

*This guide was prepared using the 1984 Farrar, Straus and Giroux Sunburst edition, © 1965. Other editions may differ.*

#### SYNOPSIS

**Chap. 1:** The novel opens with a rhythmic statement by the narrator: "I, Juan de Pareja, was born into slavery early in the seventeenth century." In the course of the novel, Juan narrates the story of his life in Spain from early childhood through the early days of his freedom in mid-adulthood, at the same time providing a biography of his Master, the great Spanish painter Velázquez. Juan is the son of a white Spaniard and a beautiful, gentle black slave, who dies when Juan is just five years old. The slave child (called Juanico by everyone) spends his early childhood in Seville with a capricious but mostly affectionate Mistress who raises the boy in the Catholic faith and teaches him to write. When the Mistress dies of the plague, Juan is inherited, along with all of her other property, by her nephew, Don Diego Rodríguez de Silva y Velázquez of Madrid.

**Chap. 2:** Brother Isidro, an elderly and kindly friar, nurses Juan back to health after the boy's own bout with the plague. A severe and miserly magistrate consigns Juan and the rest of Doña Emilia's goods to a muleteer, who will convey the lot to Don Diego in Madrid.

**Chap. 3:** The journey to Madrid is a nightmare for Juan. The muleteer, a gypsy named "Don" Carmelo, beats and starves the boy, who finally deserts the mule caravan and tries to make his own way to Madrid. But Carmelo finds Juan and whips him savagely. The boy is semiconscious when Carmelo turns him over to his new master, Velázquez, who receives Juan kindly, promising, "You will never be beaten again."

**Chap. 4:** Juan gets to know the members of the tranquil, simple household. His Master is a quiet, thoughtful young man utterly absorbed by his art. The Mistress is a cheerful and energetic household manager. The two endearing little toddlers are Francisca (called Paquita) and Ignacia (*la niña*). Juan's duties are to help the Master in his studio; the boy learns to grind colors, clean brushes, make frames, stretch canvas, prepare cloth for painting, and then to assist the Master as he creates his paintings in an exacting, detailed approach. Juan discovers a deep urge to learn to paint himself; he is terribly disappointed to learn that Spanish law forbids slaves to practice any of the arts. Juan has never resented being a slave, accepting it as his lot in life, and he is happy with Master and Mistress, feeling useful and appreciated. But from now on, he will feel sadness at being deprived of the chance to transfer his own vision to canvas.

**Chap. 5:** The King of Spain commissions Velázquez to be court painter, with a studio in the palace. During sittings for a royal portrait, the shy young King and the quiet, impassive artist seem to develop a bond of trust and comfort. Years pass, and Juan becomes a young man. In 1628 the renowned

painter Rubens visits the Spanish court. Juan learns more about his Master's approach to art from this visit: Velázquez is always eager to improve his ability to render his subjects as they really are—in this case, by watching Rubens demonstrate his own techniques and later by learning how a religious image-maker gets accurate facial expressions from tortured convicts. In his own studio, Velázquez enunciates to Juan and several apprentices his philosophy of art: "Art should be Truth; and Truth unadorned, unsentimentalized, is Beauty. I would rather paint exactly what I see, even if it is ugly, perfectly, than indifferently paint something superficially lovely."

**Chap. 6:** During the Rubens court visit, Juan falls in love (from afar) with a lovely young slave girl, Miri, who belongs to a lady in the Rubens train. Juan is present when Miri has an epileptic fit; when Miri recovers, she weeps inconsolably, sobbing out her fear that her mistress will sell her some day because she is such trouble. Juan notes that although the mistress soothes Miri, she does not promise not to sell the girl. Juan's heart breaks when Miri leaves for Italy with the rest of the Rubens train, and for some time his heart remains "pierced with the thorn that lies close to the heart of every slave: will I be sold some day?"

**Chap. 7:** Juan presents little Paquita with a gift, a white Persian kitten dubbed Mooshi. Soon after, Velázquez brings Juan with him on a trip to Italy commissioned by the King. In Italy, Velázquez goes to the galleries and copies works by the Italian masters, explaining to Juan that this allows him to learn these masters' techniques. Juan cannot resist his heart's desire: "Why could I not copy, and learn, also?" So he goes to other galleries in this country where no one knows him and begins to teach himself to draw and paint, in spite of the Spanish law forbidding him to do this. When Juan and Master return to Spain, they are deeply saddened to learn that Niña, the baby, has died.

**Chap. 8:** Fourteen years after the return from Italy, a new apprentice joins the Velázquez household. This handsome young man, Juan Bautista del Mazo, and beautiful, vivacious Paquita instantly fall in love. Juan reluctantly becomes a go-between for their secret messages and trysts, fearing his Master's and Mistress's anger. But when the parents discover the romance, all is well: they bless the union. (The author uses this episode to explain imaginatively why a red flower appears in the actual Velázquez portrait "Lady with a Fan.")

**Chap. 9:** A year after Paquita's wedding, Juan accompanies Master on a royal hunt. The violent deaths of the animals distress Juan, but he is able to do the King a service: he cures the King's favorite hound of an illness. When the King rewards Juan with a bag of ducats, Velázquez insists that Juan keep the money, even though slaves are not allowed to own property. Back at the palace, Juan continues to paint and draw in secret, while Velázquez paints portraits of the dwarves and "gentle idiots" kept at court for entertainment

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and companionship for the royal children. Juan at first thinks it is unkind of Master to paint these deformed people so meticulously, but then he sees that in these realistic portraits, Velázquez "had painted, in every case, a soul imprisoned."

**Chap. 10:** After several years with no apprentices, a new one appears at the Velázquez household: Bartolomé Esteban Murillo, from Seville. He is a lively, kind, and humorous young man who livens up the quiet, even somber studio. Bartolomé immediately treats Juan as an equal and a friend. Juan is increasingly troubled by betraying Master's trust in him because of his secret painting, and because he steals colors from Master's palette. His friendship with Bartolomé enables Juan to unburden himself. Bartolomé advises Juan that painting in secret is no sin, although stealing colors is. Juan is able to confess the latter and receive longed-for absolution and Holy Communion, and continue secretly painting with colors that Bartolomé supplies. Bartolomé also advises that when the time comes for Juan to reveal his secret to Velázquez, he will recognize this moment. Juan is now content: "I served Master and Mistress and Bartolomé and I painted. I felt that life could offer me no further joys."

**Chap. 11:** Bartolomé leaves after three years and sets up his own studio in Seville. In 1649 Juan accompanies Master on another trip to Italy commissioned by the King to collect Italian artworks. On the voyage, Velázquez badly injures his painting hand; Juan manages to heal it, and to reassure the artist that his talent remains intact. "My loyal Juanico," Velázquez remarks. "I could not do without you." In thanks for the healing, Velázquez promises Juan whatever he wants; Juan says he has nothing to request right now, but perhaps in the future he will.

**Chap. 12:** To complete the rehabilitation of his injured hand, Velázquez paints a masterful portrait of Juan. Juan, meanwhile, secures portrait commissions for Master by showing prominent Romans this portrait. Back home in Spain, Juan is disturbed to find that Mistress has a new slave named Lolis, a black woman to whom he is strongly drawn and who is quietly bitter and rebellious about her slave status.

**Chap. 13:** Juan (secretly, as usual) paints a fine portrait of several of the King's favorite hounds and sets the painting, facing the wall, in the studio along with Master's works. In the studio one day, the King uncovers Juan's painting, and Juan immediately confesses it is his. "What shall we do with this disobedient slave?" stammers the King. Velázquez answers by writing an order giving Juan his freedom on the spot. Since Juan is not a slave, his painting is no crime. Juan, overjoyed, tries to kiss Master's hand, while Velázquez apologizes for having been so selfishly preoccupied that he did not give Juan his freedom years before. As for now, Velázquez tells Juan (never Juanico again), "You are to be my assistant if you wish, as you are my friend always." Juan insists, however, that he will still address Velázquez as Master, just as the artist's apprentices do: "Master means teacher, does it not?" Now Juan asks for his reward for healing Master's hand: Lolis as his wife. Velázquez readily agrees, as does Mistress, but Lolis refuses, saying, "I do not wish to bear any children into slavery." Mistress immediately gives Lolis her freedom as a wedding gift, and Lolis is now happy to marry Juan.

