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| **Student name:**  Yelena Funk  James Stuart (1612–1655), Duke of Richmond and Lennox  Artist: Anthony van Dyck, Flemish  1599–1641  Medium: Oil on canvas  Dates: ca. 1634–35  Dimensions: 85 x 50 1/4 in. (215.9 x 127.6 cm)  Accession Number: 89.15.16  Credit Line: Marquand Collection, Gift of Henry  G. Marquand, 1889  [James Stuart (1612–1655), Duke of Richmond and Lennox](http://www.metmuseum.org/Collections/search-the-collections/110000692?rpp=20&pg=1&ft=paintings&when=A.D.+1600-1800&where=Europe&pos=152) | **Course Number and Section:**  1102 – 1410  Don Andrés de Andrade y la Cal  Bartolomé Estebán Murillo, Spanish  1617–1682  Medium: Oil on canvas  Date: ca. 1665–72  Dimensions: 79 x 47 in. (200.7 x 119.4 cm)  Accession Number: 27.219  Credit Line: Bequest of Collis P. Huntington,  by exchange, 1927  [Don Andrés de Andrade y la Cal](http://www.metmuseum.org/Collections/search-the-collections/110001621?rpp=20&pg=1&ft=paintings&when=A.D.+1600-1800&where=Europe&pos=114) |

***Two Men of the 17th Century***

In this text, I offer a comparison of two paintings found at The Metropolitan Museum of Art, James Stuart (1612–1655), Duke of Richmond and Lennox ca.1634–35 by Anthony van Dyck (Flemish) and Don Andrés de Andrade y la Cal ca. 1665–72 by Bartolomé Estebán Murillo (Spanish). Both of these paintings are full-length portraits of men and their canine companions. Both were created in the same century and involve subjects who clearly belong to the upper classes of their societies. The subjects both appear in a front facing, standing poses and the artists behind both of the creations executed them in oil, using realistic, linear approaches. Their faces are finely painted with heavy use of shadowing effects. However, no matter how similar these two portraits look from an initial glance, the backgrounds, the use of light, use of color, and intended emotional appeal of the paintings are very different.

When I first looked at these paintings, what caught my attention most were the analogous elements of the figures. James Stuart and Don Andrés de Andrade y la Cal stand upright, with their bodies facing the left side of the canvas. Their feet are apart with most weight placed on their back foot. Their right hands are free while their left hands rest on the heads of their rather large dogs. The fashion of the men is similar as well. They wear long, white socks and knee-length black pants. Though these pants are rather tight, both men wear loose, flowing upper body garments. These garments are mostly black with white elements. While their hair is different colors and textures, it is cut in a very similar, long style.

Further analysis of these painting revealed that there were many differences between them as well. The Duke stands with his free hand on his waist, signaling a more focused attitude. On the other hand, Don Andrés de Andrade y la Cal looks more relaxed because he has his left hand hanging down. The varying details on their tops also send different messages. The bright white high collar, cuffs and sleeves of Don Andrés de Andrade y la Cal appear very simple and even somewhat rigid. There is no decoration on it so it does not look very fancy. His only accessories are his sword, which is hanging on his left side and his hat, which he is holding in his left hand. His black flat shoes with mesh fronts look expensive, but practical and comfortable at the same time.

In contrast, James Stuart is wearing a shirt that looks shiny, like it is made out of silk. It is very ornamental because it has a really complex looking lace collar. It also has a lot of luxurious materials on it: the silver star on the mantle and the red and gold jewel on the green ribbon. He has bows and garters around his knees. His shoes look more stylish than the Don’s and have heels and big black bows on them. The style of the two men and the things they are doing with their left arms work together to create images of their personalities. James Stuart appears more arrogant and concerned with his own importance and outward appearance. Don Andres seems like a more down to earth person.

When you compare the two paintings, you also notice how different their color palettes are. The draperies in the background of the Anthony van Dyck painting is in variety of dark green and brown shades. The wall behind the drapery is tan, and corresponds with the light brown tone of the [greyhound’s fur](http://www.metmuseum.org/connections/greyhounds). When put together with the shiny black and silver details of the suit of James Stuart, the painting expresses richness in its textures and colors. In the Murillo painting, colder, greyer color tones are used for the background. The darkened figure of the man is in high contrast with the lighter background, creating dimension.

Light is very important in both paintings. Bartolomé Estebán Murillo uses light to center the viewer's eyes on the legs, hands, and face of the Don Andrés de Andrade y la Cal, and on his mastiff dog. If you look closely, you can see blue veins in De Andrade’s clean, thin hands, which signal his upper class status. He has a dark mustache, beard, and long brown hair, which underlines the paleness of his face. The expression on De Andrade’s face is calm and peaceful. From his expression, we can see that he is powerful and self-confident person. The artist paid special attention to the appearance of the dog on this painting by using light to highlight the anterior part of the dog’s body, which displays his strong muscles. It is probably meant to serve as a reminder of the power of its owner.

Unlike Don Andrés de Andrade y la Cal, the way in which the Duke is portrayed allows the viewer to observe the whole painting as a single unit. The man and his surroundings are portrayed with the use of the chiaroscuro technique, the natural use of light and shade. The viewer first looks at the man’s face. His light, curly hair is nicely styled. It is long enough to slightly touch his shoulders. His face is oval and he has a Roman nose. The cheeks are pink representing good health. His face looks very young and the skin is perfect, but there are not a lot of emotions on the Duke’s face. The emotion in the painting is held by the dog. The [greyhound](http://www.metmuseum.org/connections/greyhounds) is trying to look directly into the man’s eyes and pressing against him with trust and affection. Then the viewer’s eyes gradually examine the way Anthony van Dyck put visible brush strokes on the James Stuart’s suit, using the effects of light on fabric to create the sense of movement of the material.

As we can see, despite the similarities, there a lot of differences between these paintings as well. Different technique of the painters represents characters of the portrait, their emotions, and personalities in a different ways.