

**Raimundo de Madrazo y Garreta, *Portrait of Mrs. Clotilde de Cándamo and her Son Carlos***  
Rome 1841 – 1920 Versailles

oil on canvas  
63 by 45 5/8 inches (160 by 116 cm.)  
signed and dated upper left: 'R. Madrazo 74'

provenance: Commissioned by Carlos González de Cándamo y Iriarte, Paris, 1874;  
Carlos González de Cándamo y Rivero, Paris;  
Private Collection, London; Private Collection, Madrid, 1984;  
Private Collection, Barcelona;  
Sale Balclis, Barcelona, March 26, 2009, no. 1346.

exhibited: *Exhibition of Spanish Paintings at the Royal Academy of Arts*, November 1920 – January 1921, no. 281, lent by Mr. C. Cándamo [Carlos González de Cándamo y Rivero].

literature: *El Mundo de Los Madrazo: colección de la Comunidad de Madrid*, Madrid, 2007, p. 351, ill.

note: Raimundo de Madrazo (fig. 1) was the third generation of an extensive Spanish family of painters (fig. 2) and was, like his father and first teacher, Federico, a master of both genre subjects and portraiture. This is one of his masterpieces in the latter field, and he has rightly been described as, “Undoubtedly the great Spanish master of the portrait in the French tradition during the last few decades of the nineteenth century...Uniquely among his contemporaries, he combined the brilliantly decorative colours of French portraiture with a sophisticated understanding of the Spanish tradition, acquired alongside his father as a child in the rooms of the Prado.”<sup>1</sup>

The younger Madrazo received a thorough traditional training at the Escuela de Bellas Artes de San Fernando in his native Madrid. He accompanied his father to Paris in 1853, and again in 1855 visiting the ateliers of Franz Xavier Winterhalter and Horace Vernet, as well as Ingres who allowed the young artist to copy some of his drawings. After having produced and exhibited several historical subjects in Madrid, he, then like most Spanish painters of the era, went in 1860 to live and work in Paris. There he shared a studio with another Spanish painter, Martin Rico, and in 1862 entered the atelier of Léon Cogniet, who it has been noted “added Romantic flash to the academicism of Ingres.”<sup>2</sup> In 1862 he also visited London and was impressed by the portraits of Reynolds and Gainborough. In Paris he painted ceilings for the palace of the Bourbon Queen Maria Cristina. Madrazo chose not to pursue the academic course of training in France, but like his close friend and future brother-in-law, Mariano Fortuny y Marsal, and another friend, the Belgian-born Alfred Stevens, he practiced independently producing with a *précieux* style of technical refinement and exceptional decorative skill small, charming genre subjects, with witty, often rococo Spanish themes or masquerades (figs. 3 and 4). These often featured as his model Aline Masson, the doorman’s daughter at the Paris residence of one of his patrons, the Marquis de Casa Riera. Over the years she appeared in humorous or coquettish thinly veiled portraits or period genre scenes (figs. 5 and 6). Such works became extremely popular with Spanish as well as

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<sup>1</sup> *The Spanish Portrait from El Greco to Picasso*, Museo del Prado, Madrid, 2004, p. 277.

<sup>2</sup> Marcus Burke, “The Madrazo-Fortuny Family,” in *Fortuny Y Madrazo: An Artistic Legacy*, Queen Sophia Spanish Institute, New York, 2012, p. 111.

American collectors. Madrazo became a central figure in the interconnected art world of Paris. Through the Spanish painter Eduardo Zamacois and the American patron and collector William H. Stewart he met Meissonier who also provided inspiration. Fortuny, with whom he went to Rome in 1866, introduced Madrazo to the art dealer Adolphe Goupil, who, with the branches of his firm in New York, Berlin, Brussels, The Hague, and London, was able to greatly help in promoting his career. During the time of the Franco-Prussian War, Madrazo, unlike so many artists, did not flee Paris but volunteered in the French Red Cross and won praise for his courage. In 1871 his exhibition in London with Fortuny was a great success. In 1874 having previously broken off his relationship with a model named Nana, which had caused a rift with his father, he married his cousin Eugenia Ochoa. And one year later they had a son known as Coco who also becomes a painter. Fortuny's sudden death in late 1874, followed the next year by that of Madrazo's wife led to a period of depression during which he gave up both Paris and painting. But he did return to work, and in 1878 he exhibited fourteen paintings in the Spanish section of the Paris Exposition Universelle. Among these were five portraits, including one of a married woman, but unfortunately the names of the sitters are not indicated in the exhibition catalogue.<sup>3</sup> For his showing Madrazo achieved a first prize medal, entry into the Legion of Honour, and much praise. The critic Marius Vachon wrote that a highlight among the Spanish painters was Madrazo whose "portraits of grand dames are very remarkable – he captures the grace, the charm, and the distinction of his subjects."<sup>4</sup> And the American writer Edward Strahan effused: "Madrazo, we cannot doubt, is a new individuality in art, a name which will go down in the list of masters of the nineteenth century...Here is a man who shows us something novel. When we visit the Spanish gallery, a gallery so rich in novel impressions, Madrazo seizes the attention by the originality, delicacy, brightness, and clearness of his style. He is the cook who invented a sauce."<sup>5</sup>

