

Hugh Ramsay's Self-Portrait: Reflections on a Spanish Master Painter

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ABSTRACT: The interest in European masters from the past was a phenomenon related to the development of the artistic careers of many artists in Australia at the end of the nineteenth and beginning of the twentieth century. More than that, the copying or emulation of great works of art was seen to be a necessary part of an artist's training¹. This paper looks at Hugh Ramsay and his fascination with the painting *Las Meninas* (1656) by Velázquez as part of a larger study into understanding how the Spanish influence was reflected in Australian art. Ramsay introduced elements from *Las Meninas* into his *Portrait of the artist standing before easel*, which took him to personify the role of the painter as Velázquez.

KEY WORDS: Self-portrait, *Las Meninas*, Hugh Ramsay, Velázquez, Australian Painting.

El Autorretrato de Hugh Ramsay: reflexiones sobre un maestro de la pintura española

RESUMEN: El interés en los maestros de la pintura europea fue un fenómeno relacionado con el desarrollo de las carreras de los artistas en Australia a finales del siglo XIX e inicios del siglo XX. Asimismo, la copia o emulación de grandes obras de arte se consideraba necesaria en el aprendizaje de los artistas en Australia. Este estudio, que a su vez forma parte de otro más amplio sobre el concepto de cómo la influencia del arte español se vio reflejada en el australiano, tiene como objeto a Hugh Ramsay y su fascinación por la obra *Las Meninas* (1656) de Velázquez. Ramsay introduce elementos de *Las Meninas* en su retrato *Portrait of the artist standing before easel*, personificando el papel del pintor en el mismo modo en el que Velázquez lo representó en su obra *Las Meninas*.

PALABRAS CLAVE: Autorretrato, *Las Meninas*, Hugh Ramsay, Velázquez, Pintura australiana.

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In the late nineteenth century, Spain became the new source of art, and artists around the world turned to see Spanish artists for inspiration. In Europe, admiration for Spanish art was expressed as a fascination for talented Spanish artists such as Bartolomé Esteban Murillo, Francisco José de Goya y Lucientes and Diego Rodríguez de Silva y Velázquez. In London, «the vogue for all things Spanish was particularly strong»². In Paris, the Spanish traditions were antecedents of realism and Spanish art was transformed «by the French taste for Spanish painting into a foundation of modern art»³. London and Paris offered foreign and native artists the opportunity to admire Spanish techniques and subjects, as both cities had works of Spanish masters from the Golden Age such as Murillo and Velázquez.

Diego Velázquez was the most eminent of the Spanish artists during the nineteenth century. Almost every artist around the world felt drawn to his art without any possibility to ignore his magnificence. As Brooke states, «The second half of the 1860s saw the beginning of the dramatic rise in prestige among British artists of Velázquez as the painter's painter, the master whose brushwork and technique were most to be admired»⁴.

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In Australia at the end of the nineteenth and beginning of the twentieth century, the admiration for great masters such as Rembrandt and Velázquez was strong; they were considered excellent painters who had developed marvelous technique as portraitists.⁵ A deep understanding and direct appreciation with the great masters was necessary for most artists, who following the idea of developing their own artistic identity, travel abroad to absorb the art of European masters. Artists decided to leave Australia for Europe, looking to improve their knowledge as painters. They studied and appreciate European art at the National Gallery in London and the Louvre Museum, but these centers were immersed in a passion for Spanish art, especially the art of Velázquez.

Hugh Ramsay: Approaching the art of Velázquez

Hugh Ramsay was born in Glasgow, Scotland in 1877 and then migrated to Melbourne, Australia in 1878⁶. He can be considered as one of the greatest artists in Australia and one of the most representative artists in portrait painting. Considered unique for his generation his style was authentic and outstanding⁷. His work was a model and an inspiration for other Australian artists such as Ambrose Patterson and George Lambert, who were influenced by his art⁸. Hugh Ramsay was an artist who achieved a great artistic ability in a short period of time. He had a promising career, which was stopped by the natural effects of his sudden illness and short life.

Hugh Ramsay was one of the Australian artists that showed interest in the art of Velázquez⁹. Ramsay achieved the «Velasquez touch»¹⁰, and his work had a strong influence of Velázquez¹¹. The way that Ramsay approached the art of Velázquez began during his training in Australia, when he studied in the National Gallery School in Melbourne, and then was intensified when he moved overseas to continue his studies.

Hugh Ramsay joined the classes in the Melbourne National Gallery. It early became recognized that a student of exceptional ability had emerged on the art horizon. His name soon became well known, and his work was generously appreciated, without a trace of jealousy, amongst the older men, who predicted for him a great future. At the present time there are

probably but few in Australia to whom his work is known, yet, small though his output was, he is undoubtedly one of the biggest artists in portraiture and figure painting that Australia has produced¹².

