

# Mengs and Velázquez

## The Princess of Naples

### The portrait's historical context

In early 1770, Anton Raphael Mengs, who then held the post of painter to the Spanish court, set off from Madrid to Italy. His employer, King Charles III of Spain, had granted the 41-year-old artist a holiday for rest, but at the same time tasked him with making portraits of relatives who were living in Italy. Following sojourns in Florence and Rome, Mengs stayed in Naples from November 1772 to March 1773, where he was to paint portraits of the ruling prince, Charles III's son King Ferdinand IV of Naples, and his family.<sup>1</sup> Among the works created then was a likeness of Princess Maria Teresa of Bourbon-Two Sicilies, the firstborn daughter of Ferdinand and his consort, Archduchess Maria Carolina of Austria.

Queen Maria Carolina arranged for Mengs's portrait of her daughter (who like all the firstborn granddaughters of Maria Theresa was named after her grandmother) to be sent to the court in Vienna, where it was favourably received.<sup>2</sup> By 1783 it was already hanging in the imperial picture gallery in the Upper Belvedere, which indicates that it was evidently appreciated for its artistic merits as well.<sup>3</sup> Having thus made her pictorial debut in Vienna, so to speak, Maria Theresa's granddaughter was later to enter into a much closer relationship with the imperial court. For the Princess of Naples married the future Emperor Franz II/I (1768–1835), who was her first cousin twice over (a 'double first cousin'), and thereby became empress first of the Holy Roman Empire and subsequently of Austria. Very musically inclined, Maria Teresa was fond of the waltz, which had then come into vogue, and of festivities at court, but she died at the age of just 34 soon after giving birth to her twelfth child. Her eldest child Marie Louise would become Empress of the French through marriage to Napoleon, while her son Ferdinand was later, as the successor of Franz I, to become Emperor

of Austria, gaining the sobriquet 'the Benign' though he was sometimes also gently mocked as 'Nanderl Trotterl' ('Nandy the Ninny').<sup>4</sup>

No less remarkable than the biography of Maria Teresa of Bourbon-Two Sicilies is the artistic quality of her portrait. In painting the likeness, Mengs pulled off a tour de force by combining the representative functions of an official portrait with new notions of naturalness and spontaneity.

### Genesis of the portrait

Shown in an elevated position – that is, at eye level with an adult – this girl of around nine months stands, almost life-sized, in the centre of the picture and fixes the viewer with the direct and vivid gaze of her big blue eyes. In terms of colour, the bright illumination and the pink and white hues of the gown set the child off from the darker tones of the variegated long-pile carpet and from the heavy arras of red velvet behind her, which is trimmed with gold braiding – both types of furnishing being standard props in royal portraiture.

Before embarking on the painting, Mengs had made a highly detailed sketch in black and red chalk (*fig. 1*), in which a somewhat younger Maria Teresa is shown in three-quarter view and, in contrast to the executed painting, leaning on a tabouret or a small table in front of her.<sup>5</sup> Preliminary studies of this kind were part of Mengs's usual working method as a portraitist, especially during his stay in Italy.<sup>6</sup> Earlier still, Mengs had painted a portrait showing the princess as a baby on a cushion (*fig. 2*).<sup>7</sup> This first portrait of Maria Teresa is known to have been sent from Naples to Madrid on 1 March 1773 'inside a small box covered with waxcloth' ('en una Cajita cubierta de tela cerada'), that is, packed in the manner that was customary at the time for the transport of paintings,



Fig. 1  
Anton Raphael Mengs, *Maria Teresa of Bourbon-Two Sicilies, Princess of Naples*, 1773. Spain, private collection

especially for transport by sea. Just three weeks later, King Charles wrote back to his daughter-in-law: 'It has given me the greatest pleasure; she is delightful; one does not grow tired of looking at her; the painting is also very beautiful and could not possibly be painted better; Mengs has surpassed himself.'<sup>8</sup>