**Chap. 14:** Lolis and Juan marry, but a terrible year ensues. Paquita dies in childbirth, along with the stillborn

infant. This puts Mistress, who had been ill, into her final decline. Master goes down with a malarial fever after working in a swampy area on a pavilion for a royal wedding and dies several weeks later. The King passes on all of Velázquez's clothes, his easel, and "a goodly sum of money" to Juan, who finds Madrid too sorrowful a place to remain and decides, with Lolis's assent, to move back to Seville. The King, greatly grieved at his friend's death, decides to name Velázquez a Knight of Santiago, a great honor he realizes he should have bestowed when the artist was alive. To signify and announce this honor, the King, his hand guided by Juan's, paints the red Cross of Santiago on the bosom of Velázquez's self-portrait in the court painting "Las Meninas." (This scene is shown on the book jacket, along with a portion of the famous Velázquez masterpiece.)

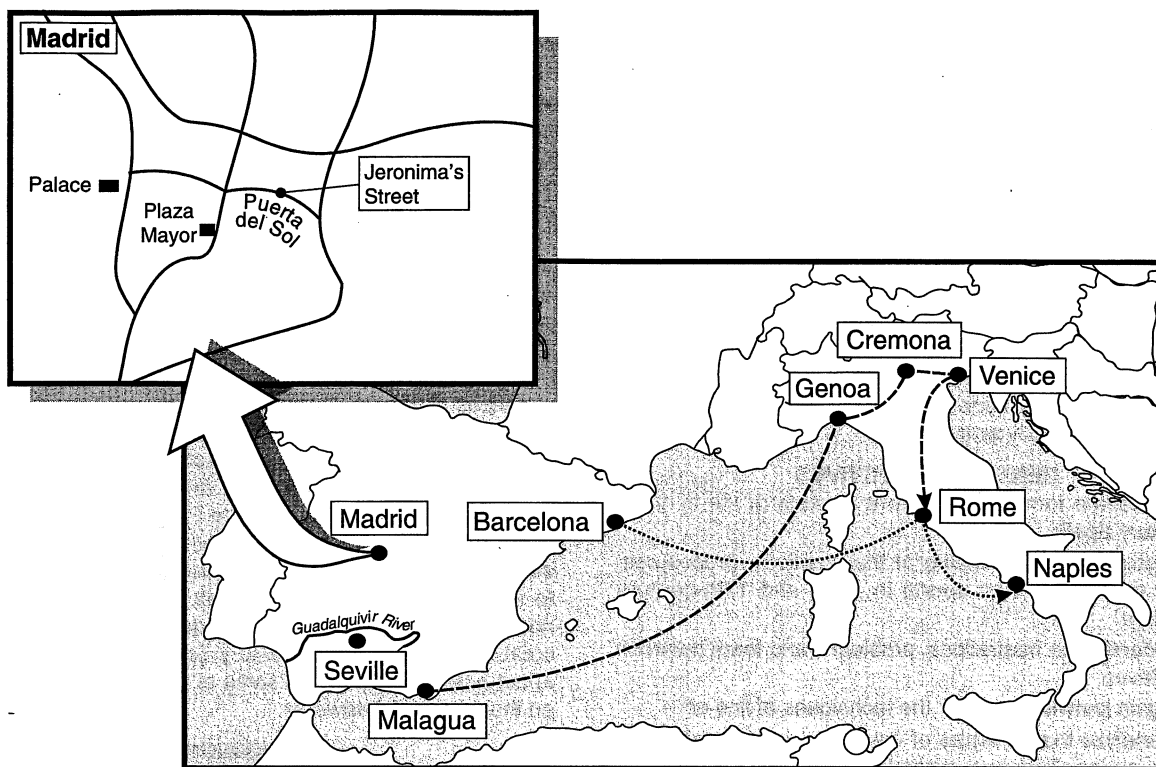
**Chap. 15:** Juan and Lolis relocate to Seville, where Juan's old friend Bartolomé welcomes Juan into his studio, as a fellow artist, and Juan and Lolis into his household, as friends. Some day, Juan thinks, he will get around to telling Bartolomé that Velázquez freed him.

**Afterword:** The author mentions the few facts known about the lives of Velázquez and Juan de Pareja, upon which she has based various incidents in the novel. She also explains that she hopes the story of Juan de Pareja and Velázquez foreshadows the goal of racial harmony we hope to achieve in today's world: "Those two, who began in youth as master and slave, continued as companions in their maturity and ended as equals and as friends."

### TIME LINE

- 1572 Dutch War for Independence begins.
- 1599 Velázquez is born in Seville; famine and plague are widespread in Andalusia and Castile.
- ca. 1610 Juan de Pareja is born.
- 1611 Velázquez joins the studio of Pacheco at the age of 12.
- 1617 Velázquez is admitted to the painter's guild. Bartolomé Esteban Murillo is born.
- 1618 Velázquez marries Juana, Pacheco's only daughter. Thirty Years War begins.
- 1619 Francisca (Paquita) is born.
- 1621 Philip IV becomes king of Spain.
- 1623 Velázquez becomes court painter in Madrid.
- 1628 Entire Spanish treasure fleet from the Americas is seized by pirates.
- 1628-29 Rubens visits the Spanish royal court.
- 1630-31 Velázquez and Juan de Pareja travel in Italy.
- 1632-35 Velázquez paints "Lady with a Fan."
- 1633 Paquita and Juan Bautista del Mazo marry.
- 1638 King Philip's daughter María Teresa is born.
- 1648 Thirty Years War ends; Spain recognizes the independence of the Netherlands.
- 1648-49 Great plague sweeps Spain.
- 1649-51 Velázquez and Juan de Pareja travel again through Italy; Velázquez paints portraits of Juan de Pareja and Pope Innocent X.
- 1652 Princess Margarita is born to King Philip and Queen Mariana.
- 1656 Velázquez paints "Las Meninas."
- 1659 Velázquez is awarded the Order of Santiago.
- 1660 Royal wedding of María Teresa and Louis XIV;

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Velázquez dies of malaria; his wife dies one week later; Juan and bride Lolis relocate to Seville.  
**1665** King Philip IV dies.

### BIOGRAPHICAL SKETCH

Elizabeth Borton de Treviño was born in 1904 in Bakersfield, California, and raised there by parents who were both native Anglo Californians. As a child, she developed an interest in the Spanish language and culture that would lead her to an adult life in Mexico and the writing of Latin-themed books. Borton also became enamored of reading and writing during her childhood, and had a poem published in the local newspaper at the age of eight. She received her B.A. in Latin American history from Stanford University in 1925 and then studied violin at the Boston Conservatory of Music. After working as a newspaper reporter and an assistant at a book publisher, she went to work for the Boston *Herald American*, as a music reviewer, a reporter, and an interviewer. Her series of interviews with movie stars led to her first published book, *Pollyanna in Hollywood* (1931), written under commission as a continuation of the Pollyanna series, the original author having died.

In 1934 the *Herald* sent the Spanish-speaking Borton to Mexico to conduct a series of interviews with prominent Mexicans; her guide was a young man named Luis Treviño Gomez. The couple married in 1935 and settled in Monterrey, where Elizabeth began "a painful course in how to change a hard-headed career girl into a gentle, soft, and clinging Mexican señora," as related in her memoir, *Where the Heart Is* (1962). The couple subsequently had two sons and lived in San Angel, near Mexico City, and later Cuernavaca. Borton de Treviño soon came to love her adopted country and her Mexican family, where she worked part-time

as a newspaper stringer and as a writer of publicity releases promoting travel to Mexico and also was a member of a chamber music trio. Her work for the Mexican Tourist Department took her all over Mexico, which stimulated her to write about Mexico and Mexicans, beginning with *My Heart Lies South* (1953), a memoir. Her first children's book, *A Carpet of Flowers* (1955), tells of an orphaned boy's pilgrimage to the Basilica of Our Lady of Guadalupe. Borton de Treviño went on to write many more books for both young readers and adults. Typically, she would find an incident in her studies of Mexican and Spanish history and then build an imaginative novel around it. In her eighties, while no longer publishing books, Borton de Treviño described herself as happily married, maintaining a modest home, and closely connected with her three nearby grandchildren and a host of friends in both Mexico and the United States.

