burgundy in 1364. In 1367, he married Margaret of Flanders (Male, 1350-Arras, 1405), the heir to the County of Flanders, thereby merging both states in their son, John I of Burgundy, known as John the Fearless (Dijon, 1371-Montereau, 1419). This fusion of both titles led to the unification of the protocols of the House of Burgundy with those from the Netherlands. A good example of this is the custom that the soldiers who protected the Duke of Burgundy throughout the 15th century were Flemish soldiers from the lower nobility. After the death of John the Fearless, he was succeeded by his son Philip III of Burgundy, Philip the Good (Dijon, 1396-Bruges, 1467), who, in 1429, established the Order of the Golden Fleece, which is still held by the Spanish monarchy.

Upon his death, he was succeeded by Charles I of Burgundy, Charles the Bold (Dijon, 1433-Nancy, 1477), who would marry his daughter Mary of Burgundy (Brussels, 1457-Bruges, 1482) to the Emperor of the Holy Roman Empire, Maximilian I of Habsburg (Wiener Neustadt, 1459-Weis, 1519), father of Philip, known as the Handsome (Bruges, 1478-Burgos, 1506), and future Philip I of Castile after marrying Infanta Joanna of Castile (Toledo, 1479-Tordesillas, 1555), known as Juana the Mad, who later became Joanna I of Castile.

This rich genealogy, linking the County of Burgundy or Franche-Comté with the County of Flanders and the Spanish monarchy, is behind the request in 1586 from a young Dutchman, probably born in Utrecht (now the Netherlands), to be appointed as a member of the Guard of the Walloon Archers. This peculiar story explains the existence of a large community of Flemish military men established at the Spanish court from the late 16th century until the death of Charles II in 1700, the last of the Spanish Habsburg monarchs. Furthermore, the Spanish king began to exclusively hold rights over the Netherlands and Franche-Comté when Charles V ceded these two territories to his son, Philip II,

1 For the biography of Juan van der Hamen, see Jordan (2006) (refer to the bibliography)

while the imperial title passed to the emperor's brother, the future Ferdinand I of Habsburg (Alcalá de Henares, 1503–Vienna, 1564).

As is well known, the titular kings of the various states of the Netherlands were the Spanish Habsburgs, from the reign of Philip II until the last king of the House of Austria, Charles II. However, the rebellion of the seventeen northern provinces of the Netherlands against Philip II in 1568 led to their subsequent independence, recognized in the Peace of Westphalia (1648), which created a new state, the United Provinces, now known as the Netherlands. The main reason for the rebellion was the stronger implantation of Protestantism in the northern provinces, so that after years of war, the Netherlands became divided into a predominantly Protestant (Calvinist) north, and Catholic southern provinces, which remained under Spanish sovereignty, the present-day Belgium.

Van der Hamen's father arrived at El Escorial, likely from the north, from Utrecht, a region where the conflict had intensified during those years. He had probably served in the Catholic army loyal to the King of Spain, which made it very attractive for him, as for other young Catholic Dutchmen, to come to Spain and join the king's guard. After all, his Catholic faith and collaboration with the Spanish army would have marginalized him in the emerging Dutch society, or he could simply have been executed or expelled.

Months after presenting himself at El Escorial, he already appeared on the list of archers (a military unit originating from the Burgundian Archers Guard) with number 99, meaning he was second to last in the hierarchy, as there were 100 archers in the guard. Over the years, we see in the lists how he rose in rank.

Shortly after joining the Walloon guard, in the same year of 1586, Jehan married Dorotea Whitman Gómez de León, the daughter of one of the most veteran and respected archers, Jacop Whitman. Dorotea's mother was Spanish, from the Gómez de León family, a noble Toledo family that had served the crown loyally since the time of the Catholic Monarchs. In fact, Dorotea's brother, the mother of our artist, and Juan van der Hamen's uncle, Don Daniel Gómez de León, had died heroically in an expedition to the Moluccas aboard the flagship galley. He had accompanied the governor of the Philippines himself: a mutiny on board, led by Chinese galley slaves, resulted in the slaughter of all the Spaniards guarding them, who were thrown overboard. A group of officers, including Daniel Gómez de León, had barricaded themselves in the captain's cabin and, although they were found dead, they were literally covered by the bodies of dozens of Chinese they had managed to kill. This heroic act brought honor to the Spanish family of Juan van der Hamen and a series of privileges that helped integrate them as servants to the crown, which the painter's brothers and the artist himself took advantage of. In fact, Juan van der Hamen always signed his name by combining his Flemish surname with his mother's surname ending: León.

At this point, it is very interesting to note that Dorotea's older sister, Ana María, had also married another archer, Matthieu Louart, in 1584, who was number 61 in the hierarchy. This provides a family connection with the Louart family, whose surname was Castilianized as Loarte. It is worth remembering that there are several still-life paintings signed by Alejandro Loarte (possibly born in Madrid around 1590/1600, died in Toledo in 1626)[2] (Fig. 1), the son of Jerónimo Loarte, also a painter, who seems to have trained in Toledo. His still lifes are indebted to the works of the father of the genre in Spain, Juan Sánchez Cotán (born in Orgaz, Toledo, in 1560, died in Granada in 1627), before he took the Carthusian habit and retired to the Cartuja of Granada (Fig. 1).

During the years that Jehan served the king, he reached a very high rank as an archer, number 5 on

2 Unfortunately, the exact date of his birth is unknown because the archives of the parish of San Andrés, as well as the church itself, were destroyed during the events following July 18, 1936, at the start of the Spanish Civil War. Previously, no one had recorded his baptismal certificate.

the last list he appears in, from 1612.