Mengs opted for a different conception in the portrait preserved in Vienna. From the preliminary sketch he took, in particular, the child's face and left hand (the right hand was clearly not done after nature), but changed the body posture: she is now propping herself up sideways in order to stay on her feet and maintain her balance. He thus depicted Maria Teresa in a rather courtly pose, as is typical of official portraits, down to such details as a visible shoe and the regal gesture of an outstretched hand. Despite these elements derived from long-standing tradition, the painter succeeded in making her look really alive. Shown at a slight angle, the little girl seems to be tearing herself away from the object providing her with a firm support and to be advancing towards the viewer. This effect is reinforced by the way she holds her left hand, which seems to be acting as a

counterbalance to the step forward she is taking. In addition to the intent look on her face, our attention is drawn to her silver and pink silk gown with its exquisite diamond-studded bows. Mengs's virtuosic brushwork manifests itself pre-eminently in the intricate embroidery and lace frills, with the rendering of the richly ornamented gown actually being based upon seemingly loosely applied dabs of colour.

To a greater extent than is the case in other portraits of his, Mengs here references a painter from the previous century whose oeuvre he is known to have admired, namely Diego Velázquez (Seville 1599–1660 Madrid), the renowned court painter of King Philip IV of Spain.

### Borrowing from Velázquez

Meng's portrait of little Maria Teresa bears a particular resemblance to *The Infanta Margarita in a Pink Dress* (fig. 3), painted by Velázquez some 120 years earlier. If one compares the ostensibly spontaneous pose of the two princesses in both works, it becomes clear that the strict ceremonial of the court lingers on – a formality that had been leaving its mark on the iconography of the Spanish infantas ever since the sixteenth century and would continue to be obligatory all the way up to Goya. Even



Fig. 2  
Anton Raphael Mengs, *Maria Teresa of Bourbon-Two Sicilies, Princess of Naples*, 1773. Madrid, Patrimonio Nacional, Palacio Real, inv. 10024089



Fig. 3  
Diego Velázquez, *The Infanta Margarita in a Pink Dress*, 1654. Vienna, Kunsthistorisches Museum, Picture Gallery, inv. 321

toddlers had to be represented with a stately demeanour corresponding to a pictorial tradition that traced its origins to the Burgundian court. Velázquez positions the infanta in such a way that she looks the viewer straight in the eye; her right hand rests on a table, while the left holds a fan and hangs down, touching her dress. The verdigris-coloured curtain is used as a representative backdrop for the picture. These conventions of the court portrait were rigid; the pictorial formula and iconographic trappings remained unaltered. It was thus that the political idea of unbroken dynastic continuity could also be preserved in the ‘iconosphere’ (in the sense applied by Victor Stoichiță).

When juxtaposing the two works, one is amazed not merely by the strikingly similar pose, but also by the way in which the various textiles (gown, carpet, arras) dominate

Mengs’s composition. What undoubtedly impresses the most is his Velázquez-like, virtuosic brushwork, manifest above all in the princess’s gown, where the loosely applied dabs of colour give both shape and animation to the embroidery and the lace frills. Mengs, who is generally reckoned among the founding figures of Neoclassicism, had never before ventured on anything comparable.

Although the two painters have in the past been described as being arguably the most diametrically opposed artists in the history of painting,<sup>9</sup> Mengs’s referring back to Velázquez does not come as a complete surprise, since as ‘first chamber painter’ (‘primer pintor de cámara’) at the Madrid court he also acted as conservator of the royal collection. When selecting the paintings that were to be hung, he gave pride of place to Velázquez’s works.<sup>10</sup> Mengs expressed his admiration for Velázquez on a number of



Fig. 4  
Anton Raphael Mengs, *Maria Teresa of Bourbon–Two Sicilies, Princess of Naples*, 1773. Vienna, Kunsthistorisches Museum, Picture Gallery, inv. 1640



Fig. 5  
Diego Velázquez and Juan Bautista Martínez del Mazo, *The Infanta Margarita*, 1653. Madrid, Palacio de Liria, Casa de Alba, inv. P.91

occasions, and various other thematic borrowings from the latter have been identified in his own works.<sup>11</sup> Furthermore, Mengs encouraged younger Spanish painters, including Goya, to study Velázquez intensively, thereby giving a key impetus to the subsequent development of painting in Spain.