Ramsay's attraction to the work of Velázquez began at the National Gallery of Victoria and with the training of Bernard Hall at the National Gallery School. Before Hall was appointed as director of the National Gallery of Victoria in 1892¹³, he studied in Europe. According to Gwen Rankin, Bernard Hall studied at the Académie Royale de Beaux Arts in Antwerp at the end of the 1870s, followed by two years of training at the Munich Academy in the 1880s¹⁴. Karin Hellwig notes that in Munich during the second half of the nineteenth century, there was an increased interest in Velázquez, who was admired by his collector Adolf Friedrich as an exceptional colorist and portrait painter¹⁵. Most of this appreciation was generated by a collection of great quality copies from Italy and Spain.

In Europe, Bernard Hall had the opportunity to be part of the revitalization of Spanish art, especially the art of Velázquez. In London, Velázquez was being practically re-discovered and during the time of Hall's stay in Europe there was a pronounced attention given to Spanish art especially those artists from the Golden Age who mostly depicted religious subjects, portraiture and still life¹⁶.

However, despite the fact that Ramsay could have seen Velázquez through the work of Bernard Hall, this was not the only way that Ramsay or any other artists under his direction could have approached the art of Velázquez in Australia. In the 1880s magnificent replicas of international art arrived in the country, due to the impulse made by the scholarships that were offered to Australian artists such as 'The National Gallery of Victoria Travelling Scholarship'. The three years winner of this scholarship was required to paint a copy of an old master, a nude study and an original composition. John Longstaff was the winner of the National Gallery of Victoria travelling scholarship in 1887¹⁷. He decided to copy «Aesopus», «a celebrated Roman tragic actor of the first century BC»¹⁸ and an original painting by Velázquez from the Prado Museum.

E. Phillips Fox made another replica in 1891, *The Drunkards*, known in Spanish as *Los Borrachos*. This painting was purchased by the National Gallery of Victoria and as

Zubans notes, the idea «was twofold first, the work was to serve a general educative purpose, giving the public access to a great work by a master; second, it would offer students of the Gallery School insight into the master's technique and composition. In fact, it provided Hugh Ramsay and Max Meldrum with their first encounter with Velázquez»¹⁹.

Under Hall's training at the National Gallery School and with the opportunity to appreciate the art of Velázquez through replicas, Ramsay gained a close affinity to the Spanish master before travelling to Europe. Other contemporary artists such as Max Meldrum and Ambrose Patterson showed a similar, an evident attraction to Velázquez. However, at the end of the nineteenth century, Australia had in Ramsay, a unique artist with marvelous natural skills and an affinity for Spanish art that he was going to develop through his training overseas and the practicing of portrait.

In Paris, Ramsay's attraction to Velázquez's oeuvre became intensified and this was also the case of the Australian artists Meldrum, Patterson and Lambert. Ramsay spent long hours at the Louvre²⁰ analyzing masters from the past such as Rembrandt and Ribera, and he declared his fascination for them in a letter to Baldwin Spencer.

I really don't know which master I like best, as they're all so perfect in their own particular way. Velasquez for ideal realism, Rembrandt for character and realism, Correggio for grace, Titian for colour, also Veronese and Tintoretto, Van Dyke for refinement and poetry of line, Raphael for graceful line, Michelangelo for grandeur of design, Ribera for a lot of good qualities combined, and plenty more. They just open your eyes in fine style and broaden your ideas. I think Velasquez, Rembrandt and Ribera come home to me strongest just now²¹.