### CRITICS' CORNER

Borton de Treviño has said that she keeps the theme of love uppermost in every book she writes. In *I, Juan de Pareja*, we see the feelings of love and loyalty grow between Velázquez, the white master, and Juan de Pareja, the black slave. Typical of the author's other books, this novel was inspired by actual historical events: Juan de Pareja was in fact the slave of the great Spanish artist and court painter Velázquez, Juan de Pareja did become an artist in his own right, and Velázquez did grant the slave his freedom. However, the historical record tells us very little about the details of either man's life; the author has imaginatively filled in those details, grounding the story in a richly detailed setting of seventeenth-century Spain.

*I, Juan de Pareja* won the 1966 Newbery Medal. *The New York Times Book Review* had high praise: "This brilliant his-

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torical novel captures and holds the attention from its rhythmic opening sentence...all the way through to the end....This is a splendid book, vivid, unforgettable." *Library Journal* admired the novel on several levels: "The character of Velázquez is vividly and warmly revealed. Juan keenly interprets the sights and substance of his surroundings....Historical events are imaginatively embellished, and in Juan's simple illumination of his adored master, the author creates a fresh and different approach to biographical fiction." *Booklist* concluded, "The author's sensitive treatment of the affectionate relationship between these two men results in a beautiful story of the brotherhood of man." *Horn Book* added, "So vivid is the re-creation of the period and the people of all kinds—from the most humble dwarf to King Philip IV—that the reader will never feel a complete stranger in the brilliant first half of the seventeenth century. Many paths of interest lead from this original, beautifully written story."

### GENERAL OBJECTIVES

1. To become familiar with many aspects of life in 17th-century Spain
2. To gain an understanding of the practices, procedures, and politics of royal courts in 16th- and 17th-century Europe
3. To identify the frustrations, problems, and fears common to slaves
4. To gain knowledge about the techniques of fine art
5. To analyze the dynamics of friendship, trust, loyalty, and love, especially between people of two different races
6. To consider the validity of various philosophies of art

### SPECIFIC OBJECTIVES

1. To identify the reason why Juan is not supposed to paint, why he is so strongly motivated to do so, and how this problem is resolved
2. To understand why Juan, for the most part, accepts his status as a slave
3. To analyze the character of Velázquez, as revealed by Juan, along with Juan's own character
4. To trace the evolution of the relationship between Juan and Velázquez in the course of the novel
5. To examine Juan's relationship with other people in the novel, including his first Mistress, Carmelo, Paquita, Miri, Lolis, and Bartolomé
6. To identify instances of foreshadowing in the novel
7. To understand the details in the novel about the Roman Catholic faith, which plays a large part in Juan's life.
8. To relate the descriptions of artworks in the novel to illustrations of the actual works

### LITERARY TERMS AND APPLICATIONS

To enhance students' appreciation and understanding of the novel, present them with these terms.

**afterword:** a concluding section of a book. When this section briefly outlines the characters' subsequent fates, it is usually called an epilogue. In the afterword to this novel, the author briefly notes the facts on which she based the novel and some of its incidents and also explicitly states her intention of showing the relationship that developed between Juan de Pareja and Velázquez as a model for contemporary race relations.

**autobiography:** an account of one's own life, usually a

continuing narrative of important events. This novel is written as if it were the autobiography of Juan de Pareja, the historical figure who is the novel's narrator.

**biography:** an account of the life of a person, written by another person. In this novel, Juan de Pareja not only gives us his (fictional but fact-based) biography, but also provides us with a biography (also fictional but fact-based) of Velázquez during the years Juan was with him, which was the majority of the artist's career.

**foreshadowing:** hints or suggestions about something that will occur later in a novel. This novel contains a number of instances of foreshadowing, such as the suggestion on page 12 of the novel that the arrival of the plague in Seville "portended much trouble and suffering" for Juan. Comprehension Study question #10 asks students to identify instances of foreshadowing in the novel.

**historical novel:** a narrative that presents an imaginative series of events occurring in an actual historical setting. The characters may be both fictional and historical; in this novel, for example, Velázquez, Juan de Pareja, King Philip IV, and various members of the royal court were real people. The author of a historical novel often does considerable research to incorporate accurate everyday historical detail into the novel. This novel is full of colorful details about everyday and court life in seventeenth-century Spain and technical details about how Velázquez and some of his contemporaries created their masterful artworks.

### SETTINGS

The novel is set in seventeenth-century Spain, which the author evokes in rich and colorful detail. Juan's early years are spent in the port city of Seville in southern Spain, at the very comfortable home of his Mistress Doña Elena. We then travel the roads of Spain north to Madrid with Juan and the gypsy Carmelo, who brutalizes the miserable boy along the way. Juan then settles in to the household of his new master, Velázquez. The home is comfortable but not opulent; the main focus of the narrative is the artist's studio, a large, nearly bare room bathed with the pure, cold north light. Here Juan learns his duties as Velázquez's assistant and Velázquez paints and also guides his apprentices.

When Velázquez becomes the court painter, the action shifts to his new studio in the royal palace, where the King comes frequently to sit for portraits and gain sanctuary from the pressures of the court; it is in this studio that Juan reveals his artwork to the King and Velázquez gives Juan his freedom near the end of the novel. On two occasions, Juan and Velázquez travel through Italy, visiting a number of cities, Velázquez buying artworks by the Italian masters for the Spanish court, and both Velázquez and Juan (secretly) studying and copying Italian masterpieces; it is in Italy during the second trip that Juan heals Velázquez's wounded hand and Velázquez paints the masterful portrait of Juan. At the Velázquez home, Juan secretly practices his drawing and painting skills in the little room he has to himself; Paquita and Don Bautista carry on their romance; and Lolis and Juan form a bond and tend to the ailing Mistress and Master. In a nearby church, Bartolomé counsels Juan how to solve his dilemma about confession, Juan finds absolution, and Juan and Lolis marry. The novel ends in Seville, where Juan and Lolis, both now free, join the household of Bartolomé Murillo.

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### CROSS-CURRICULAR SOURCES

- Ariane Batterberry. *The Pantheon Story of Art for Young People*
- Richard Bristow. *We Live in Spain*
- Marshall Cavendish. *The Italian Renaissance*
- Elizabeth Chase. *Looking at Art*
- John A. Crow. *Spain: The Root and the Flower*
- Robert Cumming. *Just Imagine: Ideas in Painting*
- Brown, Dale, and Time-Life editors. *The World of Velázquez, 1599-1660*
- Milton Esterow. *The Art Stealers*
- Norman H. Finkelstein. *The Other 1492: Jewish Settlement in the New World*
- Patience Foster. *Guide to Painting*
- Charles Gibson. *Spain in America*
- H.W. Janson & Anthony F. Janson. *History of Art for Young People*
- David Macaulay. *Castle*
- Albert Marrin. *Aztecs and Spaniards: Cortes and the Conquest of Mexico*
- John FitzMaurice Mill. *Treasure Keepers*
- Janet Moore. *The Many Ways of Seeing*
- Michel Pierre. *The Renaissance*
- Maurice Serullaz. *Velázquez*
- Time-Life Books editors. *Spain*
- Piero Ventura. *Great Painters*
- Arthur Zaidenberg. *How to Draw and Compose Pictures*

### THEMES AND MOTIFS

A study of the central issues and situations in I, Juan de Pareja should include these aspects.

#### Themes

- bonds between races
- art as truth, unsentimentalized
- constraints of slavery
- power of love

#### Motifs

- Roman Catholicism
- details of life in 17th-century Spain
- the quality of light
- artistic techniques
- young love
- alliances and politics of 17th-century Europe
- apprenticeship

### MEANING STUDY

Below are words, phrases, or sentences that have a particular meaning in the novel. Explain each as it relates to the book. Use the page numbers given in parentheses to reread the term in context if you wish.