The intriguing similarity between Mengs's princess (fig. 4) and Velázquez's *Infanta Margarita in a Pink Dress* (fig. 3) begs the question as to how and where the German painter might have seen that portrait. Since the Spanish original had for family reasons been in Vienna since 1654 and would not be publicly displayed in the Picture Gallery until 1837, it must be assumed that Mengs was familiar with a copy of the portrait. From his correspondence we know that, while in Madrid, he saw – on one occasion in the King's audience room, and on another in the dining room of the Prince and Princess of Asturias – a painting by Velázquez of the Infanta Margarita that he found to be 'excellent'.<sup>12</sup> However, it remains unclear which work is meant, nor do we know the type of that portrait of Margarita.

Mengs is very likely to have seen one version (fig. 5) of Velázquez's *Infanta Margarita in a Pink Dress* when he painted the portraits of the twelfth Duke of Alba, Don

Fernando de Silva y Álvarez de Toledo (1714–1776), Director of the Royal Spanish Academy, and his daughter-in-law, the Duchess of Huéscar, Doña Mariana de Silva Meneses y Sarmiento (1739–1784), an 'honorary director of painting' at the Royal Academy of Fine Arts of San Fernando (fig. 6).<sup>13</sup> The duke's collection of art included a copy of the painting now housed in Vienna (fig. 5).<sup>14</sup> It was probably a version by Juan Bautista Martínez del Mazo, who worked in Velázquez's studio and later became his son-in-law, as his tasks, especially in the 1650s, included the copying of numerous works by his master.

As an interesting digression into the realm of cultural history, we may note how the little infanta in the paintings by Velázquez and Mazo is standing on a slightly raised platform that is subtly hinted at a few centimetres above the painting's lower edge.<sup>15</sup> In accordance with Moorish tradition, this low carpeted platform (*estrado*) made of wood or cork was in use at the Spanish court to provide seating space for queens and infantas. Mazo recognized and reproduced this characteristic feature in his copy, whereas Mengs, who was not familiar with the tradition, omitted to incorporate the detail.



Fig. 6  
Anton Raphael Mengs, *Doña Mariana de Silva Meneses y Sarmiento, Duchess of Huéscar*, 1773/75.  
Madrid, Palacio de Liria, Casa de Alba, inv. P.88

## A new sense of childhood

That Velázquez's work served as a prototype for Mengs's depiction of Maria Teresa becomes even clearer if one compares the latter with the splendid, yet conventional portraits of the two double cousins of the Princess of Naples that Mengs had painted in Florence shortly before. Both children of Grand Duke Pietro Leopoldo of Tuscany and his consort Maria Luisa of Spain are portrayed in the manner of fine painting (*Feinmalerei*) as 'little adults'. Maria Teresa (1767–1827) is pointing at a grey parrot, a rather costly playmate (*fig. 7*),<sup>16</sup> while her two-and-a-half-year-old brother Francis (1768–1835) is depicted by Mengs wearing the Order of the Golden Fleece and adopting the unmistakable pose of a future ruler (*fig. 8*):<sup>17</sup> in 1790 he would marry his cousin from Naples, and in 1792 he ascended the imperial throne. When painting the likeness of Maria Teresa destined for Vienna, Mengs took a different approach from that underlying the Florentine portraits: he reconfigured the trappings of the courtly portrait and created something quite novel. The princess's hand rests on what is presumably a chair, which, by being shown only in part, makes her seem even smaller. The one foot extended forward, which is considered a classic motif of a ruler's portrait, is combined here with the hardly visible tip of her other shoe to produce a motif of apparently spontaneous movement. The princess comes across as a being who has yet to learn how to walk and is still shakily finding its way around the world.