Jehan van der Hamen and Dorotea Whitman Gómez de León had three children: Pedro, baptized before 1589, along with his siblings in the parish of San Andrés, the parish of the Flemish community at the Spanish court; Lorenzo (Fig. 1a), baptized on August 20, 1589; and Juan, on April 8, 1596. All of them must have had an education well above the academic level of the time. The Van der Hamen family appears to have been one with a high cultural level, where humanist knowledge was highly valued. Both Pedro and Lorenzo attended university, indicating the family's interest in this field. However, the eldest, Pedro, did not pursue a humanist career but instead joined the archers of the guard. The first time he is mentioned in the hierarchy list, at number 100, is in the last quarter of 1607. Pedro continued this career for the rest of his life. However, Lorenzo van der Hamen y León (born in Madrid in 1589, died in Granada in 1664) chose a life as a priest, becoming a prominent humanist and writer in Madrid during the Spanish Golden Age (Fig. 1).

Fig. 1. *Alejandro Loarte* (Madrid?, 1590/1600–Toledo, 1626), La gallinera, 1626, Museo Nacional del Prado, Madrid.

Today, we know nothing about Juan van der Hamen's education. Neither Lázaro Díaz del Valle nor Palomino mentions it, and the artist himself does not provide any information in the limited documentation we have. Therefore, the data we have is indirect, either from the style of his paintings or his personal connections with other painters. For example, in the archers' guard, to which our artist belonged, he had contact with another painter, known as a portraitist and religious painter, the long-lived Felipe Diriksen[3] (Fig. 2) (born in San Lorenzo de El Escorial in 1590, died in Madrid in 1679), who had a certain friendship with Juan's father and, likely, with his older brother Pedro.

Fig. 1a. *Juan van der Hamen*, Portrait of Lorenzo van der Hamen, ca. 1623–24, Instituto Valencia de Don Juan, Madrid.

Judging by the portraits signed in the 1620s that we have from this royal guard archer, it is undoubted that they were part of very close artistic circles. Felipe Diriksen must have had a close relationship with Bartolomé González (born in Valladolid in 1564, died in Madrid in 1627), as he appears as a witness in González's will in 1627 (Fig. 2). And

3 Very little has been published about Felipe Diriksen. In the catalog *Clausuras*, I suggested the possibility that the portrait of a Trinitarian nun, preserved in the cloister of the Convent of the Discalced Trinitarians in Madrid, might be an original work by Felipe Diriksen: Quesada Valera, José María (2007): *Clausuras: Tesoros artísticos en los conventos y monasterios madrileños* [exhibition catalog, Madrid, Sala de Exposiciones de la Real Academia de Bellas Artes de San Fernando, January-March 2007]. Madrid, Comunidad de Madrid, 74-79. Subsequently, without any basis, it was attributed to Juan Bautista Maíno.

if we add up the portraits of the three, their connections are clearly evident from a formal perspective. From a simple formal analysis, Van der Hamen must have learned to paint portraits with the so-called court portraitists, the group of painters that began during the reign of Philip II with the figure of Antonio Moro, followed by painters like Alonso Sánchez Coello (born in Benifairó de los Valles, Valencia, around 1531, died in Madrid in 1588) or Juan Pantoja de la Cruz (born in Valladolid in 1553, died in Madrid in 1608). The last painters of this school would have been the generation just before Felipe Diriksen and Juan van der Hamen, such as Bartolomé González himself or Rodrigo de Villandrando (born in Madrid in 1588, died in 1622). The two archers likely learned the linear drawing style of this school, incorporating naturalist innovations from the 1620s, influenced by Italian Naturalism, which was in vogue at the court during the years when Van der Hamen painted the portrait of the deceased child in the present study. In fact, the connections with Bartolomé González are clear, as we will see with the post-mortem portrait that Bartolomé González made in 1617 of Infanta Margarita Francisca, preserved at the Monastery of the Descalzas Reales in Madrid, as we will see later.

Fig. 2. Felipe Diriksen (San Lorenzo de El Escorial, 1590–Madrid, 1679), Portrait of a Gentleman from the Ibarra Family, 1628, City Hall, Eibar (Guipúzcoa).

Regarding Juan van der Hamen's religious compositions, a similar situation arises as with the portrait genre. From the religious paintings, both signed and documented, we see a closeness with other court artists in Madrid during the reign of Philip III. Again, we can observe stylistic and technical similarities with an artist like Bartolomé González. González again incorporated into his religious painting innovations from Caravaggist Naturalism, which was being introduced at the Madrid court due to several factors. The first was the arrival of originals and copies from Caravaggist artists. The second was that some Italian naturalist painters arrived in Madrid, such as Orazio Borgianni (born in Rome in 1574, died in 1616), who visited Spain twice between 1598 and 1603, and between 1605 and 1607, or Bartolomeo Cavarozzi (born in Viterbo around 1590, died in Rome in 1625), who stayed in Spain for two years and accompanied Giovanni Battista Crescenzi, a Roman nobleman, painter, and amateur who specialized in still lifes, and who did settle permanently in Madrid. The third relevant factor is the large group of Spanish painters who traveled to Italy to complete their training and brought with them the innovations that emerged in Rome in the early 17th century. Artists like Juan Bautista Maíno, Pedro Núñez del Valle, Eugenio Cajés, and his disciple, Antonio Lanchares, have documented their presence in Italy.

Among the innovations incorporated into the formal language of Madrid artists, perhaps the most significant contribution is the use of chiaroscuro, much more contrasted, aimed at defining the contours of objects and figures to model them in a way that imposes a more "plastic," more realistic volume compared to the linearity and abstract nature of 16th-century Mannerism. There is also a greater sensitivity to models taken directly from nature. Chiaroscuro strengthens this approach and the new verisimilitude, where idealization is maintained, but to a lesser extent than in previous decades.