1. ...the big *zaguán* was wide open. As I came near I saw that a funeral cortege was forming. (Chap. 1, p. 12)  
(A *zaguán* is a wide carriage gate in the wall that typically surrounds a Spanish city home. Juan is hoping to catch a glimpse of the famed painter Pacheco through the open gate of the home. Instead, Juan finds a funeral procession of horses and carriages forming in front of the house. The plague is in Seville, and it will soon spread to the household of Juan and his Mistress.)
2. a magistrate (Chap. 2, p. 17)  
(A *magistrate* is a local official who administers the laws. In this case, the magistrate is overseeing the administration of the estate of Juan's late Mistress, making an inventory of her effects—including Juan—which will all be conveyed to her heir, Don Diego Velázquez the painter.)
3. "Have you made your first Communion?" "Oh yes. Mistress saw to that. And I used to go to Mass with her." "Let us repeat our Rosary." (Chap. 2, p. 19)  
(Juan's Roman Catholic faith is very important to him, and this conversation mentions three important aspects of that faith. Mass is the Catholic religious service that celebrates Communion, a sacrament in which communicants partake of the Host, an unleavened wafer that represents the body of Christ, in commemoration of Christ's death as instructed by Christ at the Last Supper. Catholics are enjoined to attend Mass every Sunday. A rosary is a string of grouped beads, used by Catholics; a person says a particular prayer with each bead.)
4. the convent...the monastery (Chap. 2, p. 20)  
(Brother Isidro brings Juan to his convent, or monastery, so Juan can recuperate from his bout with the plague. A convent or monastery is a community of members of a religious order, such as nuns or monks. Often convents/monasteries are quiet places of study, prayer, and contemplation. Juan is surprised to find that Brother Isidro's convent/monastery is quite different: it is a haven for the disadvantaged. Poor, old, sick, abandoned people of all kinds come to the convent, where Brother Isidro and his brothers care for them, begging for food and alms in the nearby city.)
5. "We pass the little children on to be apprenticed." (Chap. 2, p. 21)  
(In the apprentice system, a young person is legally contracted to work for another person for a given length of time, learning a trade or art from the master. During Juan's years as the slave/assistant of Velázquez, a number of apprentices work in the studio under the master artist.)
6. "A few *maravedis* in their hands" (Chap. 2, p. 21)  
"Here is a real for you." (Chap. 3, p. 37)  
[She] counted out many golden doubloons. (Chap. 7, p. 79)  
He held out to me a velvet bag full of ducats. (Chap. 9, p. 111)  
(These are all Spanish coins. The real was the basic monetary unit of Spain, and also a coin representing one real; the young man's gift of a real to Juan was generous. A maravedi was a copper coin worth 1/34 of a real; maravedis were what people usually gave to beggars asking for alms, and they are the coins Juan gets when he is forced to beg on his trip north with Don Carmelo. A doubloon was a gold coin used in Spain and Spanish America. Ducats were usually gold and were used in various European countries.)
7. He was the muleteer....He was a Romany. (Chap. 3, p. 27)  
(A muleteer is a person who drives mules. This muleteer, "Don" Carmelo, is driving the mule train that carries the inheritance, including Juan, to Velázquez in Madrid. Romany is another term for gypsy. Carmelo passes most evenings on the trip at gypsy camps, singing and dancing and drinking wine.)
8. Several easels...a palette...bits of canvas... (Chap. 4, p. 42)  
(Juan is being introduced to the tools of a painter, in the

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studio of his new master, Velázquez. Canvas is a firm closely woven cloth that, stretched around and attached to a wooden frame, provides the surface for an oil painting. An easel is a stand that holds the framed canvas an artist is working on at a height that is convenient for the artist. The palette is a thin oval or rectangular board that holds the painter's colors and on which the painter mixes the colors to get the particular shade he wants to apply. One of Juan's important duties is to arrange the colors in Velázquez's palette in a precise and unvarying order.)

9. First, I had to learn to grind the colors. There were many mortars for this work, and pestles in varying sizes. (Chap. 4, p. 43)  
(One of Juan's most important tasks is to create the oil paints that Velázquez uses. The first and very time-consuming step is to "grind the colors"—that is, grind the lumps of earth and metallic compounds into an extremely fine powder using a mortar and pestle. The mortar is a strong vessel that holds the materials, and the pestle is a club-shaped implement used to pound, grind, and pulverize the materials in the mortar.)
10. When Master had a portrait commission... (Chap. 4, p. 51)  
(Velázquez supplements his work for the King by accepting portrait commissions—orders from wealthy people for painted pictures of themselves, usually emphasizing the face and the subject's fine clothing. Velázquez was a master at revealing the character of his portrait subjects.)
11. Master was in the service of the Crown....No doubt the King had learned not to trust the golden words of the courtiers....Sometimes Master was summoned to some state dinner or court function by the King. (Chap. 5, pp. 56-58)  
(Velázquez is employed by the royal government, the Crown, to produce artworks that the King orders. The court consists of the King and his advisors and officials, as well as all his retainers, people attached or owing service to the King's household. People who are in attendance at the royal court are called courtiers; they often insincerely flatter their sovereign and talk of frivolous matters so as not to offend, hoping not to jeopardize their position in any way. Juan thinks King Philip comes often to Velázquez's studio in order to get away from the "frivolous talk" and "hollow praise" of the courtiers who surround him at the court.)
12. ...all sorts of images, from Our Lady and the saints...to crucifixes....a great carving of the crucified... (Chap. 5, pp. 63-64)  
(*"Our Lady"* is the Virgin Mary, mother of Jesus Christ. She is an important figure to Roman Catholics and is often depicted in religious art; Juan himself paints the Virgin as a black Madonna later in the novel. Christ died by being crucified, a common form of execution in Roman times, carried out by nailing or binding a person to a cross. A crucifix is a representation of Christ on the cross, another common image in religious art. During the visit to the studio of Gil Medina, Velázquez and Rubens [and Juan] discover that the image-maker gets the life-like expressions of his work by actually crucifying criminals for a few hours, the criminals agreeing to this in return for a lighter sentence.)
13. He [Murillo] was a daily communicant....I could not confess and be absolved.... "Juan, my friend," Murillo used to say, "go to confession! Cleanse your soul so that you may receive the Eucharist once more!" (Chap. 10, p. 121)  
(Juan is suffering greatly from the fact that he believes he cannot receive Holy Communion, or the Eucharist. In order to receive Communion, a Catholic must have confessed to a priest all the sins he or she has committed since his or her last Communion. In order to make a valid confession, the person must be sincerely sorry for the sins and sincerely determined not to repeat the sins. Juan believes that it is a sin for him to paint, since it is against the law. He also knows he will continue to paint in spite of this, so he cannot confess this "sin" and therefore cannot receive Communion. Murillo solves Juan's dilemma by declaring that while painting may be illegal for a slave, it is no sin, and telling Juan that he can confess to stealing colors because he will not have to continue that sin any longer—Murillo will give Juan whatever colors he needs from now on.)
14. The priest gave me a stern penance....Bartolomé could not know, ever, what a gift he had made me, by making me see that I could be shriven and could once again receive Our Lord. (Chap. 10, p. 127)  
(After a Catholic has confessed sins to a priest, the priest gives the person a specific penance to perform—a specific act of devotion, named by the priest, performed to show sorrow and repentance for the sins confessed. The priest gives Juan a stern penance because Juan has confessed to stealing. Juan is extremely grateful to Bartolomé for having shown Juan that he could be shriven—confess to a priest and be absolved of his sins—so he can once again receive Holy Communion, the Host that represents Jesus, "Our Lord.")

### COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important, and you should be ready to defend your answers by referring to passages in the book.