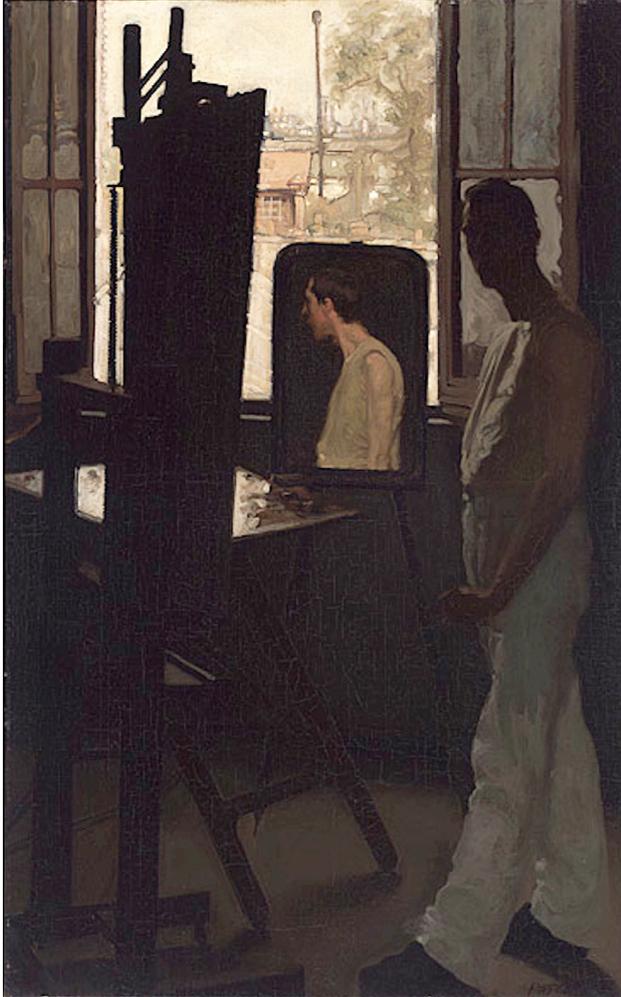
Nevertheless, as Patricia Fullerton²² and Elena Taylor²³ state, the book of R.A.M. Stevenson²⁴ was the key to reinforce the relationship between Velázquez and the Australian artists. Most artists at the end of nineteenth and beginning of the twentieth century did not have the chance to visit the Prado Museum to appreciate the Velázquez's paintings even when they used to live in Europe, but they did have the opportunity to admire certain masterpieces through prints and books. Stevenson's book gave to Australian artists an appreciation of Velázquez's technique, brushwork,



1. Hugh Ramsay, *Portrait of the artist standing before easel*, 1901-1902. Oil on canvas, 128.0 x 86.4 cm, Melbourne, National Gallery of Victoria, inv. No. 1227-4

use of light and offered a rediscovery and revaluation of Spanish art²⁵.

Hugh Ramsay and artists such as George Lambert, Ambrose Patterson and Max Meldrum lived and were part of the movement that brought a new fascination with Velázquez. They started living in a French²⁶ artistic circle where foreign artists also started to appreciate Spanish and Velázquez art through Whistler, Sargent²⁷, and Manet²⁸. According to Meldrum, Velázquez was a true artist, «Velasquez, who can be called the first great modern because he was the first painter to make pure visual data his subject-matter, painted many still-lives and through them became the finest craftsman of his period»²⁹.



2. Ambrose Patterson, *Self-portrait (La Fenêtre de l'atelier)*, 1902, oil on canvas, 130.5 x 81.5 cm, Canberra, National Gallery of Australia, inv. No. 76.1057

Looking at *Las Meninas*

At the end of the nineteenth century, the spell of the naturalism was strong in Australia and artists around the world were affected by realism and impressionism. Spanish art was considered extremely close to naturalism and *Las Meninas* became its major representation. Alisa Luxenberg notes, «the reputation and reception of *Las Meninas* profited especially from the dominant modes of naturalism in nineteenth-century art and literature. Naturalism and realism-words used interchangeably in the aesthetic discourse of the 1800s-were

already closely associated with Spanish painting».³⁰ The Maids of Honour was «the most important painting executed by Velázquez»³¹. *Las Meninas* has been considered to be an extraordinary and unique painting in Velázquez's oeuvre that has been admired by many artists in different ways such as portrait of royal family and especially as a self-portrait³².