Bartolomé González (born in Valladolid in 1564, died in Madrid in 1627) belongs to the group of religious painters who embraced this new ideal. A good example of this would be his Rest on the *Flight to Egypt* (Fig. 3), now in the Museo Nacional del Prado[4]. Compared to Van der Hamen's works, it is clear that the latter shares the same artistic sensitivity as the mature González. It is the same style present in Felipe Diriksen's religious works. Until a document confirming this relationship appears, we can establish the stylistic connection between the three painters in two genres: portraiture and religious painting. The naturalistic chiaroscuro approach is evident in our painting. If we again compare it to other posthumous portraits, the treatment of light and shadow clearly shows a debt to the naturalist painters. The physical presence of the child is much more realistic, with Van der Hamen representing the body not in an idealized way, but with the veracity of depicting the skin color of a corpse, its volume, and the objectivity with which he treats both the child's little body and the flowers, furniture, and fabrics.

If we compare the works of Bartolomé González and Felipe Diriksen with those of Van der Hamen, it is quite evident that the younger Flemish artists had a relationship with the Valladolid master. A good example of this would be *The Apparition of the Immaculate Conception to St. Francis* (Fig. 4), a

Fig. 3. *Bartolomé González* (Valladolid, 1564–Madrid, 1627), Rest on the Flight into Egypt, 1627, Museo Nacional del Prado, Madrid.

Fig. 4. *Juan van der Hamen*, The Apparition of the Immaculate Conception to St. Francis of Assisi, Convent of Santa Isabel de los Reyes, Toledo.

4 Oil on canvas, 155 x 88 cm. Signed and dated: *Barme Gonçalez pintor del Rey f/1627*. Museo Nacional del Prado, Madrid (inv. no. P000718).

signed work by Van der Hamen located in the Royal Convent of Santa Isabel de los Reyes in Toledo.

Undoubtedly, Van der Hamen employs a more pronounced chiaroscuro, and his figures seem to be closely modeled on nature. In contrast, his compositions and faces are influenced by the *Tardomanierismo escurialense* (Escorial Mannerism). In fact, the figure of Saint Francis strongly relates to the models for this saint created by Vicente Carducho, a contemporary of Van der Hamen and the leading figure of the Escorial tradition in Madrid during the early 17th century. This dual sensitivity, the attachment to the models and compositions of Escorial Mannerism, and on the other hand, the approach to naturalist tenebrism in the treatment of chiaroscuro permeated all of Juan van der Hamen's work. After all, he was a Madrid artist of his time, very much connected to the court.

It is precisely the presence or imprint of naturalism in Van der Hamen that made him the main reference in the genre that earned him the most fame, both during his life and after: still life, or *bodegón*.

Here, we find ourselves at a crossroads of influences. The permeability of other genres was heightened due to the various currents that gave rise to this genre. This study is not the proper place to delve into the influences on Van der Hamen in the process of his still-life style formation (William B. Jordan was the one who most thoroughly studied this aspect). However, we can outline the three clear influences on Van der Hamen that gave birth to this genre in Madrid, with which our artist is undoubtedly associated.

Firstly, Van der Hamen must have drawn from the Toledo still life tradition—there is no doubt about that. His early signed still lifes from the late 1610s feature a shelf with a cupboard in shadow, directly inspired by the still-life models of Sánchez Cotán and his school. Van der Hamen then introduces more dynamic and complex compositions, bringing new contributions to the genre by using human or animal figures to animate the scene. In this regard, it's worth remembering that Alejandro Loarte had Flemish origins, and some archers in the guard had surnames that were not fully Spanishized in the documents. Personally, Van der Hamen's use of soft yet sculpted chiaroscuro that adds texture to the objects is literally taken from the Sánchez Cotán school. This is the modeling technique visible in a fascinating series of paintings from the early 17th century, called The Months of the Year, which are preserved in the Fundación Ibercaja Monasterio de Cogullada in Zaragoza. These works are stylistically very close to the realism of Van der Hamen (Fig.5).

Another of the influences, which William B. Jordan clearly identified, was the contemporary Flemish still life, particularly that of the group of Osias Beert (Antwerp, c. 1580–after 1624) and Clara Peeters (probably Antwerp, c. 1588/90–post 1621). Similar to the Toledo still-life group, inspired by the works of Sánchez Cotán, both Beert and Peeters are associated with a relatively sober composition, at least compared to other Antwerp artists. Their arrangements of objects, food, and animals are also placed on a shelf, aiming to highlight the materiality of each element in shadowed surroundings, typically against a cupboard. A good example of this type of still life can be found in *Still Life with Flowers, Golden Silver Goblet, Almonds, Dried*

Fig. 5. Toledo School, early 16th century, Still Life for the Month of April, Fundación Ibercaja, Monasterio de Cogullada, Zaragoza.

Fruits, Sweets, Rolls, Wine, and Pewter Jug (Madrid, Museo Nacional del Prado)[5] (Fig. 6). Despite the more chaotic arrangement of food and objects compared to Van der Hamen's work, it displays a two-plane disposition and a symmetrical organization around the golden silver goblet, which serves as the central axis for the still life's composition. This type of still life likely encouraged Van der Hamen to develop a more complex still life in a later stage of his style, without the balanced and orderly arrangement typical of the Toledo school. This influence also undoubtedly extended to a subgenre with particular significance in our painting: flowers. Van der Hamen was not only a master of still life painting in the broadest sense, but also one of the finest flower painters of his generation in Madrid, as evidenced by our canvas. Indeed, it was his depiction of flowers that allowed us to situate his stylistic scope.

Fig. 6. *Clara Peeters*, Still Life, Museo Nacional del Prado, Madrid.