This sense of forward movement attests to Mengs's interest in a novel perception of what it meant to be a child that differs markedly from the until then usual representation of children as 'little adults'. He shows us a child's body in all its clumsiness, possibly doing so by request of the girl's mother. For Maria Carolina set great store by a child-oriented education, such as she herself had – up to a point – enjoyed during her own relatively unconstrained childhood at the Viennese court.<sup>18</sup> She thus wrote, for example, to her brother Grand Duke Pietro Leopoldo in Florence: 'I detest puppets and parrots and masterpieces, and want children to be children who mould themselves gradually, for it is usually out of nothing but vanity that those directing children end up spoiling them, making them false or muddling them up.'<sup>19</sup> In her library Maria Carolina had several works of contemporary pedagogical literature, including Jean-Jacques Rousseau's famous treatise calling for a reform of the system of education, *Émile ou De l'éducation* (1762).<sup>20</sup> The perception of childhood had undergone a transformation in the second half of the eighteenth century, with Rousseau promoting the notion of the child as pure by nature, innocent, and uncorrupted by civilization. Rousseau had advocated a 'natural' education appropriate to such a child and provided the corresponding theoretical framework.<sup>21</sup>

However, Maria Teresa's mother was not the only one the portrait was intended to please. We may assume that one not insignificant function of the family portraits painted by Mengs in Naples was to secure the favour of the royal and imperial grandparents or parents of the subjects. At any rate, this may be surmised from the portraits of Maria Teresa's parents intended for the Madrid court that Mengs also painted during his stay in Naples, which with regard to the king and queen's posture and dress, 'were most deliberately tailored to the expectations of Charles III'.<sup>22</sup> This is particularly evident in the portrait of Queen Maria Carolina.<sup>23</sup> That this was a case of 'diplomatic dressing' geared towards the traditions of the Madrid court is made clear by a comparison with, say, portraits executed just a few years later by Angelica Kauffmann,<sup>24</sup> which were intended for Naples or the royal palace at Caserta. In them the queen and her family are shown in fashionable clothes in front of a broad landscape, thereby signalling their sympathy for Enlightenment ideals. In the portraits of the king and queen that were shipped to Madrid, by contrast, Mengs adhered to the traditional royal iconography.

Similarly, the portrait of the little princess may have been geared towards the Viennese court, where Maria Carolina herself is likely to have got to know Velázquez's

infanta portraits in her formative years. Though exceptional works of art, these portraits were at the time not part of the art collection on display in the Stallburg, but hung in the imperial apartments, where they helped to underpin Habsburg notions of representation and dynastic continuity. By sending the portrait of her firstborn daughter to Vienna, Queen Maria Carolina may have been seeking to awaken reminiscences of Velázquez's portrait of the Infanta Margarita, an earlier princess who was later to become an empress. Admittedly, this must for now be consigned to the realm of hypothesis. What we do know for certain is that, as already mentioned at the start, by marrying her cousin Francis seventeen years later, in 1790, Maria Teresa would herself go on to become empress consort of the Holy Roman Empire. No less indisputable is the fact that as an artist, Mengs, quite apart from any potential considerations of diplomacy, was particularly interested in the oeuvre of his great predecessor at the Spanish court – and that this interest found by far its strongest expression in the likeness of the little princess taking, as it were, her first steps into an as yet uncertain future.