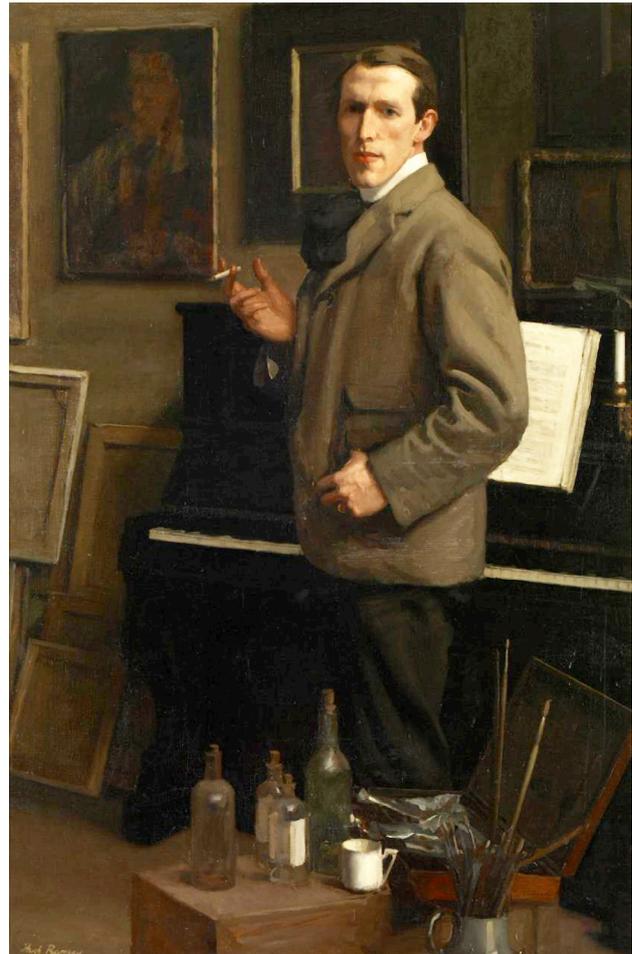
Like Ramsay, most Australian artists were attracted to Velázquez's masterpieces and to one of his most important paintings, *Las Meninas, or The Family of Felipe IV*³³. Velázquez had several Australian followers that saw in this canvas an extraordinary masterpiece. For Meldrum, Velázquez's art was pure and natural and he considered *Las Meninas* to be a unique masterpiece. «Probably no finer work of Art has ever been produced than this great masterpiece»³⁴. In 1937, William Beckwith McInnes head of the National Gallery Art School in Melbourne, considered *Las Meninas* to be «the greatest painting in the world and that everything should be done to obtain the best copy possible»³⁵. For this purpose McInnes suggested Meldrum to go to Spain for this commission, and considered that the State Government and art supporters should cover the cost³⁶. Despite the support and letters sent to the editor of *The Herald*, this commission never occurred³⁷. However, this was not the first time that the National Gallery of Victoria wanted to acquire a copy. In 1867 Mr Alfred T. Thomson worked as an art agent for the colony of Victoria in England³⁸. He focused on the acquisition of copies of the old masters and tried to obtain a copy of *Las Meninas* and a painting by the Spanish artist Alonso Cano. Despite his efforts, the high prices prevented his intentions³⁹.

Ramsay was fascinated with *Las Meninas*, which he admired and used as a reference to depict his self-portraits. As a reference, this painting gave him new values, which were used in his own work and the creation of new paintings, such as *Portrait of the artist standing before easel* [1]. One of the most important elements incorporated by Hugh Ramsay in this self-portrait was how he showed himself in the pose as painter, where he depicted himself in front of the canvas as Velázquez did in this masterpiece. He stood in front of the easel and looked at the mirror and, he depicted himself in a self-exploration as an artist. He achieved in this self-portrait a deep understanding of himself as a painter, which was represented with an intense creative skill that reveals a personal moment and exploration of his technique's abilities.

Ramsay never visited the Prado Museum or saw the original painting *Las Meninas* as Ambrose Patterson did. According to Jane Alexander, Patterson made a trip to Spain in 1904 and copied *Las Meninas* and *Las Hilanderas* at the Prado Museum. Patterson «also 'did a lot of free sketching, a sort of reaction from the exacting still lifes' he had been painting in Paris»⁴⁰. Ramsay and Ambrose Patterson, according to Elena Taylor showed a «paramount»⁴¹ influence of Velázquez and, their self-portraits had a close allusion to *Las Meninas*. The mirror used by Velázquez attracted Patterson and he incorporated it in his *Self-portrait (La Fenêtre de l'atelier)* in 1902 [2]. However, Ramsay chose to incorporate the pose as painter. As Giles Knox notes, «Velázquez stands back from the portrait he has been working on, brush in hand, interrupted from his task, but ready to resume at a moment's notice»⁴². This is the act that Ramsay felt attracted to with *Las Meninas* and he painted himself in a similar way.

Another element that Ramsay incorporates from *Las Meninas* in the composition of *Portrait of artist standing before easel* is his recreation of his own figures in a similar position within the pictorial representation, as in this painting. Ramsay recreates the easel and one painting on the wall, as a projection of those elements shown in *Las Meninas*. Ramsay creates a similar space between the artist and the viewer, which he saw in this painting. Velázquez created a space between the viewer and the scene depicted that invites the viewer to be part of the painting, to complete the scene⁴³.

Ramsay additionally was fascinated with the realism, color and light of *Las Meninas*. In this painting, «Velázquez sought to build a bridge between art and reality»⁴⁴ and created a real and original masterpiece, when he painted an enormous room with an exceptional depiction of light and shadow. Ramsay inspired by him painted his self-portrait *Portrait of artist standing before easel* with a similar formal technique such as dark and brown tonalities and light. The sharpness of the elements depicted by Ramsay in his self-portrait is related to the light they receive and, particularly the distance, in a similar way as Velázquez did implement. The further away from the viewer, the brushstrokes are softer. In *Las Meninas*, in the wall at the background, next to the door it is possible to see as a mirror reflection, the figures of Phillip the IV and Mariana of Austria. The touch of light given by Velázquez at-



3. Hugh Ramsay, *Self-portrait smoking in front of piano*, 1901-1902, oil on canvas, 169.5 x 11.2 cm, Melbourne, National Gallery of Victoria, inv. No. 257-2

tracts the attention of the spectator that is thinking if it is a mirror or a painting. This mirror reflects light, which Ramsay replaces by the white canvas at the wall, which took it as example to emit light.