#### Literal Level Questions 1-4

1. What are the different artistic duties, increasing in skill level, that Juan must carry out as Velázquez's assistant?  
(First, Juan must make the Master's colored paints: he uses a mortar and pestle to grind the materials into extremely fine powders, then mixes the powders with oil and sets each little mound of color in its correct place on the Master's palette. Juan washes all the brushes daily. Much later, Juan learns to build frames and stretch canvas over them, a job he masters only with difficulty. Then Juan learns how to make the many coatings for each canvas and how to apply each one. Juan is on duty during portrait sittings to arrange tables and chairs, have sketching paper ready, and provide charcoal sketching sticks, which he makes himself. When the apprentices come, Juan sometimes models for them.)
2. Why can't Juan paint, and why can't Velázquez teach him to do this? How is this problem resolved?  
(Juan is a slave, and in Spain in the seventeenth century, the law forbids slaves to practice any of the arts. But Juan has the soul and nature of an artist and feels compelled to paint anyway. So he secretly teaches himself to

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draw and then paint by copying the techniques of Velázquez and other artists. After many years, Juan reaches a point when he can no longer bear to keep his secret. He arranges for the King to discover a painting he has made of the King's favorite hunting dogs. The King is now obliged to punish this disobedient slave. To save Juan, Velázquez sets him free on the spot, something the artist realizes he should have done years earlier. Since Juan is now a free man, he breaks no law by painting.)

3. What do we learn from this novel about the role, obligations, and rewards of being a court painter in seventeenth-century Spain?

(A court painter like Velázquez was employed by the crown, paid a monthly salary, for which the artist would paint anything the King asked of him. As in the case of Velázquez, the court painter might have a studio in the palace, and rent-free apartments for his family in or out of the palace. A court painter would become very popular with members of the aristocracy and upper classes associated with the royal court, so the artist could expect a steady succession of commissions for portraits and other works from these people, thus earning more money. The artist and his spouse would also attend various royal banquets and other court celebrations.)

4. What incident from the novel is shown on the book's front cover?

(After the death of Velázquez, King Philip names the artist a Knight of Santiago, something he wishes he had done while Velázquez was alive. To display this honor to the world, the King decides to paint the red Cross of Santiago on the chest of the self-portrait of Velázquez that is part of the artist's painting "Las Meninas." This illustration shows King Philip painting that cross assisted by the guiding hand of Juan de Pareja; the book cover illustration shows only a small portion of the actual "Las Meninas," one of Velázquez's finest paintings, from 1656.)

### Interpretive Level Questions 5-8

5. What frustrations and restrictions does Juan experience in his life because he is a slave? Why is he able to accept these frustrations and restrictions without much resentment?

(Juan is a gentle and loving man not given to resentment, anger, or hatred. He seems to accept that some people, such as himself, are born into slavery. Yet he does resent aspects of his life: the capricious way in which his first mistress is just as likely to slap him as to pinch his cheek fondly; the way his first mistress dresses him up in silks and turbans "like a pet monkey"; the vicious but lawful treatment he suffers from the muleteer Don Carmelo; his and Miri's fear of suddenly being sold someday; being casually called Juanico by white men who are strangers, giving Juan "careless treatment, as they might a dog"; worst of all, that as a slave he is forbidden to practice the arts, so he cannot legally become an artist. All of this, though, makes Juan more sad than resentful; he realizes he was on the whole well-treated by his first mistress, and Master and Mistress Velázquez treat him very fairly so that Juan feels that he is an appreciated and useful member of their household, and he becomes devoted over the years to Master Velázquez;

Juan's one taste of freedom came on the road from Seville to Madrid, and he found "it was cruel to a black boy.")

6. What do we learn about the character of Velázquez from Juan's narrative?

(Velázquez is a taciturn and impassive but thoughtful man; he says and expresses little but thinks much. He is constantly studying objects, people, light, shapes, colors, absorbing them so he can eventually transfer them onto canvas. He is extremely exacting about his art, requiring the colors to be ground very finely and the light to hit his subjects in just the right way. He is passionate about the purpose of art: Art is Truth, and Truth [unadorned and unsentimentalized] is Beauty. It is his purpose in life to express this true nature of art. Velázquez leads an austere life, eating little and dressing plainly, with no jewelry whatsoever, even after he becomes court painter. While Velázquez expresses little, he is a kindly person; he loves his wife and little daughters, he sympathizes with both Paquita and Juan in the throes of their first loves, treats Juan like a friend and colleague rather than a slave, allows Juan to keep the ducats he earns, and provides for both Juan's and Lolis's freedom.)

7. Write character sketches of the members of the Velázquez household, and describe their relationships with one another.

(The artist Velázquez is head of the household, a quiet, thoughtful, and kind man who loves his wife and daughters and treats Juan as a member of the family. Mistress Velázquez is a round, bustling woman, very active and good-tempered, who works hard to run the household well and is delighted to be married to her husband. The younger little girl, Ignacia [la niña] dies very early. The older daughter, Francisca [Paquita] is lovely, gentle and gay, loving all small creatures from babies and birds to little animals; she has always adored Juanico, who in turn would deny her nothing. When Paquita is of courting age, a handsome young man about age 20, Juan Bautista del Mazo, joins the household as an apprentice to Velázquez. The young pair immediately fall in love and are soon married. Later, another apprentice joins the household—the cheerful, lively Bartolomé Esteban Murillo, whose songs and jokes liven up what had become a quiet, even somber studio. Bartolomé becomes a good friend to Juan, treating him as an equal and not as a slave from the beginning.)

8. Describe the way in which the relationship between Juan and Velázquez evolves and changes in the course of the novel.

(At first, the child Juanico is simply Velázquez's young slave assistant, learning to be helpful in the studio by grinding colors and stretching canvases. The artist treats the boy fairly, but the relationship is definitely master-slave. As Juan becomes an adult, the artist and assistant become familiar and fond companions, working together in harmony and comfortable silence; on their first trip to Italy, Juan is warmed to realize that his companionship brings peace and pleasure to Velázquez. After Velázquez discovers that Juan has also become an artist and gives Juan his freedom [apologizing for not having done so earlier], the two men continue to work together as social equals and avowed friends. Velázquez

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now calls his assistant Juan rather than Juanico; when Velázquez tells Juan to call him Diego, however, Juan refuses, saying he will continue to address Velázquez as "Master," as the apprentices always do, signifying "Teacher.")

### Critical Level Questions 9-11

9. What is the philosophy of art that Velázquez expresses in the novel?

*(Velázquez sets out to show what is real in his paintings. When one apprentice says, "I thought Art should be Beauty," Velázquez replies, "No, Cristobal. Art should be Truth; and Truth unadorned, unsentimentalized, is Beauty." He adds, "I would rather paint exactly what I see, even if it is ugly, perfectly, than indifferently paint something superficially lovely. Art is Truth, and to serve Art, I will never deceive." Velázquez's portraits reflect this philosophy; each one reveals the true nature of its subject.)*

10. What examples of foreshadowing do you find in this novel?

*(The novel contains a number of examples, including: On the morning that plague strikes Seville, Juan comments "That day portended much trouble and suffering for me, but I did not know it..." [p. 12 of the novel]; Juan suggests that Brother Isidro's remark about saving his strength for the journey to Madrid will have special significance [p. 22]; Juan mentions selling his mother's earring and says, "I will tell you about that in good time" [p. 41]; Bartolomé counsels Juan that "the time will come" for the slave to reveal his painting, but not now [p. 127].)*

11. What do you think is the author's main purpose in writing this novel and in structuring it as she does?

*(The author states her main purpose in the novel's Afterword: To foreshadow, through the story of Juan de Pareja and Velázquez, "what we hope to achieve a millionfold today" in the area of race relations and racial harmony and friendship. The author uses the structure of the novel to tell the life stories of two actual historical figures. Juan de Pareja gives us his first-person autobiography and at the same time provides a biography of Velázquez, including observant character analysis and explication of the master's art techniques and philosophy, during his court years.)*

### Creative Level Questions 12-14

12. Write a series of letters between Miri and Juan after Miri leaves the Spanish court. Does Miri's mistress eventually sell the girl? What is her fate? Does Juan find out?
13. Write a series of journal entries for Paquita or Juan Bautista during their surreptitious courtship. Be sure to mention Juan's part in this and their thoughts about Paquita's father's reaction should he find out what is going on.
14. Create and act out with classmates a court proceeding in which Juan is accused of having broken the law by engaging in painting for many years while he was still a slave.

