THE CAMBRIDGE COMPANION TO
Velázquez

The Cambridge Companion to Velázquez offers a synthetic overview of one of the greatest painters of Golden Age Spain and seventeenth-century Europe as a whole. With contributions from art historians and those working in other disciplines, this book offers fresh approaches to the vast literature on this artist. Velázquez’s portraits of his patron, King Philip IV, and his wives are examined by two historians in an effort to reconstruct their reception and readings by contemporaries. Two historians of Golden Age Spanish literature provide an interdisciplinary account of the relationships between poetry, theater, and the visual arts at the Spanish court, as practiced by Velázquez, the poet Francisco de Quevedo, and the dramatist Calderón de la Barca. An expert on the history of Spanish music offers an unprecedented examination of how instruments “play” in Velázquez’s compositions. Other essays guide the reader to an understanding of Velázquez’s work – his training in his native Seville, reflections in his oeuvre of artistic currents from outside Spain, and how Velázquez’s religious paintings may be understood within the religious context of Counter-Reformation Spain.

Suzanne L. Stratton-Pruitt is an independent scholar of Spanish Baroque art. A recipient of grants from the American Philosophical Society, the American Council of Learned Societies, and the Samuel H. Kress Foundation, she is the author of The Immaculate Conception in Spanish Art, which received an award for the best book on Spanish art published in English that year from the American Society for Art Historical Studies. In 1994, the Spanish government awarded Dr. Stratton-Pruitt the Lazo de Dama de la Orden de Isabel la Católica medal, in recognition of her work on behalf of the wider understanding of Spanish culture.
THE CAMBRIDGE COMPANION TO

Velázquez

Edited by

Suzanne L. Stratton-Pruitt
Contents

List of Illustrations                                      page vii
Contributors                                               ix

1 Introduction: A Brief History of the Literature on Velázquez       1
   Suzanne L. Stratton-Pruitt

2 Becoming an Artist in Seventeenth-Century Spain               11
   Zahira Véliz

3 Velázquez and Italy                                           30
   Jonathan Brown

4 Velázquez and the North                                        48
   Alexander Vergara

5 “Sacred and Terrifying Gazes”: Languages and Images of Power in Early Modern Spain  68
   Antonio Feros

6 Court Women in the Spain of Velázquez                         87
   Magdalena S. Sánchez

7 Spanish Religious Life in the Age of Velázquez                109
   Sara T. Nalle

8 Velázquez and Two Poets of the Baroque: Luis de Góngora and Francisco de Quevedo  130
   Lía Schwartz

9 Calderón de la Barca: Playwright at Court                      149
   Margaret R. Greer

10 Three Paintings, a Double Lyre, Opera, and Eliche’s Venus: Velázquez and Music in the Royal Court in Madrid  170
    Louise K. Stein
<table>
<thead>
<tr>
<th>Contents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes</td>
<td>195</td>
</tr>
<tr>
<td>Selected References</td>
<td>237</td>
</tr>
<tr>
<td>Index</td>
<td>245</td>
</tr>
</tbody>
</table>
List of Illustrations

1 Francisco Pacheco, Benito Arias Montano
2 Francisco Pacheco, Christ Attended by Angels
3 José García Hidalgo, Studies of Hands
4 Francisco Pacheco, Saint John the Evangelist
5 Diego Velázquez, Saint John the Evangelist on Patmos
6 Detail of Fig. 5
7 Diego Velázquez, The Waterseller
8 Pablo de Céspedes, The Last Supper
9 Diego Velázquez, Joseph’s Coat Brought to Jacob (“Tunic of Joseph”)
10 Diego Velázquez, Forge of Vulcan
11 Diego Velázquez, Feast of Bacchus (“Los Borrachos”)
12 Diego Velázquez, Gardens of Villa Medici
13 Diego Velázquez, Gardens of Villa Medici
14 Diego Velázquez, Saint Anthony and Saint Paul the Hermit
15 Radiograph of Fig. 14
16 Diego de Velázquez, Pablo de Valladolid
17 Diego Velázquez, Adoration of the Magi
18 Diego Velázquez, Supper at Emmaus
19 Diego Velázquez, Kitchen Scene with Christ in the House of Martha and Mary
20 Joachim Beuckelaer, Christ in the House of Martha and Mary
21 Albrecht Dürer, Saint Anthony Abbot and Saint Paul the Hermit
22 Diego Velázquez, Portrait of Philip IV
23 Antonis Mor, Portrait of Maximilian II
24 Anthony Van Dyck, Portrait of the Cardinal Infante Ferdinand
25 Diego Velázquez, Portrait of King Philip IV of Spain
26 Jan Van Eyck, The Arnolfini Portrait
27 Diego Velázquez, Las Meninas
28 Peter Paul Rubens, Adoration of the Magi
List of Illustrations