Ramsay's oil painting *Self-portrait smoking in front of piano* [3] also shares details with *Las Meninas*. The predominance of brown and dark colours is characteristic of Ramsay's oeuvre and his copying of Velázquez's palette tonal. He presented himself in his studio with a similar pose to *Portrait of the artist standing before easel*, where the walls are decorated with picture frames. However, Ramsay recreated one painting on the wall with fuzzy strokes, which is



4. Hugh Ramsay, *Self-portrait, three quarter length with palette*, 1901, oil on canvas, 66.0 x 81.0 cm, Canberra, National Gallery of Australia, inv. No. 2000.432

part of the decoration of his own studio, but is depicted in a similar way as the mythological paintings shown on the wall in *Las Meninas*. The fuzzy strokes makes difficult to identify the subject of the painting, which is also difficult to perceive from the painting that is depicted in *Self-portrait, three quarter length with palette* [4]. In this self-portrait, Ramsay adopted a position where he stands with his palette and brushes, but facing more directly to the viewer with a certain distance away from the canvas. He took himself to the foreground of the painting and became the most relevant element within the painting, reasserting himself as an artist.

After seeing Ramsay's admiration of *Las Meninas* through his *Portrait of artist standing before easel*, it is clear that in Ramsay existed an essential link between the artist and the studio. In the transition of the nineteenth and twentieth century, the representation of the painter in the studio was an important activity⁴⁵. Many artists depicted their reality

as painters, in the act of painting and creation and, sometimes they preferred to include lineaments from old masters. Somehow, this practice of creating new paintings, using techniques from masters such Velázquez was a practice that allowed artists to be part at the same time of the tradition and the modernity.

As copyist, Manet invaded his master's identities, losing himself under their traditional authority; as modernist, he repainted his own face onto their bodies, salvaging his creative independence in a subversive revision of their legacy. The figures of Manet/Velázquez and Manet/Rubens in these early works epitomize the latercomer's search for self. Their hybrid features oscillate between past and present, projecting ambivalent images of the modern's invariable, unwilling entrapment under tradition's rule⁴⁶.

The studio represented in *Las Meninas* was one of the essential elements that attracted Hugh Ramsay and artists such as Picasso and Manet. Rudd notes «Manet's self-representation surrounded by the habitual subjects of his art (motifs extracted from earlier painting, and particularly from the old-master illustrations in his personal library) parallels Velázquez self-portrait in *Las Meninas*, surrounded by his living models»⁴⁷. Hugh Ramsay in his self-portraits painted in Paris, represented himself with his usual tools of painting, his canvas and the paintings from his studio, sharing similarities to Velázquez and his studio from *Las Meninas*. Nevertheless, Ramsay in *Portrait of artist standing before easel* also incorporated new elements from his studio, such as the piano, the sheet music, and the chair.

Ann Galbally claims that most of Ramsay's self-portraits painted during his stay in Paris, where *Portrait of artist standing before easel* was created, are considered as «formal explorations». She states, «his self-portraits are studies in form and technique rather than self-revelations»⁴⁸. Nevertheless, it is possible to consider that in this particular self-portrait, he revealed himself as a would-be master painter through his formal explorations and showed to the viewer his capacity to reach the heights of Velázquez's technique, keeping his authentic skill as a painter. He discloses to us his magnificent expertise as a painter, capable of understanding one of the greatest master's techniques. He self-explored and gave to the viewer his reflection of a master painter due to the fact that he wanted to be seen and remembered as such.

Although *Las Meninas* was an important source of inspiration for Hugh Ramsay, it was also relevant for Australian artists such as Max Meldrum and George Lambert. Meldrum painted his composition *Le Paravent Jaune or Family Group* [5]. «One of Meldrum's largest figure compositions, it depicts Meldrum, his wife and daughter Ida, and emulates Velasquez's most famous family portrait group, *Las Meninas*»⁴⁹. Meldrum's portrait of *Family Group* shares elements with *Las Meninas* such as similar color, light and, the representation of the figures. His daughter Ida and wife show a parallel with the figures of la infanta Margarita and Agustina Sarmiento. George Lambert, called «the modern Velasquez»⁵⁰, was fascinated with the posture that Velázquez showed in his self-portraits, which also inspired American artist Whistler. «Mr. Lambert draws his inspiration from Velasquez, the fountain-head of all modern art»⁵¹.