### ACROSS THE CURRICULUM

#### Art

1. Make a frame for a favorite piece of artwork. Do you find it as difficult to get the hang of this as Juan does?
2. Create illustrations or models of a Spanish galley and a

Spanish galleon of Velázquez's time.

3. Create a model or floor plan of King Philip's royal castle.
4. Create an original portrait or oil painting.
5. Draw or create a costume that a person at the royal Spanish court might have worn in the seventeenth century.

#### Social Studies and Geography

1. Draw up a "family tree" showing the Hapsburg line and the many ways in which the royal houses of Europe were linked through bloodlines and marriage in the sixteenth and seventeenth centuries.
2. Report orally or in writing on the status of women in sixteenth- and seventeenth-century Spain and the rest of Europe.
3. As a class project, investigate the various historical figures of the seventeenth century whom the author names in the novel's Foreword. Each class member should research an individual figure and come to class as that person, introducing herself or himself and then conversing with other historical figures in class.
4. Report on slavery in ancient Greece and Rome, in the Middle East, in Africa, in Europe, in Asia, in the Americas, and/or in the contemporary world.
5. Create a map of Spain showing its different regions and climates, products, and major cities and geographical features. Also create a small series of historical maps showing changes in rulers and boundaries over time.
6. On a map of Spain and Italy, trace the travels of Juan and Velázquez as detailed in Chapters 7 and 11 of the novel.
7. Why do Paquita and Juan Bautista go to great lengths to hide their courtship from Paquita's parents? What were the rules of courtship in seventeenth-century Spain? How have those rules changed over the years?
8. Juan says that Dr. Méndez is a "New Christian." What does this mean? Do some historical research to answer this question.

#### Science

1. Explain the causes and effects of dwarfism.
2. Demonstrate and explain the chemical processes involved in the creation of oil paints.
3. Demonstrate to the class the proper way to treat a wound like the one Velázquez suffers to his hand on the sea voyage.
4. Explain what the "falling sickness" is that Miri suffers with. How is this illness treated today?
5. Report on the history of the use and abuse of opium, and on the effects this substance has on the body.
6. Report on the Black Death, the bubonic plague, and the epidemics of it that swept across Europe periodically.

#### Mathematics

1. Enhance your report on the plague with charts/graphs showing casualty rates and percentages of population change as a result of epidemics.
2. Try to find out the approximate value in today's money of the Spanish coins mentioned in the novel: maravedi, real, doubloon, and ducat.
3. Create a chart showing the exchange rate between Spanish and Latin American currencies and the U.S. dol-



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lar today.

### Music

1. Demonstrate how to play a lyre.
2. Play recordings for the class of North African music like the songs Miri plays and sings in the novel.
3. Play recordings of traditional Spanish music for the class.

### Language Arts

1. As you read, create a list of vocabulary words you're not familiar with. Then look up and write a definition of each word; also note its part of speech. When you're done, alphabetize your list to create a glossary that other readers of this novel could use.
2. Write a vivid description of a bout of seasickness you have suffered from, or tell an interesting story about a trip of some kind you have made, even one that just took you down the block.
3. Find other novels that have chapter titles in the same style as those in this novel ("In which I...").
4. Read and evaluate one of the *Pollyanna* books.
5. Read and report on other historical novels by Elizabeth Borton de Treviño. Or read one of Borton de Treviño's memoirs.
6. Write a descriptive passage that relies on color for its effectiveness, like Juan's description of his mother in the last paragraph of page 4, continued on the top of page 5, of the novel.

### STUDENT INVOLVEMENT ACTIVITIES

1. Evaluate Velázquez's philosophy of art: "Art is Truth, and Truth (unadorned, unsentimentalized) is Beauty." Think about Velázquez's philosophy, think about what your own philosophy of art might be, and discuss with classmates.
2. Practice and then demonstrate the art of writing with a quill pen.
3. Find copies of the Velázquez paintings of the people described on pp. 111-114 of the novel. What does each painting tell you about the person it portrays?
4. Create a class display of the artwork of Velázquez. Include copies of the various paintings mentioned in the novel, and label them accordingly. Be sure to include Velázquez's portrait of Juan de Pareja, and "Las Meninas," part of which is shown on the cover of this edition of the novel. You could also include artworks by Murillo and Rubens in your classroom display.
5. To view Velázquez paintings on line, including the portrait of Juan de Pareja, access "The Archive" Web site for "Diego Velázquez", <http://www.artchive.com/artchive/V/velazquez.html>.
6. Study an oil painting at an art gallery. View the painting from a distance first, and then look at it up close so you can see the brush strokes and the ways in which the artist has applied the various colors.
7. With some classmates, prepare and serve a meal of traditional Spanish foods.
8. Juan says, "One deception leads inevitably to others." Can you think of a time in your life when this proved true? Describe what happened. Or discuss Juan's statement with classmates; do you think it is an accurate

observation?

9. Paquita's cat, Mooshi, was a Persian. Create a class display or a booklet showing various different breeds of cat and listing the characteristics of each.
10. Look into the validity of claims that talking to plants, as Paquita does, has a beneficial effect on those plants.

### ALTERNATE ASSESSMENT

1. Draw up a detailed list of the major and important minor characters of the novel. Beside each name, write a physical and character description, note the person's place in society, and describe the role that person plays in the events of the novel.
2. List the problems and frustrations and fears that the slaves Juan, Miri, and Lolis struggle with in the course of the novel.
3. Trace the development of the relationship between Juan de Pareja and Velázquez in the course of the novel.
4. Write a description of life and society in seventeenth-century Spain for people in various classes of society, based on information you have gained from the novel.

### OTHER WORKS BY THE AUTHOR

Fiction for young readers:

- Pollyanna in Hollywood* (1931)  
*Our Little Aztec Cousin of Long Ago, Being the Story of Coyotl and How He Won Honor Under His King* (1934)  
*Pollyanna's Castle in Mexico* (1934)  
*Our Little Ethiopian Cousin: Children of the Queen of Sheba* (1935)  
*Pollyanna's Door to Happiness* (1936)  
*Pollyanna's Golden Horseshoe* (1939)  
*About Bellamy* (1940)  
*Pollyanna and the Secret Mission* (1951)  
*A Carpet of Flowers* (1955)  
*Nacar, the White Deer* (1963)  
*Casilda of the Rising Moon: A Tale of Magic and of Faith, of Knights and a Saint in Medieval Spain* (1967)  
*Turi's Poppa* (1968)  
*Beyond the Gates of Hercules: A Tale of the Lost Atlantis* (1971)

Nonfiction for young readers:

*Here Is Mexico* (1970)

Fiction for adults:

*The Greek of Toledo: A Romantic Narrative About El Greco* (1959)

Nonfiction for adults:

*My Heart Lies South: The Story of My Mexican Marriage* (1953)

*Where the Heart Is* (memoirs, 1962)

*Juárez, Man of Law* (1974)

*The Hearthstone of My Heart* (memoirs, 1977)

### RELATED READING

Miguel de Cervantes, *The Adventures of Don Quixote de la Mancha*

Matt Cohen, *The Spanish Doctor*

Cynthia Harnett, *Caxton's Challenge*

Frances Mary Hendry, *Quest for a Maid*

Mollie Hunter, *The Spanish Letters*

Antonio Jimenez-Landi, *The Treasure of the Muleteer and Other Spanish Tales*

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E.L. Konigsburg, *Second Mrs. Giaconda*  
Geraldine McCaughrean, *El Cid*  
James Michener, *Iberia*  
Scott O'Dell, *The King's Fifth, The Captive, The Feathered  
Serpent, and The Amethyst Ring*  
Gary Paulson, *Nightjohn and Sarny*  
Irving Stone, *The Agony and the Ecstasy*  
Mildred Taylor, *The Gold Cadillac*  
Elizabeth Gray Vining, *I Will Adventure*  
Claudia Von Canon, *The Moonclock*  
Jill Paton Walsh, *A Parcel of Patterns*  
Robert Westall, *The Cats of Seroster*  
Elizabeth Yates, *Amos Fortune, Free Man*

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*Horn Book*, October 1965, p. 507.  
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*Library Journal*, July 1965, p. 3136.  
*New Yorker*, Dec. 4, 1965, p. 247.  
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### ANSWER KEY