In the 1880s Madrazo visited Venice and began his travels to America and Argentina. With his fellow foreign painters, Giuseppe de Nittis, Alfred Stevens, and Lord Leighton he organized an exposition for their works in Paris during 1884. In 1889 he again exhibited at the Exposition Universelle in Paris, and the following year he married again, this time to Maria Hahn, the sister of the well-known composer Reynaldo Hahn. While he continued to paint his lush and often erotic genre subjects, such as the surprisingly large *Nude at her Toilette* (fig. 7) of about 1895,<sup>6</sup> Madrazo focused increasingly on the lucrative field of portraiture. He had a great talent for capturing the likenesses of many famous Spanish and French ladies, including Queen Maria Cristina (fig. 8).<sup>7</sup> He continued to pursue this line of work in America with visits to New York, Chicago, Cincinnati, Baltimore and Los Angeles. As Sir Alfred Temple wrote in 1908, "Madrazo's portraiture has an impulsive touch, a dash and a brilliancy, and, at the same time, a finish, which at once sets it apart from the work of others who practice in this direction...He commands a certain grace and fullness which delight and satisfy."<sup>8</sup>

Madrazo journeyed to New York in 1897 and again in 1898, this time sharing the New York studio of Charles Henry Gibson (creator of the Gibson Girl). He would then into the twentieth century spend part of each year in America, establishing a studio of his own at 59 West Forty-fifth street. He did a series of yacht racing subjects that were considered noteworthy, but his renown rested on his portrait painting, grand and gaudy portraits of the Gilded Age upper crust with names like Vanderbilt, Astor, Stuart, Belmont, Whitney, Avery and Taft. Typical are his 1899 *Portrait of Mrs. Edward Lyman Short* now in the New York Historical Society (fig. 9)<sup>9</sup> and *Portrait of Mrs. Virginia Mignon Swift* of 1900 in the Hispanic Society of America (fig. 10).<sup>10</sup> Madrazo in fact became an advisor to Archer M. Huntington, the founder of The Hispanic Society in New York, and was made a member of that organization in 1905. His portrait was painted for the Society's

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<sup>3</sup> *Exposition Universelle de 1878, Espagne, Collection de Beaux-Arts, Catalogue Spécial*, Paris, 1878, p. 9, no. 73.

<sup>4</sup> Marius Vachon, *Les peintres étrangers a l'exposition universelle de 1878*, Paris, 1878, p. 22.

<sup>5</sup> Edward Strahan, *The Chefs-D'Oeuvre d'Art, International Exhibition, 1878*, Philadelphia, 1878, p. 87.

<sup>6</sup> *El legado Ramón de Errazu: Fortuny, Madrazo y Rico*, Museo del Prado, Madrid, 2005, pp. 169-172, no.24.

<sup>7</sup> *Ibid.*, pp. 173-176, no. 25.

<sup>8</sup> Alfred G. Temple, *Modern Spanish Painting*, London, 1908, p. 11.

<sup>9</sup> See *Beauty's Legacy: Gilded Age Portraits in America*, New York Historical Society, 2013, p. 140, no. 47.