In conclusion, it is clear that Hugh Ramsay was thinking of Velázquez while he painted his *Portrait of the artist standing before easel*. He used elements from *Las Meninas* such as the easel, the role of the painter and used a mirror to depict himself. The practicing of self-portraiture offered him the chance to improve his skills as painter and he focused on the perfection of his formal technique. He saw in Velázquez's use of light and shadows an extraordinary technique that he wanted to achieve in his painting, tasking him to improve his application of colour and light under the spell of *Las Meninas*.

Ramsay's formal exploration directed him to a self-revelation as a master painter, doing tribute to the Spanish master Velázquez. However, when Ramsay took Velázquez as a model to represent his self-portrait, he was far from doing a mere tribute to the master. Ramsay lived the French artistic circle where artists such as Whistler represented themselves like Velázquez. He, himself lived in the tradition through copying masters from the past and, at the same time, he acted as a modernist, recreating himself as a master from the past, but with a creative self-determination. In his self-portrait, he saw himself as a talented painter, where he represented the knowledge left by the past art and became part of the history.



5. Max Meldrum, *Le Paravent Jaune (The Yellow Screen) or Family Group*, 1910, oil on canvas mounted on composition board, 217.5 x 140.0 cm, Canberra, National Gallery of Australia, inv. No. 1969.52

It has been said Velázquez was a Master painter. His exquisite ability is presented across all his paintings, and especially in *Las Meninas* where he achieved plenitude in his technique, which make possible to understand why he became a reference for so many artists. Ramsay understood this concept, and for this reason he created his self-portrait. He used this painting to demonstrate that placing himself in front of the canvas could reveal his ability as master painter too.