#### VOCABULARY TEST

- |      |       |       |       |
|------|-------|-------|-------|
| 1. a | 6. o  | 11. b | 16. h |
| 2. d | 7. s  | 12. e | 17. t |
| 3. q | 8. m  | 13. p | 18. r |
| 4. f | 9. n  | 14. g | 19. l |
| 5. i | 10. c | 15. k | 20. j |

#### COMPREHENSION TEST A

##### Part I: Multiple Choice (30 points)

- |      |       |       |
|------|-------|-------|
| 1. c | 6. b  | 11. a |
| 2. b | 7. d  | 12. c |
| 3. d | 8. a  | 13. b |
| 4. d | 9. c  | 14. a |
| 5. a | 10. b | 15. d |

##### Part II: Matching (20 points)

- |      |       |
|------|-------|
| 1. b | 6. c  |
| 2. e | 7. g  |
| 3. f | 8. a  |
| 4. d | 9. j  |
| 5. i | 10. h |

##### Part III: Short Answer (20 points)

- |                         |             |
|-------------------------|-------------|
| 1. Seville              | 6. Italy    |
| 2. plague               | 7. painting |
| 3. (gold) earring       | 8. hand     |
| 4. Velázquez's daughter | 9. Master   |
| 5. kitten               | 10. cross   |

##### Part IV: Essay (30 points)

Answers will vary.

#### COMPREHENSION TEST B

##### Part I: Multiple Choice (30 points)

- |      |       |       |
|------|-------|-------|
| 1. a | 6. a  | 11. d |
| 2. c | 7. c  | 12. c |
| 3. a | 8. d  | 13. b |
| 4. c | 9. a  | 14. a |
| 5. d | 10. b | 15. d |

##### Part II: Fill-In (20 points)

- |            |                |
|------------|----------------|
| 1. Madrid  | 6. apprentices |
| 2. slaves  | 7. Spain       |
| 3. Mass    | 8. seasickness |
| 4. plague  | 9. flower      |
| 5. Juanico | 10. fever      |

##### Part III: Matching (20 points)

- |      |       |
|------|-------|
| 1. f | 6. a  |
| 2. h | 7. i  |
| 3. b | 8. d  |
| 4. j | 9. g  |
| 5. e | 10. c |

##### Part IV: Essay (30 points)

Answers will vary.

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VOCABULARY TEST

Match each underlined word with its meaning listed below. Write the letter of the meaning in the space next to the sentence number.

- |                           |                     |               |             |
|---------------------------|---------------------|---------------|-------------|
| a. apt to change suddenly | f. gift to the poor | k. pretend    | p. lively   |
| b. in great quantity      | g. lovers' meetings | l. with gloom | q. silent   |
| c. excessive fatness      | h. teenage boy      | m. misgivings | r. nerve    |
| d. in an arrogant way     | i. contracted       | n. sorrowed   | s. poverty  |
| e. moved sideways         | j. ready, easy      | o. disgrace   | t. tireless |

- \_\_\_\_\_ 1. Mistress was kind but capricious. I was in the same category as her little dog, Toto, which she alternately cuffed and cuddled.
- \_\_\_\_\_ 2. The magistrate silenced the little friar with a look and with a hand held up imperiously.
- \_\_\_\_\_ 3. I learned from remarks here and there that Don Diego was a painter of great talent, but taciturn, severe, and strange.
- \_\_\_\_\_ 4. Always Brother Isidro had bread, bought at a bake oven with the coins he collected as alms during the day.
- \_\_\_\_\_ 5. I knew I should not see Brother Isidro again. My heart constricted at this new parting.
- \_\_\_\_\_ 6. The ignominy of it, the fact that I had fallen asleep in such in such a disrespectful position, the sharp kick, upset me.
- \_\_\_\_\_ 7. The magistrate was one of those who moved with dignity and decorum in public, but lived in penury and discomfort inside his fine shell of a house.
- \_\_\_\_\_ 8. I wondered just how much my new Mistress would require of me, but I had no qualms, and I was determined to do whatever she wished.
- \_\_\_\_\_ 9. But this work was a man's, and I grieved that I could not learn it.
- \_\_\_\_\_ 10. Master shed, one by one, the heavy winter garments that had given him a false appearance of corpulence.
- \_\_\_\_\_ 11. We were Sevillanos, and loved the coppery summer sun. Master always painted prodigiously in summer.
- \_\_\_\_\_ 12. The day was not long in coming when Juan Bautista sidled up to me whilst Master was out of the studio and asked me to convey a message to Paquita for him.
- \_\_\_\_\_ 13. To justify myself I convinced myself that Juan Bautista was really in love with our vivacious Paquita.
- \_\_\_\_\_ 14. Paquita was resourceful and clever, and somehow she managed to slip out to many trysts without her mother's knowledge.
- \_\_\_\_\_ 15. I could not even feign illness; I was never sick.
- \_\_\_\_\_ 16. Master never sought apprentices, but often he felt obliged to take in some stripling whose father, some courtier, or a friend, asked it.
- \_\_\_\_\_ 17. When Murillo was in the studio he was an indefatigable painter.
- \_\_\_\_\_ 18. I was then trying, hidden in my room, to paint a Virgin. Such temerity had I.
- \_\_\_\_\_ 19. "It will take a long time, and much bloodshed, before the day comes when all men will be free," said Lolis, somberly.
- \_\_\_\_\_ 20. I, who had always had facile tears, could not shed one now.

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### COMPREHENSION TEST A

#### Part I: Multiple Choice (30 points)

Choose an ending to complete each statement correctly. Place the letter of your answer in the blank at the left of the statement.

- \_\_\_\_\_ 1. Juan resents that his first mistress dressed him, as he says a) like an old man. b) like a clown. c) like a pet monkey. d) like an artist.
- \_\_\_\_\_ 2. Velázquez helps entertain this great painter when he visits the royal court: a) Murillo. b) Rubens. c) Goya. d) El Greco.
- \_\_\_\_\_ 3. The King is very grateful when Juan cures Corso, who is the King's favorite a) son. b) courtier. c) uncle. d) hound.
- \_\_\_\_\_ 4. Juan's first mistress teaches the young boy this skill: a) painting. b) medicinal healing. c) fortune-telling. d) writing.
- \_\_\_\_\_ 5. Juan loves to attend Mass, which is a(n) a) religious ceremony. b) court banquet. c) marriage ceremony. d) art display.
- \_\_\_\_\_ 6. Juan is inherited by his first mistress's a) uncle. b) nephew. c) son. d) husband.
- \_\_\_\_\_ 7. The muleteer punishes Juanico for leaving his caravan by a) starvation. b) arrest. c) branding. d) whipping.
- \_\_\_\_\_ 8. A painting that shows an individual person's physical appearance and character is called a(n) a) portrait. b) easel. c) apparition. d) mural.
- \_\_\_\_\_ 9. The quality Velázquez is most concerned about when creating art is a) Beauty. b) being paid. c) Truth. d) religious spirit.
- \_\_\_\_\_ 10. A ducat is a type of Spanish a) hound. b) money. c) soldier. d) bird.
- \_\_\_\_\_ 11. Velázquez paints many portraits of these suffering people at the royal court: a) dwarfs. b) gypsies. c) lepers. d) priests.
- \_\_\_\_\_ 12. Bartolomé agrees with Juan that this is a sin: a) being a slave. b) painting by a slave. c) stealing paint. d) wanting to be free.
- \_\_\_\_\_ 13. The King's main minister, a loud and large man, is a) Don Carmelo. b) the Duke of Olivares. c) Bartolomé Murillo. d) Juan Bautista del Mazo.
- \_\_\_\_\_ 14. Lolis refuses Juan's marriage offer because a) she does not want children born into slavery. b) she dislikes Juan. c) she is already married. d) she has taken a vow of chastity.
- \_\_\_\_\_ 15. To get portrait commissions for Velázquez, Juan shows wealthy patrons a masterly portrait by Velázquez of a) the Pope. b) the King. c) Paquita. d) himself, Juan.

#### Part II: Matching (20 points)

Read each character description. In the list below, find the character who matches the description. Write the letter of the character in the space next to the description number. Use each name only once.