Fig. 7. *Giovanni Battista Crescenzi* (Rome, January 17, 1577–Madrid, March 17, 1635), Still Life, Museum of Fine Arts, Houston.

Finally, a third inspiration in Van der Hamen's art comes from the Italian naturalist still life. Both Cavarozzi and Crescenzi (Rome, January 17, 1577 – Madrid, March 17, 1635) practiced still-life painting. It is also evident that they left their mark on Van der Hamen's stylistic development. This type of still life was less linear than the Flemish or Toledo styles and placed more emphasis on chiaroscuro to represent the volume of objects, as well as the space they occupied. Once again, it was an equilibrated still life, sometimes sober, but more exuberant and with a more complex composition than the previous two schools. A splendid example that allows us to observe the similarities and differences with the other two schools is *Still Life with Figs, Pears in a Cup, Quinces, Melons, Plums, Mushrooms, Cherries, Peaches, and Acorns* (Fig. 7), Houston, Texas, Museum of Fine Arts.[6]

According to the available documents, Van der Hamen must have left his master's workshop around 1615, when the painter was about 19 years old. That same year, he married Eugenia de Herrera Barnuevo, who might have been related to the sculptor Antonio Herrera Barnuevo (died in Madrid in 1646), and father of Sebastián Herrera Barnuevo (Madrid, 1619–1671), a painter, sculptor, and

5 Oil on canvas, 155 x 88 cm. Signed and dated: Barme Gonçalez pintor del Rey f/1627. Museo Nacional del Prado, Madrid (inv. no. P000718).

6 Oil on canvas, 155 x 88 cm. Signed and dated: Barme Gonçalez pintor del Rey f/1627. Museo Nacional del Prado, Madrid (inv. no. P000718).

architect who was a disciple of Alonso Cano. Their union resulted in two children: Francisco (1616) and María (1622). Francisco is known to have trained as a painter, likely under his father's tutelage. María married a silversmith, indicating that Van der Hamen and his family remained closely connected to the artistic community of Madrid.

The zenith of Van der Hamen's career occurred in the 1620s, when almost all the works attributed to the artist were signed. These years coincided with the arrival of Francisco Pacheco and, especially, Diego Velázquez (1623), and the death of Bartolomé González (1627). By then, Van der Hamen had reached his artistic maturity, with continuous commissions from the court and the Flemish community. Indeed, the imitation of his still lifes, numerous copies of his works, as well as commissions for religious paintings (e.g., the canvases painted for the Royal Monastery of the Incarnation in Madrid, under royal patronage), or portraits, likely led him to hire other painters in his workshop. Many of these were notable still-life painters in Madrid in the following years. One documented example is Antonio Ponce (Valladolid, ca. 1608–Madrid, ca. 1667), who joined Van der Hamen's workshop in 1624. Another probable painter was Francisco Palacios (Valladolid or Madrid, ca. 1623–Madrid, 1652), who died young and was the father of another painter, also named Francisco, who passed away in the second half of the 17th century. Palacios is probably the author of *The Knight's Dream*[7] (Fig. 8), a Vanitas attributed since the early 20th century to Antonio de Pereda, but cataloged as Palacios' work in an inventory from the early 18th century.[8] This work is an extraordinarily complex Vanitas, distinct from similar pieces by Antonio de Pereda, yet sharing certain similarities with Van der Hamen's works, particularly in the prominent role of flowers as symbols of the fleeting nature of beauty and sensory life, and the idea of dream and death as two intertwined circumstances of human existence, representing both the transcendence of the soul and the fragility of the body.

Fig. 8. Attributed to *Francisco Palacios* (Valladolid or Madrid, ca. 1623–Madrid, 1652), The Dream of the Knight, Royal Academy of Fine Arts of San Fernando, Madrid.

The first documented work by Van der Hamen is dated September 10, 1619, when he received a payment of one hundred reales from the Royal Palace's Major Accounting Office for a *Hunting Still Life* intended for the Southern Gallery of the Palace of El Pardo.[9] Later that year, Van der Hamen received another commission from the Monastery of Paular in Rascafría, for which, according to Antonio Ponz, he was tasked with painting six canvases depicting the life and passion of Christ.

In January 1623, Van der Hamen first appeared on the Archers of the Royal Guard's roster after applying for the position twice before without success due to a lack of vacancies. Thus, he continued the family tradition of serving in the royal guard. He remained an archer until his death in 1631. The year 1622 saw the signing of the majority of Van der Hamen's still lifes, suggesting that he reached the peak

7 Oil on canvas, 155 x 88 cm. Signed and dated: Barme Gonçalez pintor del Rey f/1627. Museo Nacional del Prado, Madrid (inv. no. P000718).
8 Valdivieso González, Enrique (2009): "Francisco Palacios versus Antonio de Pereda," Ars Magazine, no. 3, 45–68. Previously, Pérez Sánchez had already revised the attribution.
9 Jordan, 2006, 54.

of his artistic career during these years.

Our painter passed away relatively young on March 28, 1631, at the age of 34, leaving behind a widow and two children.

Fig. 9. *Diego Velázquez*, Portrait of Góngora, Museum of Fine Arts, Boston.