Notas

- 1 In the National Gallery of Victoria in 1869, the way to create the taste for art in future artists and the public was based on the acquisition of copies of European paintings. Part of the training of future artists was the practice of copying, which became a frequent activity. See ATSBURY, Leigh, *The National Gallery School of Victoria 1870 to 1890*, Masters Coursework Thesis, Arts, The University of Melbourne, 1975.
- 2 McCULLOCH, Alan, *The Golden Age of Australian Painting: Impressionism and the Heidelberg School*, Melbourne, Lansdowne, 1969, p. 12.
- 3 TINTEROW, Gary, «Raphael Replaced: The Triumph of Spanish Painting in France», in TINTEROW, Gary, Lacambre Geneviève and Metropolitan Museum of Art, *Manet/Velazquez, The French Taste for Spanish Painting*, New York, Metropolitan Museum of Art, 2003, p. 62.
- 4 BROOKE, Xanthe, «A Masterpiece in Waiting: The Response to Las Meninas in Nineteenth-Century Britain», in STRATTON-PRUITT, Suzanne L. (ed.) *Velázquez's Las Meninas*, Cambridge, University Press Cambridge, 2003, p. 61.
- 5 According to the Australian art curator Anne Gray, Australia had an emergence of strong artists that preferred to paint people more than landscape. These artists included: George Lambert, Rupert Bunny, Max Meldrum and Hugh Ramsay, amongst others, who, in their practice of portraiture decided to depict self-portraits. GRAY, Anne *et al.*, *Face: Australian Portraits 1880-1960*, Canberra, National Gallery of Australia, 2010, p. 20.
- 6 He was born in 1877 and died in 1906. See FULLERTON, Patricia, *Hugh Ramsay, his Life and Work*, Hawthorn, Hudson Publishing, 1988.
- 7 SMITH, Bernard, *Australian Painting 1788-1970*, Melbourne, University Press, 1971, p. 162.
- 8 Patricia Fullerton states that Ramsay influenced Patterson and also Lambert. FULLERTON, *Hugh Ramsay...*, p. 81. Anne Gray states that Lambert admired Ramsay and also learned from him. GRAY, Anne, *Art and Artifice. George Lambert (1873-1930)*, N. S. W, Roseville East, 1996, p. 34.
- 9 In Australia, one of the first and widely known artists that showed interest in the art of Velázquez and Spanish subjects was Tom Roberts. Nevertheless, Velázquez did not influence Roberts' art in terms of technique. Roberts was particularly captivated by the Arabic profile in Spain. See McQUEEN, Humphrey, *Tom Roberts*, Sydney, Macmillan, 1996. SPATE, Virginia, *Tom Roberts*, Melbourne, Lansdowne, 1972.
- 10 VIDLER, Edward A., *The Art of Hugh Ramsay*, Melbourne Fine Art Society, 1918, p. 12.
- 11 Bernard Smith recognizes that there was an influence of Velázquez in Australian painters, Hugh Ramsay and George Lambert. «Both of them painted dark in the current manner and came under the spell of Velasquez, at the time the idol of the studios». SMITH, *Australian Painting...*, p. 156.
- 12 SPENCER, Baldwin, «Hugh Ramsay. An Australian Artist», *The Argus*, 28 September 1918, p. 5.
- 13 BLACKBURN, Henry, «The New Art Director for Melbourne», *The Argus*, 19 March 1892, p. 13.
- 14 RANKIN, Gwen, L. *Bernard Hall. The Man the Art World Forgot*, Sydney, NewSouth Publishing, 2013, pp. 15-26.
- 15 HELLWIG, Karin, «Los pintores alemanes de la segunda mitad del siglo XIX ante Velázquez» in CABAÑAS, Miguel, *El arte español fuera de España*, Madrid, CSIC, 2003, p. 532.
- 16 See BROWN, Jonathan, *The Golden Age of Painting in Spain*, New Haven, Yale University Press, 1991, p. 2.
- 17 «The Gold Medal Carrying the Travelling Scholarship to Mr. Longstaff, for his 'Breaking the News'. 'Students Exhibition at the National Gallery', *The Argus*, 26 April 1887, p. 9.
- 18 JOSKE, Prue, *Debonair Jack, A Biography of Sir John Longstaff 1861-1941*, Melbourne, Essien, 1994, p. 60.
- 19 ZUBANS, Ruth, E. *Phillips Fox, His Life and Art*, Carlton, Miegunyah Press, 1995, p. 55.
- 20 «He spent most of his spare time in the Louvre copying old masters, especially Velasquez, to whose works he was drawn as by a magnet». VIDLER, *The art of Hugh Ramsay...*, p. 12.
- 21 Ramsay to Baldwin Spencer, 12 February 1901, Baldwin Spencer Papers, Mitchell Library, Sydney. Quoted by FULLERTON, *Hugh Ramsay...*, p. 55
- 22 Patricia Fullerton in «Hugh Ramsay, his Life and Work» quoted that Ramsay bought this book in 1901 in Paris. FULLERTON, *Hugh Ramsay...*
- 23 TAYLOR, Elena, *Australian Impressionists in France*, Melbourne, National Gallery of Victoria, 2013.
- 24 STEVENSON, R. A. M., *Velasquez*, London, George Bell & Sons, 1900.
- 25 «Stevenson's book appeared during a remarkable phase in reception of Velázquez, which was marked by a high level of cross-influence between artists, critics and scholars.» MACARTNEY, Hilary, «The Murillo/Velázquez Debate: Aspects of the Critical Fortunes of Murillo and Velázquez in Nineteenth-and Early Twentieth-Century Writing on Spanish in Britain and Ireland», in GLENDINNING, Nigel and MACARTNEY, Hilary (eds.), *Spanish Art in Britain and Ireland, 1750-1920 Studies in Reception in Memory of Enriqueta Harris*, Frankfurt, Woodbridge, Tamesis, 2010, p. 186.
- 26 «The realistic impulse to portray living people in actual situations that arose in mid-nineteenth century France brought with it a new appreciation for Spanish masters. And it is in this sense that Velázquez is often spoken of as the father of modern art. In order to portray modern life with spontaneity and vigor, painters were enjoined to look to the artists of the past who most vividly gave expression to life as it was lived and felt». OSBORNE, Carol M., «Yankee Painters at the Prado», in STRATTON-PRUITT, Suzanne L. (ed.), *Spain, Espagne, Spanien: Foreign Artists Discover Spain, 1800-1900*, New York, The Equitable Gallery, 1993, p. 64.
- 27 «Like Whistler twenty years earlier, Sargent was compared to the Spanish painter by critics, friends, and other artists early in his career», Mary Elizabeth Boone, «Why Drag in Velázquez? Realism, Aestheticism, and the Nineteenth-Century American Response to Las Meninas», in STRATTON-PRUITT, *Velázquez's Las Meninas...*, p. 102.
- 28 «Manet was struck by Velázquez's use of paint, which he emulated as soon as he returned to Paris». TINTEROW, «Raphael Replaced...», p. 51.
- 29 MELDRUM, Max, *The Science of Appearances as Taught by Max Meldrum*, arranged and edited by Russell Foreman, Sydney, Shepherd Press, 1950, p. 199.
- 30 LUXENBERG, Alisa, «The Aura of a Masterpiece: Responses to Las Meninas in the Nineteenth-Century Spain and France», in STRATTON-PRUITT, *Velázquez's Las Meninas...*, p. 28.
- 31 «King and Painter», *The Grenfell Record and Lachlan District Advertiser*, 18 June 1904, p. 6.
- 32 This painting has been considered by Estrella de Diego in «more than a work of art: It is a cultural symbol». DE DIEGO, Estrella, «Representing representation: Reading Las Meninas Again» in STRATTON-PRUITT, *Velázquez's Las Meninas...*, p. 151. According with Enriqueta Harris *Las Meninas* is «a group portrait that is at the same time a court scene, *Las Meninas* is not only unique in Velazquez's oeuvre: it is also exceptional in the history of painting». HARRIS, Enriqueta, *Velázquez, 1599-1660*, Oxford, Phaidon, 1982, p. 174.
- 33 Diego Rodriguez de Silva y Velázquez, *Las Meninas, or The Family of Felipe IV*, 1656, oil on canvas, 321 x 181 cm, Madrid, The Prado Museum, inv. no. P01174.
- 34 COLIN, Colahan (ed.), *Max Meldrum, his art and views*, Melbourne, Specialty Press, 1919, p. 72
- 35 «The original is in the Prado collection in Madrid and Mr. McInnes considers that it would take about a year to copy it. He suggests that the cost would be about 1000 guineas for the artist, plus about 500 expenses, and that art lovers and the State Government should do all they could to facilitate the work. Mr. McInnes suggested that Mr. Max Meldrum might be commissioned to go to Spain to undertake the copy of the picture». «Copy of famous picture. Artist's Suggestion», *The Argus*, 3 July 1937, p. 14.