<sup>10</sup> See Burke, 2012, pp. 112-113, fig. 17.

collection the next year by the new star of Spanish portraiture, Joaquin Sorolla (fig. 1f). Alienated from his son who had abandoned painting, Madrazo donated a considerable portion of his own collection to the Hispanic Society. In 1910 he established his home in Versailles and died there, a highly respected figure of the art world, in 1920, by whom many pictures hung, as his obituary observed, in the Metropolitan Museum of Art.<sup>11</sup>

The present painting is a very grand portrait in a formal manner which harks back to the tradition of Ingres and looks forward in its direct freshness to the next generation of international society portrait painters, such as Sargent, Zorn, Boldini, and Sorolla. The sitters here are Mrs. Clotilde de Cándamo (née Rivero or Ascencio de Rivero) and her son Carlos, the wife and young child of Carlos González de Cándamo y Iriarte. He was the wealthy Peruvian Ambassador to Paris, and a friend and supporter of Madrazo. His brother Manuel de Cándamo y Iriarte served as President of Peru in 1895 and again from 1903 until his death in 1904. The young Carlos was born in London in 1871 and at the time of this portrait he was three-years old. He was later a noted sportsman and diplomat, becoming the first Peruvian to take part in the Olympic Games (Paris 1900), and to join the International Olympic Committee, soon afterwards. In 1901, following in his father's footsteps, Carlos was appointed Envoy Extraordinary from Peru to the United Kingdom and, some years later, France. In that capacity, he was one of the signers of the treaties promulgated by the Hague Convention of 1907 and, more significantly, of the Versailles Treaty of 1919. He died in Paris in 1946.

Madrazo places his figures against a neutral painterly background, so that their heads clearly register. The elegantly coiffed Clotilde looks directly out at the viewer, and her son seems entranced by her. The exquisitely delicate quality of Madrazo's painting is especially evident in the manner in which he captures different textures, such as the two brilliant roses, one red and one pink, on her chest, along with her gleaming gold bracelets, the multi-coloured bow on Carlos' shoulder, the fur robe casually draped over the couch, and of course the sheen of the magnificent blue dress that dominates the composition. For inspiration in this type of portraiture, Madrazo had first of all the work of his father. Federico Madrazo, who had been a student and family friend of Ingres. He had painted possibly his greatest portrait, the very Ingresesque *Portrait of Amalia de Llano y Dottres, Countess of Vilches* (fig.11, now in the Prado) in 1853, and she too wears a ravishing blue gown.<sup>12</sup> Closer to the time of his son's portrait of Mrs. de Cándamo, the elder Madrazo was still producing grand female likenesses, such as the elaborate *Isabel Alvarez Montes, Second Marchioness of Valderas* of 1868 (fig. 12)<sup>13</sup> and the charmingly direct *Portrait of the Condessa de Siruela* of 1873 (fig. 13).<sup>14</sup> Then too Raimundo's French master, Cogniet, had also painted several portraits of mothers and children (fig.14)<sup>15</sup> that he would undoubtedly have known. Madrazo also was a frequent visitor to the studios of his contemporary Belle Epoque painters in Paris, such as Bonnat, Cabanel, Gérôme, and Yvon who all painted equally impressive portraits of fashionable ladies. But most important of all may have been one for a Spanish patron by the somewhat more senior artist, Ernst Meissonier. His foray into this territory was the elaborate 1872 portrait of the Cuban-born *Josefa Manzanedo, Second Marchioness of Manzanedo* (fig. 15), the very same sitter whom Raimundo de Madrazo in 1875 portrayed in his most spectacular portrait (fig. 16), which now hangs in the permanent collection of the Museo del Prado.<sup>16</sup> Madrazo also painted another charming portrait of a mother and child (fig.17)<sup>17</sup>

The *Portrait of Mrs. Cándamo and her Son* and another portrait by Madrazo were included in the important *Exhibition of Spanish Paintings* at the Royal Academy of Arts, London in 1920, just a few months after the painter's death. There the painting could be viewed in the context of all the greats of Spanish portraiture from Velázquez to Goya.

<sup>11</sup> "De Madrazo, Noted Painter Dies at 79," *New York Sun*, September 18, 1920.

<sup>12</sup> See *The Nineteenth Century in the Prado*, Madrid, 2008, pp. 172-175, no. 25.

<sup>13</sup> *Ibid.*, pp. 182-3, no. 29.

<sup>14</sup> See Carlos González López, *Federico de Madrazo y Küntz*, Barcelona, 1981, pl. 18, no. 504.

<sup>15</sup> See the exhibition catalogue *Léon Cogniet, 1794-1880*, Musée des Beaux-Arts D'Orléans, 1990, nos. 62, 65, and 70.

<sup>16</sup> Prado, 2008, pp. 326-328, no. 74.

<sup>17</sup> See *El Mundo de Los Madrazo*, Madrid, 2007, p. 351.