Juan van de Hamen, Portraitist

When the documentation indicates that Van der Hamen was increasingly busy with still life paintings, he began a series of portraits of prominent writers from Madrid, many of whom were personal friends or acquaintances of him or his two older brothers. The series likely included about twenty portraits, most of which were completed as bust-length portraits. He probably worked from life, starting with a bust of the sitter and later transforming it into a half-length portrait. In the inventory of his estate at the time of his death, several bust portraits are listed, most likely based on life studies, which he then used to create larger portraits.[10]

It is striking that during this same period, Diego Velázquez was painting two bust-length portraits of Luis de Góngora (Fig. 9), now in the Boston Museum of Fine Arts, and another version, considered autograph, in the Museo Lázaro Galdiano in Madrid. Velázquez also painted Francisco de Rioja[11] at the request of his father-in-law, Francisco Pacheco, who was preparing his *Book of Descriptions of the True Portraits of Illustrious and Memorable Men*, an unfinished work that included portraits of various biographied individuals.[12] Pacheco himself produced numerous portraits, such as that of Pedro de Campaña (Fig. 10), now known to be based on his self-portrait, recently discovered and acquired by the Museo del Prado.

This overlap in time and subject matter may suggest that Van der Hamen sought to emulate Pacheco's approach of collecting portraits of illustrious writers. However, while Pacheco focused on humanist circles in Seville, Van der Hamen concentrated on the Madrid court. It is also probable that Velázquez's work, which Van der Hamen would have been aware of, served as an inspiration for him, particularly since these bust portraits[13] were aimed at serving Pacheco's project in Seville. At the time, Van der Hamen was striving to establish himself as a portrait artist in the noble and courtly circles, even more so than as a still-life painter.

Fig. 10. *Francisco Pacheco* (Sanlúcar de Barrameda, 1564–Seville, 1644), Portrait of Pedro de Campaña, manuscript from the Book of Portraits, Museo Lázaro Galdiano, Madrid.

10 Jordan, 2006, 120 y ss.

11 It has been suggested since the first half of the 20th century that this portrait is linked to a private collection in Madrid. It is a portrait in very poor condition, which greatly complicates formal analysis. Additionally, the model appears very young, and there are no other portraits from the period that allow us to identify the model as Francisco de Rioja.

12 The manuscript with the original drawings is kept in the Library of the Lázaro Galdiano Foundation in Madrid.

13 Both writers were in Madrid at that time, despite having been known to Pacheco in Seville. Pacheco traveled to Madrid at that time and may have done more personal portraits, such as that of Francisco de Quevedo, which he includes. The reason why Velázquez had to paint Góngora and Rioja remains unknown.

Fig. 10a. *Pedro de Campaña* (Brussels, Habsburg Netherlands, 1503–Brussels, June 8, 1587), Self-Portrait, Museo Nacional del Prado, Madrid.

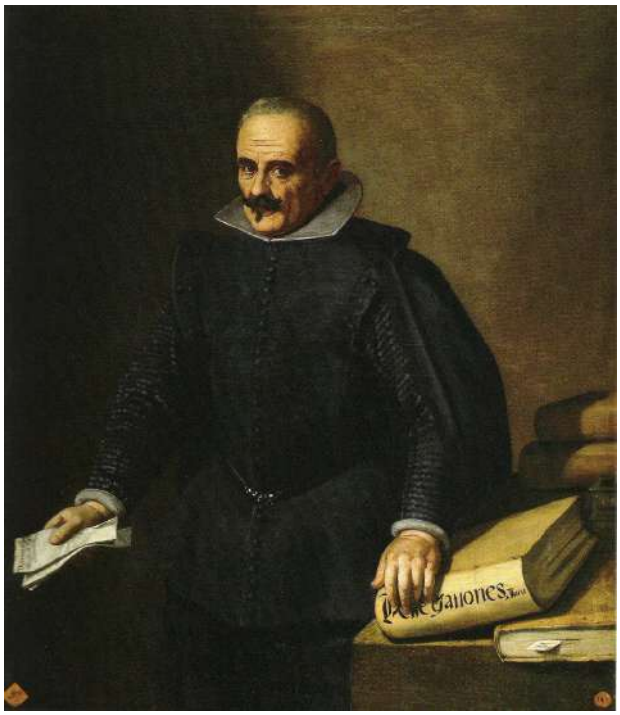

Fig. 11. *Juan van der Hamen*, Francisco de la Cueva y Silva, 1626, Royal Academy of Fine Arts of San Fernando, Madrid.

As for the confirmed portraits by Van der Hamen, there are very few, and only two are signed. One is the portrait of Francisco de la Cueva y Silva (Fig. 11), housed in the Museo de la Real Academia de Bellas Artes de San Fernando in Madrid,[14] which is signed and dated 1625. Francisco de la Cueva is one of the writers whose bust is mentioned in the inventory of Van der Hamen's possessions at the time of his death. The second is the full-length portrait of Jean de Croy, II Count of Solre (Fig. 11a), in a private collection.[15]

Both portraits share stylistic elements. First, there is a clear debt to court portraiture. As noted, Van der Hamen, like the last generation of court painters, innovated by introducing chiaroscuro influenced by Italian naturalism, yet still maintained a firm and precise line in his drawing, along with a detailed, almost meticulous descriptive style. This "hardness" is evident in the hands and facial features of both sitters. What sets Van der Hamen apart, however, is his blending of still-life elements into the portraits, such as the helmet placed on the desk in the portrait of the Count of Solre and the stacked books in that of Francisco de la Cueva. This characteristic of mixing portraiture with still-life elements is distinctive to Van der Hamen, particularly in his approach to portraiture, which is also evident in his funerary portrait of a child.

Both portraits also share a similar pose, likely repeated from memory by Van der Hamen, as he was accustomed to working with bust-length portraits taken directly from life. One of his most successful techniques is seen in the subtlety of the various shades of black used to model the subjects' clothing, adding volume to their forms.