- 1 Corinna Rösner, 'Mengs, Anton Raphael', in *Neue Deutsche Biographie*, xvii (Berlin, 1994), 77–9 <<https://www.deutsche-biographie.de/pnd118783270.html#ndbcontent>> accessed 10 Dec. 2024.
- 2 Carlo Giuseppe Ratti, *Epilogo della vita del fu Cavalier Antonio Raffaello Mengs ...* (Genoa, 1779), X: 'that of the little Archduchess Maria Teresa, a full-figure one, which was sent by Queen Maria Carolina to her mother in Vienna, who was so pleased by it' ('quello della piccola Arci-Duchessa Maria Teresa, figura intera, che dalla Reina Maria Carolina fu trasmesso a Vienna alla Madre, che tanto il gradì').
- 3 Christian von Mechel, *Verzeichniß der Gemälde der Kaiserlich Königl. Bilder Gallerie in Wien ...* (Vienna, 1783), 32, no. 4: in 1781 it was removed from the imperial portrait collection (which was on the ground floor of the Lower Belvedere, where the private theatre was previously housed; see *ibid.*, 'Vorbericht', XI) and taken to the gallery. Johann Sebastian von Rittershausen, *Betrachtungen über die kaiserliche königliche Bildergallerie zu Wien* (Bregenz, 1785/86), 352–4; Albrecht Krafft, *Verzeichniss der kais. kön. Gemälde-Gallerie im Belvedere zu Wien* (Vienna, 1837), 7; Eduard Ritter von Engerth, *Kunsthistorische Sammlungen des Allerhöchsten Kaiserhauses, Gemälde. Beschreibendes Verzeichnis*, iii: *Deutsche Schulen* (Vienna, 1886), 1618; Galerie-Nr. 1601; Sylvia Ferino-Pagden, Wolfgang Prohaska, and Karl Schütz, *Die Gemäldegalerie des KHM in Wien. Verzeichnis der Gemälde* (Vienna, 1991), 83, plate 654. A partial copy from the estate of Archduchess Maria Anna of Austria is housed in the convent of the Sisters of St Elisabeth in Klagenfurt (inv. 13); see Eva Kernbauer and Aneta Zahradnik (eds.), *Höfische Porträtkultur: die Bildnissammlung der österreichischen Erzherzogin Maria Anna (1738–1789)* (Berlin, 2016), 118, cat. 60, and Daria Lovrek, 'Barockes Kinderportrait – Inv. Nr. 13 "Maria Theresia von Neapel-Sizilien". Konservierung und Restaurierung eines Gemäldes aus der Sammlung des Elisabethinenkonvents Klagenfurt' (unpublished thesis, University of Applied Arts Vienna, 2016).

**Bibliography:** Giuseppe Niccola d'Azara, *Opere di Antonio Raffaello Mengs: primo pittore del re cattolico Carlo III*, expanded by Carlo Fea (Rome, 1787), XLI; Hermann Voss, *Geschichte der italienischen Barockmalerei. Die Malerei des Barock in Rom*



Fig. 7  
Anton Raphael Mengs, *Archduchess Maria Theresia von Habsburg-Lothringen* (Queen of Saxony from 1827), 1771. Madrid, Museo Nacional del Prado, inv. P002193



Fig. 8  
Anton Raphael Mengs, *Archduke Franz Joseph Karl von Habsburg-Lothringen* (Holy Roman Emperor from 1792), 1770. Madrid, Museo Nacional del Prado, inv. P002191