- 36 «Those who have been privileged to see the work Mr. Max Meldrum has done in the style of Velasquez will realize how fortunate Australia is in possessing an artist so extraordinarily capable of carrying out this project successfully». «Support for Suggestion to copy Velasquez. Mr. Meldrum though Ideal Man», *The Herald*, 3 July 1937, p. 10.
- 37 PERRY, Peter and PERRY, John, *Max Meldrum and Associates: their Art, Lives and Influences. 1875-1955*, Castlemaine, Castlemaine Art Gallery and Historical Museum, 1996, p. 37.
- 38 «The Public Gallery of Art», *The Argus*, 7 May 1869, p. 5.
- 39 «I alluded last month to the hope I entertained of being able to procure a fine copy of Velasquez at the sale of John Phillips's effects, but I am very sorry to say this hope was frustrated by the high prices they realised». He continued «I was convinced that you would justify the exercise of my discretion in this case, so I bid up to 420 guineas for the 'A. Cano,' and 590 guineas for the large work 'Las Meninas,' but they were both knocked down to Mr. Agnew, for 430 guineas and 600 guineas respectively, as the agent of the Royal Academy». «The Public Gallery of Art», *The Argus*, 23 August 1867, p. 5.
- 40 ALEXANDER, Jane, *Portrait of an Artist. Ambrose Patterson (1877-1966) From the Latin Quarter to the Pot Pourri of Palamadam*, Melbourne, Jimaringle Publications, 1992, p. 16.
- 41 TAYLOR, *Australian Impressionists in France...*, p. 90.
- 42 KNOX, Giles, *The Late Paintings of Velázquez: Theorizing Painterly Performance*, Farnham, Ashgate, 2009, p. 171.
- 43 Susan Grace Galassi notes, «In Las Meninas, however, the viewer does not merely complete the narrative as the displaced focal point of the composition. The viewer tries to situate himself by taking up the point of view before the painting that is both explicitly assigned him by the composition of the work and its implicit demand for narrative completion». GALASSI, Susan, *Picasso's Variations on the Masters: Confrontations with the Past*, New York, Harry N. Abrams, Inc, Publishers, 1996, p. 151.
- 44 BROWN, Jonathan, *Collected Writings on Velázquez*, London, Centro de Estudios Europa Hispánica, 2008, p. 60.
- 45 «During the second half of the nineteenth century, the theme of the painter's studio became increasingly ideological. The old artist's workshop was a thing of the past, having become a place where he could express a sense of poetics, both individual and collective, since the studio itself was a place where groups of intellectuals from all the arts would meet». CALABRESE, Omar, *Artists' Self-portraits*, New York, Abbeville Press, 2006, p. 273.
- 46 RUDD, Peter, «Reconstructing Manet's Velázquez in his studio», *Burlington Magazine*, 136, n.º 1100 (1994), p. 751.
- 47 *Ibidem*.
- 48 GALBALLY, Ann, «Reflected Selves: Australian Expatriate Artists in an Edwardian World», in GRAY, Anne *et al.*, *The Edwardians: Secrets and Desires*, Canberra, National Gallery of Australia, 2004, p. 116.
- 49 PERRY and PERRY, *Max Meldrum and Associates...*, p. 24.
- 50 «Art Notes», *The Mail*, 28 March 1914, p. 9.
- 51 «London Personal Notes», *The Advertiser*, 6 June 1905, p. 5.