Based on these two signed portraits, there has been speculation about numerous other portraits that have been attributed to Van der Hamen, though many of these attributions are without solid stylistic or documentary support. Among the portraits that could be considered as potentially original works by Van der Hamen, there are two

14 Oil on canvas, 117 x 105 cm. Signed and dated: Juan Vanderhamen fat. 1625 / Portrait of Don Francisco de la Cueva. Real Academia de Bellas Artes de San Fernando, Madrid (inv. no. 19)
15 Oil on canvas, 206 x 120 cm. Signed and dated: Juan Uander Hammen fa.t / 1626. Private collection.

more notable examples. One is the bust-length portrait of Catalina de Eraso, the *Monja alférez*[16] (Fig. 12), in the San Sebastián collection (Kutxabank-Caja Guipuzkoa), which shares stylistic features with Van der Hamen's signed works. The other is the portrait of a dwarf, possibly the jester of the Count-Duke of Olivares (Fig. 13), in the Museo Nacional del Prado.[17]

In both of these portraits, the handling of the hands and the face closely mirrors Van der Hamen's typical style, seen in the signed portraits and the *Monja alférez* portrait, where the hands are finely detailed and modeled with naturalistic chiaroscuro, and the faces are carefully depicted with his characteristic descriptive precision. This style is also evident in the hands of the dwarf in the Prado portrait, where they are small, rounded, and molded with intense chiaroscuro, mirroring the treatment of the child's hands in the funerary portrait.

On the other hand, the portrait of Van der Hamen's brother, held at the Instituto Valencia de Don Juan in Madrid, should likely be excluded from the list of works attributed to him. The stylistic differences are clear, and as William B. Jordan observed, Van der Hamen's approach to bust-length portraits taken from life was looser, but for the final full-length portraits, he returned to a more linear style. However, the *Monja alférez* bust, which was also taken from life, shows Van der Hamen adhering to the "hard" linear style that he typically employed in his portraits, religious paintings, and still lifes. In contrast, the loose, faceted technique used in the portrait of Lorenzo Van der Hamen is closer in style to that of another contemporary painter.

Van der Hamen, in the decade and a half he spent painting, remained faithful to the style we described in the section where we highlighted his training.

Fig. 11a. *Juan van der Hamen*, Count of Solre, 1626, private collection.

Fig. 11a. J*uan van der Hamen*, Count of Solre, 1626, private collection.

The Work

A very young child, between two and three years old, lies on a tumulus covered with a crimson cloth; some cushions, also in red, slightly raise the small child's back and head. The shroud, as was traditional, is the habit of a religious order. In this case, the white color, typical of the Dominicans, Carthusians, or Cistercians. Now, we will see

16 Oil on canvas, 56 x 43 cm. It features an inscription identifying the subject.
17 Oil on canvas, 122.5 x 87 cm. Circa 1626. Museo Nacional del Prado, Madrid (inv. no. P007065).

that this last option gives us a certain possibility for identifying the represented figure. The child's hands have been placed together on the belly to hold a bouquet of flowers, which replaces the usual cross in this type of funeral portrait. A crown of flowers, primarily made up of roses of different colors, has been placed on their head, as was customary in the representation of martyr saints. The symbolism derives from Christ's crown, hence the use of roses. On top of the habit, the painter has scattered a series of flowers with their stems in an apparently arbitrary manner. The chiaroscuro, of naturalistic origin, models and gives volume to the figure, which the painter has ultimately outlined against a neutral background to emphasize the solitude of the tomb.

The model follows a common pattern in the representation of deceased figures in the Madrid Court. Unfortunately, few examples have survived, most of them kept in the cloisters of monasteries and convents of nuns. However, this type of portrait must have been common among the nobility, religious, and royalty.

The best-known example is the funeral portrait of Simón de Rojas, a 1624 work, of which several versions survive, although the highest-quality version is kept in the Museo de Bellas Artes San Pío V in Valencia, attributed by Alfonso E. Pérez Sánchez to Diego Velázquez[18] (Fig. 14).

However, it is not the only funeral portrait that has come down to us. Prior to the funeral portrait of Simón de Rojas, and with similar compositions, several others have been preserved, all related to monastic foundations of the monarchy.

As clear precedents of ours, we find two funeral portraits of infantas at a young age. The oldest is the portrait of Infanta María in her coffin, commissioned in 1603 from Juan Pantoja de la Cruz [19](Valladolid, 1553 - Madrid, October 26, 1608), kept at the Monasterio de las Descalzas Reales in

Fig. 13. *Juan van der Hamen*, Portrait of a Jester, Museo Nacional del Prado.

Fig. 14. Attributed to *Diego Velázquez*, Funerary Portrait of Saint Simon de Rojas, 1624, Museum of Fine Arts of Valencia.

18 Pérez Sánchez, Alfonso E. (1999): "Velázquez's Novelties", Archivo Español del Arte, Volume LXXII, Issue 288, pages 371-390. Specifically, see pages 372-380.

19 Pérez Sánchez, Alfonso E. (1999): "Velázquez's Novelties", Archivo Español del Arte, Volume LXXII, Issue 288, pages 371-390. Specifically, see pages 372-380.

Madrid (Fig. 15). In March of 1603, Queen Margaret of Austria, wife of Philip III, lost her second child, Infanta María, who was only one month old. In the accounts sent by Juan Pantoja de la Cruz to Queen Margaret for work done for her between 1600 and 1607, Pantoja mentions the following:

> *"They were valued at 900 reales:*
> *Moreover, on the ninth of March 1603 and the twelfth of May of the same year, three portraits of the Most Serene Infanta Doña María, deceased, in her coffin made of crimson velvet, adorned with gold, and with lace, dressed in the habit of the Conception of Our Lady, with a garland on her head and a cross in her hand; one was for Germany, another for Flanders, and the last one stayed in the Palace; they were delivered to the Marchioness of the Ball in Valladolid on the said day."*[20]

Fig. 15. *Juan Pantoja de la Cruz* (Valladolid, 1553–Madrid, October 26, 1608), Funerary Portrait of Infanta María, 1603, Monasterio de las Descalzas Reales, Madrid.