- (Berlin, 1925), 660; Dieter Honisch, *Anton Raphael Mengs und die Bildform des Frühklassizismus* (Recklinghausen, 1965), 91, no. 91; Steffi Roettgen, 'I soggiorni di Antonio Raffaello Mengs a Napoli e a Madrid', in Cesare de Seta (ed.), *Arte e civiltà del Settecento a Napoli* (Bari, 1982), 154–79, fig. 7, 172–3; Karl Schütz, 'Bildnisse der Enkelkinder Kaiserin Maria Theresias', *Wiener Jahrbuch für Kunstgeschichte*, 40 (1987), 321–9, 328; Steffi Roettgen, *Anton Raphael Mengs: 1728–1779. Das malerische und zeichnerische Werk* (Munich, 1999), i, cats. 185, 255–6 <[https://sempub.uni-heidelberg.de/wv\\_mengs/wisski/navigate/4847/view](https://sempub.uni-heidelberg.de/wv_mengs/wisski/navigate/4847/view)> accessed 10 Dec. 2024; Carmen García Frías Checa and Javier Jordán de Urrés y de la Colina (eds.), *El Retrato en las Colecciones Reales de Patrimonio Nacional: de Juan de Flandes a Antonio López*, exh. cat. Madrid (Palacio Real) 2014/15, 364, fig. 72.1; Kernbauer and Zahradnik 2016 (see note 3), 117, fig. 17; Steffi Roettgen and Matteo Ceriana (eds.), *Nipoti del re di Spagna. Anton Raphael Mengs a Palazzo Pitti*, exh. cat. Florence (Palazzo Pitti) 2017/18, 20, fig. 2.
- 4 Karl Vocelka, *Die Familien Habsburg und Habsburg-Lothringen: Politik – Kultur – Mentalität* (Cologne, 2010), 48. 'Nanderl' is an affectionate Austrian diminutive of 'Ferdinand'.
  - 5 A.R. Mengs, *The Infanta Maria Teresa, 1773*, Spain, private collection; see Roettgen 1999 (see note 3), i, cat. 185, preliminary sketch no. 1 <[https://sempub.uni-heidelberg.de/wv\\_mengs/wisski/navigate/4845/view](https://sempub.uni-heidelberg.de/wv_mengs/wisski/navigate/4845/view)> accessed 10 Dec. 2024.
  - 6 Made using the same technique, sketches by Mengs both of Maria Teresa's mother and of her cousins in Florence, whose portrait he had completed shortly before, have survived; see Roettgen 1999 (see note 3), i, preliminary sketch for cat. 166, preliminary sketches nos. 1 and 2 for cat. 144.
  - 7 A.R. Mengs, *The Infanta Maria Teresa, 1773*, Madrid, Patrimonio Nacional, Palacio Real, inv. 10024089; see exh. cat. Madrid 2014/15 (see note 3), 364–6, no. 72; Roettgen 1999 (see note 3), i, 255, no. 184 <[https://sempub.uni-heidelberg.de/wv\\_mengs/wisski/navigate/4851/view](https://sempub.uni-heidelberg.de/wv_mengs/wisski/navigate/4851/view)> accessed 10 Dec. 2024.
  - 8 '[i]l m'a causé le plus grand plaisir; elle est charmante; on ne se lasse pas de la regarder; le Tableau est aussi tres beau, et on ne peut pas mieux peindre; Mengs s'est surpassé.' A.R. Mengs: 'I am sending, through the present courier, the aforementioned portrait of Her Royal Highness, the daughter of the King and Queen here. The true reason why I am doing this is so that His Majesty the King, my master, may see it while it is still as close as possible to this lady's actual state, for people at that age change significantly from one month to the next. Indeed, this lady has already grown since I painted her.' ('Con il presente corriere spedisco il consaputo ritratto della real principessa figlia di questi sovrani. Il vero motivo, per cui faccio questo, è perchè S. M. il re padrone lo veda più prossimo al vero stato di questa signora; perchè in quella età mutano le persone notabilmente di mese in mese: ed in fatti di già questa signora è cresciuta d'allora, che la dipinsi'). Quoted from exh. cat. Madrid 2014/15 (see note 3), 366.
  - 9 J.C. Marqués de Lozoya, 'Mengs y Velázquez', *Archivo Español de Arte*, 36 (1963), 133–4, 133. An earlier assessment to the same effect was made by Carl Justi, *Diego Velazquez und sein Jahrhundert* (Bonn, 1888), i, 3: 'When examining the royal treasure trove of paintings in 1761, Raphael Mengs – who in his writings praised and analysed the Classical masters and dreamed of a rebirth of art through the fusion of these and the study of antiquity while remaining one of the last and most lacklustre of eclectics in his own oeuvre – could not avoid feeling excited (for he had a painter's eye) when he came face to face with one who was the most unlike himself of all those he had hitherto encountered.' ('Raphael Mengs, der in seinen Schriften die klassischen Meister pries und zergliederte und eine Neugeburt der Kunst durch deren Verschmelzung und durch das Studium der Antike träumte, während er in seinen Werken einer der letzten und mattesten Eklektiker blieb, als er im Jahre 1761 den königlichen Gemäldeschatz musterte, sah sich nicht ohne Aufregung (denn er hatte das Auge des Malers) Einem gegenüber, der von allen die ihm bisher vorgekommen, ihm selbst am unähnlichsten war.')