- |   |                      |
|---|----------------------|
| _____ 1. The official painter for the royal court of Spain.           | a. Juan de Pareja    |
| _____ 2. A vivacious young girl who sends secret notes to her lover.  | b. Velázquez         |
| _____ 3. A frequent, untalkative visitor to Velázquez's studio.       | c. Brother Isidro    |
| _____ 4. A cruel gypsy mule driver.                                   | d. Don Carmelo       |
| _____ 5. A lovely young girl who is Juan's first love.                | e. Paquita           |
| _____ 6. A friar who helps young Juan recover from an illness.        | f. the King          |
| _____ 7. A young artist who considers Juan his good friend and equal. | g. Bartolomé Murillo |
| _____ 8. A slave who becomes an accomplished artist.                  | h. Lolis             |
| _____ 9. The person who grants Lolis her freedom.                     | i. Miri              |
| _____ 10. A woman who deeply resents her status as a slave.           | j. Doña Velázquez    |

## I, JUAN DE PAREJA

### Part III: Short Answer (20 points)

Write a one- or two-word answer to each of the following questions.

- |       |   |
|-------|---|
| _____ | 1. What town does Juan live in as a young child and return to as a married man?               |
| _____ | 2. What disease almost kills Juan when he is a boy?   |
| _____ | 3. What cherished item of his mother's does Juan sell in order to buy art supplies?           |
| _____ | 4. Who is Niña, the child who dies?   |
| _____ | 5. What kind of pet does Juan bring home for Paquita?   |
| _____ | 6. What European country do Juan and Velázquez travel to twice?                               |
| _____ | 7. What activity does Juan practice in secret?  |
| _____ | 8. What part of his body does Velázquez injure badly on a sea voyage?                         |
| _____ | 9. By what title does Juan always address Velázquez?  |
| _____ | 10. What red item do Juan and the King paint on Velázquez's self-portrait as a mark of honor? |

### Part IV: Essay (30 points)

Choose any three topics to write about. Write a paragraph for each, and write in complete sentences.

1. What things and instances mar Juan's otherwise happy and comfortable life?
2. Describe the relationship between Juan and Velázquez.
3. Describe Juan's experiences with the muleteer on the trip north to Madrid. What lesson does Juan learn from this?
4. Write character sketches of at least four members of the Velázquez household.

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### COMPREHENSION TEST B

#### Part I: Multiple Choice (30 points)

Choose an ending to complete each statement correctly. Place the letter of your answer in the blank at the left of the statement.

- \_\_\_\_\_ 1. On the trip north to Madrid with Juan, the muleteer spends his nights at a) gypsy camps. b) monasteries. c) royal palaces. d) stables.
- \_\_\_\_\_ 2. One of Juan's duties in Velázquez's studio is to a) paint copies of religious works. b) teach the apprentices painting skills. c) grind colors for paints. d) model crucifixions.
- \_\_\_\_\_ 3. In order to paint a realistic picture of Christ, the religious image-makers draw a convict who dies on a(n) a) cross. b) galley. c) rack. d) hunt.
- \_\_\_\_\_ 4. Juan feels terribly guilty because he thinks his secret painting is a) against the law. b) bad art. c) a sin. d) subject to large fines.
- \_\_\_\_\_ 5. This good-hearted artist paints saints and angels: a) Velázquez. b) Tintoretto. c) Rubens. d) Murillo.
- \_\_\_\_\_ 6. Velázquez is very sad at the death of his baby daughter a) Niña. b) Zulema. c) Paquita. d) Miri.
- \_\_\_\_\_ 7. Velázquez paints a portrait of the Pope during his and Juan's stay in the major Italian city of a) Madrid. b) Seville. c) Rome. d) Oporto.
- \_\_\_\_\_ 8. Juan impresses the King with his painting of the King's favorite a) sons. b) courtiers. c) daughters. d) hounds.
- \_\_\_\_\_ 9. Pacheco, a famous artist of Seville, is the father of a) Doña Juana, the wife of Velázquez. b) Miri. c) Paquita. d) Lolis.
- \_\_\_\_\_ 10. The first cat and later ones in the Velázquez household are named a) Corso. b) Mooshi. c) Ignacia. d) Lolis.
- \_\_\_\_\_ 11. When Juan paints a picture of Our Lady, the Virgin, he shows her as a a) child. b) ghost. c) dwarf. d) black woman.
- \_\_\_\_\_ 12. When Juan confesses to the King that he has been painting, Velázquez a) orders Juan arrested. b) sells Juan away. c) gives Juan his freedom. d) burns all of Juan's paintings.
- \_\_\_\_\_ 13. As a reward for saving his hand, Velázquez gives Juan a) a bag of ducats. b) a wife, with her consent. c) a portrait commission. d) a slave.
- \_\_\_\_\_ 14. After the death of Velázquez, Juan and Lolis move to a) Seville. b) Africa. c) Italy. d) America.
- \_\_\_\_\_ 15. After Juan becomes free, he addresses the master artist by this name: a) Bartolomé. b) Diego. c) Velázquez. d) Master.

#### Part II: Fill-In (20 points)

Write one or two words in each blank to make each statement true.

1. Young Juan travels from Seville to the great city of \_\_\_\_\_ to join the household of his new master.
2. Juan, Miri, and Lolis are all \_\_\_\_\_.
3. Juan loves to attend the Catholic church service called \_\_\_\_\_.
4. When people say, "There's pest in the city," they mean people are dying of \_\_\_\_\_.
5. Almost everyone calls Juan by the nickname \_\_\_\_\_.
6. Boys who pay to work at Master's studio and learn how to paint are called \_\_\_\_\_.
7. This novel is set in the European country of \_\_\_\_\_.
8. During the voyage to Italy, Velázquez suffers greatly from \_\_\_\_\_.
9. Paquita and Juan Bautista send a red \_\_\_\_\_ back and forth with their love notes.
10. Velázquez dies of a \_\_\_\_\_.

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### Part III: Matching (20 points)

Read each quotation. In the list below, find the character who spoke the words. Write the letter of the character in the space next to the quotation number. Use each name only once.

- |                   |                      |                   |             |          |
|-------------------|----------------------|-------------------|-------------|----------|
| a. Juan de Pareja | c. Bartolomé Murillo | e. Doña Velázquez | g. the King | i. Miri  |
| b. Velázquez      | d. Don Carmelo       | f. Brother Isidro | h. Paquita  | j. Lolis |

- \_\_\_\_\_ 1. "You will stay in our convent, and we will not let them take you away until you are well."  
\_\_\_\_\_ 2. "Papá mustn't see you pass this to Juan Bautista! I'm depending on you!"  
\_\_\_\_\_ 3. "You are to be my assistant if you wish, as you are my friend always."  
\_\_\_\_\_ 4. "He is a good kind man, but I do not wish to bear any children into slavery."  
\_\_\_\_\_ 5. "I would ask a favor of you. Please stay on as my nurse. Do not leave me...just yet."  
\_\_\_\_\_ 6. "Tell me, is Master good? Is he kind? Will he beat me? Oh, what will happen to me here?"  
\_\_\_\_\_ 7. "I am so afraid, for I am a trouble and a disturbance for Mistress, and some day she will get tired of me...and sell me..."  
\_\_\_\_\_ 8. "I'll give you a beating! That's the best way to put an empty stomach to sleep."  
\_\_\_\_\_ 9. "Many a time it crossed my mind that I should name Don Diego a Knight of Santiago, but I never took the steps to do so."  
\_\_\_\_\_ 10. "I cannot see that you are obliged to confess your painting, my friend. Painting is no sin and it has nothing to do with your receiving the Host."

### Part IV: Essay (30 points)

Choose any three topics to write about. Write a paragraph for each, and write in complete sentences.

1. Why does Juan have to learn to paint in secret, instead of learning from Velázquez? How does Juan feel about his secret activity, and what is the outcome?
2. Compare Juan's status and treatment when he is living with his first master and mistress with when he is living in the Velázquez household.
3. Describe the relationship between Velázquez and the King.
4. Compare Juan's and Lolis's reaction to being a slave.



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