Fig. 16. *Bartolomé González* (Valladolid, 1564–Madrid, 1627), Funerary Portrait of Infanta Margarita Francisca, 1617, Monasterio de las Descalzas Reales, Madrid.

In this portrait, the type of composition to be followed in these funeral portraits is shown: the little infanta lies in the coffin, eyes closed, crowned with flowers, her body enclosed in the shroud, and with the chosen religious habit as indicated in the document we have cited. Unlike our painting, the little girl is inside the open coffin. However, both retain the "caballera" perspective with an elevated point of view so that we can fully view the small body of the deceased child.

Later, there is a painting also kept at the Monasterio de las Descalzas Reales in Madrid by Bartolomé González (Valladolid, 1564 - Madrid, 1627), painted in 1617, of the funeral portrait of Infanta Margarita Francisca, one of the three replicas commissioned by Philip III, an infanta who died at the age of seven[21] (Fig. 16). The pose is identical to the previous painting and maintains common details for these types of paintings, such as the pose with hands holding a cross in front of the chest, the shroud or habit (in this case, Franciscan), the crown of flowers on the forehead, and the placement inside the coffin. But again, there are two clear differences compared to our canvas: the coffin and the cross in the hands.

20 Pérez Sánchez, Alfonso E. (1999): "Velázquez's Novelties", Archivo Español del Arte, Volume LXXII, Issue 288, pages 371-390. Specifically, see pages 372-380.
21 Cobo Delgado, 2021, 206

Curiously, our canvas bears more resemblance to two portraits of nuns preserved again within the walls of two monasteries under royal patronage: one is the funeral portrait of Mother Mariana of Saint Joseph, by an anonymous master painted in 1638, at the Monasterio de la Encarnación in Madrid (Fig. 17); the other is the funeral portrait of Mother Ana of Saint Agnes, also by an anonymous master from 1653, preserved at the Monasterio de Santa Isabel in Madrid (Fig. 18).

One of the nuns, the later one, Mother Ana of Saint Agnes, as in our painting, rests directly on the tomb, atop a dark bed. On the other hand, the other portrait, Mother Mariana of Saint Joseph, rests again inside the coffin. However, both nuns have little flowers scattered all over their bodies, just like in our funeral portrait of the child.

The main reason for the small differences between the four known and preserved paintings that are very similar to ours possibly lies in the circumstances of the wake and the different funeral rites applied to each of them. That is to say, as Cobo Delgado suggests, the particularities with which the bodies were exposed at that time determine the variations between the different paintings[22]. In other words, Juan van der Hamen, in line with Cobo Delgado's hypothesis, "portrayed" the corpse exactly as it had been displayed at the wake."

The origin of this type of portrait seems to have come from the Holy Roman Empire. It is worth recalling that the first preserved example, the portrait of Infanta María by Pantoja de la Cruz, was commissioned by Queen Margarita of Austria, of Austrian origin, who may have imported this typology of paintings to the Spanish court. An engraving by Aegidius Sadeler (Antwerp, 1570 - Prague, 1629) depicting Albrecht Jan Smiřický

Fig. 17. Spanish School, 1638, Funerary Portrait of Mother Mariana de Jesús, Monasterio de la Encarnación, Madrid.

Fig. 18. Spanish School, 1653, Funerary Portrait of Mother Ana de Santa Inés, Monasterio de Santa Isabel, Madrid.

Fig. 19. *Aegidius Saedelar II* (Antwerp, 1570–Prague, 1629), Funerary Portrait of Albrecht Jan Smiřický, ca. 1618.

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on his deathbed (circa 1618) shows us that this type of representation was likely very common in the Counter-Reformation environment of Catholic Europe (Fig. 19).

Without delving into how the issue of death was treated in 17th-century Europe, it is worth noting that in the Protestant world, particularly in Dutch Calvinism or French Jansenism, there are also representations of dead children, but in these, all funeral symbolism surrounding the child, as in our painting, is omitted. In fact, we could say that in these representations, the child appears to be sleeping, as they lie in their bed, much like two wonderful examples that have survived to this day: the funeral portrait of a child from the French school, painted around 1640 (Fig. 20), held in the Musée des Beaux Arts et d'Archéologie in Besançon, or the portrait of the deceased child by the Dutch artist Johannes Thopas (1627–1695), painted in 1682 and preserved in the Mauritshuis in The Hague (Fig. 20a).

Fig. 20. French School, ca. 1640, Funerary Portrait of a Child, Musée des Beaux-Arts et d'Archéologie, Besançon.

Juan van der Hamen, Painter of Funeral Portraits

The fact that Van der Hamen moved in courtly circles throughout his life, within the group of court portraitists, with strong ties to Felipe Diriksen and Bartolomé González, a disciple of Juan Pantoja de la Cruz, and that he received commissions for paintings for monasteries such as that of the Incarnation, allows us to assert that Van der Hamen was familiar with this type of funeral portrait. Moreover, he knew many more of these types of portraits of children at the time than we do now, enough to create our own portrait.

Fig. 20a. *Johannes Thopas* (1627–1695), Funerary Portrait of a Girl, 1682, Mauritshuis, The Hague.

Furthermore, the documentation in this case supports that Van der Hamen carried out such portraits. We have already seen that outside the strictly royal sphere, the portrait of San Simón de Roxas was made. But Jordan published in his monograph on Van der Hamen that in May 1623, Juan van der Hamen was commissioned to create the funeral portrait of Doña Juana de Aragón, Duchess of Villahermosa, who died in childbirth on May 3[23]. Unfortunately, the portrait has not been preserved or has not been located to date. However, this proves that Van der Hamen executed such portraits.