  - 10 José Luis Sancho and Javier Jordán de Urrés y de la Colina, 'Mengs und Spanien', in Steffi Roettgen (ed.), *Mengs – die Erfindung des Klassizismus*, exh. cat. Padua (Palazzo Zabarella) and Dresden (Staatliche Kunstsammlungen) 2001, 77–8.
  - 11 His letters testify to his admiration for Velázquez, see A.R. Mengs, *Herrn Anton Raphael Mengs Schreiben an Herrn Anton Pons*, transl. from the Italian (Vienna, 1778), 51: 'How much truth and knowledge of chiaroscuro one finds in the works of Velázquez! How splendidly he knew how to use the effect of the air between objects to indicate their relative distance from one another! How much there is for any artist to learn in the present works of that painter, executed in three different periods, he studies the manner [of execution] and thereby discovers the path taken by Velázquez in order to progress towards a perfect imitation of Nature.' ('Wie viel Wahrheit und Kenntniss des Helldunklen liegt in den Stücken des Velasquez! Wie fürtrefflich verstand er die Wirkung der Luft, welche sich zwischen den Gegenständen befindet, um die Entfernung des einen von dem anderen anzuzeigen! Welche ein Studium für jeden Künstler, wenn er in den gegenwärtigen Stücken dieses Malers, wie er sie in drey verschiedenen Zeitläufen verfertigt hat, die Manier untersucht, und aus der selben die Bahne entdeckt, auf welcher Velasquez bis zur vollkommenen Nachahmung der Natur fortgeschritten ist.') Mengs added (*ibid.*, 52–3): '... it is as if the hand had not been involved in the execution of that work [*The Spinners (Las Hilanderas)*] at all, but, rather, the brush had been steered by the will alone ...' ('[...] als hätte an der ganzen Ausführung dieses Werkes [der Hilanderas] die Hand keinen Antheil gehabt, sondern nur der Wille den Pinsel geführet [...]'); De Lozoya 1963 (see note 9), 133–4, points out how Mengs, in his *Christ on the Cross* (Aranjuez, Palacio Real), borrowed the pictorial formula of four nails employed by Velázquez. Discussing Mengs's portrait of Pope Clement XIII, Roettgen refers to Velázquez's portrait of Innocent X as a prototype; he also mentions borrowings from other works by Velázquez, namely *Vulcan's Forge* and *Joseph's Tunic*; see Roettgen 1999 (see note 3), 228 and 91, 93; and Steffi Roettgen, *Anton Raphael Mengs 1728–1779: Leben und Wirken* (Munich, 2003), 356.
  - 12 Mengs 1778 (see note 11), 54–6: 'In the royal *Konversationszimmer* (discussion room) there is an excellent work by D. Diego Velázquez, the portrait of the Infanta Margarita of Austria. Since this work is famous far and wide on account of its excellence, I shall merely observe that the effect produced by the imitation of the natural is universally acclaimed, especially given that beauty is not the principal merit of the painting. ... in the dining room of the Prince and Princess of Asturias ... In this very room are also the portraits of Doña Margarita of Austria and of the Infante on horseback, both by Velázquez in that perfect style of his, alongside a few other works by that artist.' ('Im königlichen Konversationszimmer ist ein fürtreffliches Werk von D. Diego Velasquez, das Bildniß der Infantinn Margaretha von Oesterreich. Da dieses Werk seiner Fürtrefflichkeit wegen allenthalben berühmt ist, so werde ich nur anmerken, dass die Wirkung, welche durch die Nachahmung des Natürlichen hervorgebracht wird, allgemeinen Beifall erhält, besonders, wenn die Schönheit nicht das Hauptverdienst des Gemäldes ist. [...] in dem Speisezimmer der Prinzen von Asturien [...]. In eben diesem Zimmer sind auch die Bildnisse der Donna Margaretha von Oesterreich, und des Infanten zu Pferde, beyde von Velasquez in seinem vollkommenen Stil, nebst einigen andern Stücken von der Hand dieses Künstlers.') Similarly, to this date it has not proved possible to match the description of a portrait of 'Doña Margarita de Austria' by Velázquez mentioned in the 'Inventario de la Furreria/Pinturas. Año 1747' (Archivo General de Palacio, Registro núm. 247) with any existing painting. Moreover, the portrait cited there is larger; cf. Angel Aterido, Juan Martínez Cuesta, and José Juan Pérez Perciado, *Colecciones de pinturas de Felipe V e Isabel Farnesio* (Madrid, 2004), ii, 99ff., specifically 111, no. 159: 'Another portrait of Doña Margarita of Austria, two and a half *varas* high [1 *vara* = 83.5 cm] and seven *quartas* wide [1 *quarta* = 20.8 cm], original by Velázquez' ('Otro Retratto de la s<sup>ta</sup> Doña Margaritta de Austria de dos varas y media de alto y sette quarttas de ancho original de Belazquez').
  - 13 Sancho and Jordán de Urrés y de la Colina 2001 (see note 10), 83. The authors date the portrait of the Duke of Alba to the years before or around 1770 on the basis of his uniform.