Doña Juana de Aragón held the title of Duchess of Villahermosa. She married the Duke of

23 Jordan, 2006, 129. Cited from Don Gerónimo Gascón de Torquemada, *Gaçeta y nuevas de la corte de España desde el año 1600 en adelante,* modern edition by De Ceballos-Escalera and Gila, Alfonso (1991), Madrid, Real Academia Matritense de Heráldica y Genealogía, p. 145.

Gandía, Carlos Borja y Aragón (Lisbon, 1580 – Madrid, 1647), who became the Duke of Villahermosa consort. He was a very important noble in Spanish politics during the reign of Philip IV, as he was president of the Council of Portugal and a state counselor to Philip IV. His Portuguese origin, precisely when Portugal was part of the Spanish Empire (1580-1640), and his loyalty to the House of Austria gave him a central role in Portuguese politics of his time, as he opposed the aspirations of the House of Braganza to rule over an independent Portugal. Very important for the hypothesis of the identity of the child in our painting is the fact that he was a knight of the Order of Christ, the successor to the Templars in Portugal, and whose habit was white, as worn by the Cistercians, promoters of the Templar order from its founder, Saint Bernard of Clairvaux. This is exactly the habit that our child wears as a burial shroud.

Fig. 21. *Juan van der Hamen*, Offering to Flora, 1626, Museo Nacional del Prado, Madrid.

The formal reasons that allow us to attribute the painting to Van der Hamen are the treatment of chiaroscuro, of naturalistic origin, the firm and somewhat harsh drawing of objects and figures, of courtly tradition, and, without a doubt, the style of the flowers in the painting.

Especially, the stylistic similarity is evident in those paintings by Van der Hamen in which there are numerous flowers, as seen in some of his still lifes. And, of course, in his *Ofrenda a Flora* (Fig. 21) housed in the Museo Nacional del Prado and painted in 1627. This painting was paired with *Pomona and Vertumo*, signed and dated 1626 (Madrid, Banco de España). Both belonged to the collection of the Count of Solre, one of the characters portrayed by Van der Hamen, whose portrait is signed by our artist. The Count of Solre was captain of the Archers of the Corps and therefore closely linked to our painter.

If we focus on the child in *Ofrenda a Flora*, who offers a tray mostly filled with roses, we notice two important formal details: the hands and the way the petals are painted (Fig. 22).

The hands, both those of the child and those of the allegory of Flora, are resolved in the same way as the hands of our deceased child (Fig. 22a), as well as the chiaroscuro, which is accentuated as Van der Hamen and his circle preferred. The child's short fingers have a similar shape to those of the hands on our child's chest. There is a fundamental difference: while the child in the *Ofrenda* is alive, and thus his skin tone is rosy and his hands gently hold the tray, our child's skin tone in general, and his hands in particular, show the signs of rigor mortis, and the color is cerulean, a color that indicates we are looking at a corpse. However, the short fingers, nails, and first wide phalanx are the same as those of the child in the *Ofrenda*.

The roses are painted in the same way in both paintings: petals with a very marked contour, rounded edges, and with some petals slightly separated from the rest to create a sense of movement. Additionally, the leaves and stems of the flowers in our painting are identical to those painted by Van der

Fig. 22. *Juan van der Hamen*, Offering to Flora (detail).

Fig. 22a. *Juan van der Hamen*, Child Resting under Flowers (detail), Jaime Eguiguren Art & Antiques Collection

Hamen in this painting and in other signed still lifes: olive-green leaves, the limbo painted with some looseness, showing the veins, often highlighted, and curved stems, sometimes twisted, with volume created by the intense, contrasted chiaroscuro that our painter typically used. It is precisely in the leaves and stems, in the way of reproducing the limbos, where we can best recognize Van der Hamen's style in painting flowers. He never abandons a precise outline but presents a certain looseness.

These same roses appear in the glass vase of one of the still lifes signed by Van der Hamen in the Museo Nacional del Prado. I refer to the extraordinary and complex still life titled *Bodegón con alcachofas, flores y recipientes de vidrio*, also from 1627 (Fig. 23). Specifically, it is the little vase in the upper right corner of the composition, on a step. In addition to clearly showing the prototype of leaves and stems typical of Van der Hamen, we see that he paints the roses in the same manner, with petals that have a very precise outline, not blurred, and with their interior a more intense pink.

Fig. 23. *Juan van der Hamen*, Still Life with Artichokes, Flowers, and Glassware (detail), Museo Nacional del Prado, Madrid.

Fig. 24. *Juan van der Hamen*, Offering to Flora (detail).

As for the little flowers scattered across the shroud, they form a delightful group that appears in numerous works by Van der Hamen. Again, we must refer to *Ofrenda a Flora*, but to the heterogeneous cluster in the lower right corner of the painting, under the figure of Flora. If we carefully compare the small white or yellow flowers scattered throughout the composition, we can see that they are very similar to those in our painting (Fig. 24).

Identification

If we base our analysis on formal elements, the main similarities of our painting are with works created between 1626 and 1627. Therefore, if we consider this timeframe to narrow down the dating of our painting, we should think that it was likely painted in those years, three years after the death of the Duchess of Villahermosa. We have not found documentation about the child from the birth that led to her death. If he survived, he could have died two or three years later, and we would be dealing with a reminder of his wake and the sorrow caused by the death of his mother at his birth, as well as his premature passing. The fact that he is wearing a Cistercian habit could reference the habit of the Order of Christ, chosen by his father, who decided to dress him in the Cistercian habit.

To date, we have been unable to identify the deceased child. Perhaps we may be able to document him in the future.

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