- 14 Diego Velázquez and Juan Bautista Martínez del Mazo, *The Infanta Margarita*, 1653, Madrid, Palacio de Liria, Casa de Alba, inv. P. 91; see Fernando Checa Cremades (ed.), *Treasures from the House of Alba: 500 Years of Art and Collecting*, exh. cat. Dallas (Meadows Museum) and Nashville (Frist Center for the Visual Arts) 2015/16, 91, cat. 29.
- 15 Gudrun Swoboda, 'Zu den Wiener Portraits der Infantin Margarita von Velázquez und J.B. Martínez del Mazo/On the Vienna Portraits of the Infanta Margarita by Velázquez and J.B. Martínez del Mazo', in Sabine Haag (ed.), *Velázquez*, exh. cat. Vienna (Kunsthistorisches Museum) 2014/15, cats. 37–41, 221–32, 222–4 (in German); 319–23, 321 (in English).
- 16 Madrid, Museo del Prado, inv. P002195; exh. cat. Florence 2017/18 (see note 3), 86–7, cat. 6.
- 17 Madrid, Museo del Prado, inv. P002191; exh. cat. Florence 2017/18 (see note 3), 88–9, cat. 7.
- 18 Barbara Stollberg-Rilinger, *Maria Theresia: die Kaiserin in ihrer Zeit: eine Biographie* (Munich, 2017), 483.
- 19 '[J]e hais les poupees et peroquet et Chef d'oeuvre et veux les enfans enfans qui se forment a peu a peu car ordinairement ce n'est que la vaine gloire de ceux qui les dirigent qui les gatent par la les rendant faux ou etourdissant et confus.' Vienna, Österreichisches Staatsarchiv, SB, 10, Maria Carolina to Leopold II, 26 Nov. 1778, quoted from Cigdem Özel, 'Die Kunstpatronage von Königin Maria Carolina (1752–1814): Repräsentation, Kulturtransfer und Gabentausch zwischen Neapel und Wien' (as yet unpublished Ph.D. thesis, University of Vienna, 2024), 46, n. 167.
- 20 Özel 2024 (see note 19), 46. Maria Carolina's notebook (Archivio di Stato di Napoli, Archivio Borbone 76), entry for 'Emile' fol. 160r. I am grateful to Cigdem Özel for this information.
- 21 Stollberg-Rilinger 2017 (see note 18), 484.
- 22 Roettgen 2003 (see note 3), ii, 326 and Roettgen 1999 (see note 11), 198: Mengs was consciously looking back to the Spanish tradition, as Charles III, in particular, cherished and fostered the Spanish school of portraiture.
- 23 A.R. Mengs, *Maria Carolina, Queen of Naples, 1772–73*, Patrimonio Nacional, inv. 10007929; see exh. cat. Madrid 2014/15 (see note 3), 359–64, cat. 71.
- 24 Angelica Kauffmann, *Portrait of the Family of Maria Carolina and Ferdinand IV*, 1782–84, Naples, Museo Nazionale di Capodimonte, inv. OA 6557, and Angelica Kauffmann, modelletto for the portrait of the family of Maria Carolina and Ferdinand IV, 1782/83, Liechtenstein, The Princely Collections, Vaduz–Vienna, inv. GE 2070.