29 Juan Bautista Maino, Recapture of Bahia 75
30 Title page representing Olivares as Atlas and Hercules 76
31 Hans Lefrînck and Hieronymus Wierix, Christ and Philip II 77
32 Juan Pantoja de la Cruz, Annunciation 79
33 Engraving depicting Philip II as the defender of the faith 81
34 Sofonisba Anguisciola, Portrait of Philip II 84
35 Diego Velázquez, Portrait of Philip IV 85
36 Diego Velázquez, Philip IV Hunting Wild Boar, called “La Tela Real” 90
37 Alonso Sánchez Coello, Portrait of the Infanta Catalina Micaela 91
38 Alonso Sánchez Coello, Portrait of the Infanta Isabel Clara Eugenia with Magdalena Ruiz 91
39 Diego de Velázquez and others, Queen Margaret of Austria on Horseback 95
40 Diego de Velázquez and others, Queen Isabel of Bourbon on Horseback 95
41 Diego de Velázquez, Queen Mariana of Austria 97
42 Juan B. Martínez del Mazo, Queen Mariana of Spain in Mourning 103
43 Francisco de Zurbarán, Saint Francis in Meditation 113
44 Diego Velázquez, Virgin of the Immaculate Conception 115
45 Anonymous, Santiago Matamoros 116
46 Friar Juan de la Miserias, Santa Teresa de Jesús 117
47 Francisco Rizi, Auto-da-fé of 1680 119
48 Gregorio Fernández, Dead Christ 123
49 Ignacio de Ries, El arbol de la vida (The Tree of Life) 125
50 Diego Velázquez, Portrait of Luis de Góngora y Argote 132
51 Diego Velázquez, Venus and Cupid (“The Rokeby Venus”) 141
52 Diego Velázquez, Menippus 144
53 Diego Velázquez, Aesop 145
54 Diego Velázquez, The Fable of Arachne (“Las Hilanderas”) 147
55 Anonymous, Portrait of Pedro Calderón de la Barca 152
56 Diego Velázquez, Portrait of a Man 153
57 Audience arrangement in the Salón Dorado of the Alcázar 157
58 Diego Velázquez, Surrender of Breda 159
59 Diego Velázquez (?), Calabazas 162
60 Diego Velázquez, Calabazas 163
61 Diego Velázquez, Three Musicians 175
62 Diego Velázquez, Mercury and Argus 176
Contributors

Jonathan Brown is Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts, New York University. Among his numerous books and articles on Spanish art are Velázquez: Painter and Courtier (1986); Painting in Spain 1500–1700 (1998); and, with Carmen Garrido, Velázquez: The Technique of Genius (1998), all from Yale University Press. Among the honors bestowed on Dr. Brown for his considerable contributions to our understanding of Spanish art are the 1996 Gran Cruz de la Orden de Alfonso XII el Sabio and the 1997 Premio Elio Antonio Nebrija from the University of Salamanca.

Antonio Feros is Associate Professor of History, New York University. He is the author of Kingship and Favoritism in the Spain of Philip III (1598–1621) (Cambridge University Press, 2000), a study of the career of the duke of Lerma and the political history of the reign of Philip III of Spain. He has published several articles on royal favorites, power and propaganda, and patronage and clientelism in early modern Spain.

Margaret R. Greer is Professor of Spanish and Latin American Studies in the Department of Romance Studies at Duke University. Her most recent publications include María de Zayas Tells Baroque Tales of Love and the Cruelty of Men (University Park, Pennsylvania State University Press, 2000) and Basta callar (Ottawa, Dovehouse Editions, 2000). Dr. Greer is presently working on a study of the representation of hunters, beggars, and prostitutes in the literature, art, and law of early modern Spain.

Sara T. Nalle is Associate Professor of History at William Paterson University. Her publications include Mad for God: Bartolomé Sánchez, the Secret Messiah of Cardenete (University Press of Virginia, 2001); God in La Mancha: Religious Reform and the People of Cuenca, 1500–1650 (Johns Hopkins University Press, 1992); and many articles on aspects of the religious and cultural history of early modern Spain.

Magdalena S. Sánchez is Associate Professor of History at Gettysburg College.
Contributors

She published *The Empress, the Queen, and the Nun: Women and Power at the Court of Philip III of Spain* with the Johns Hopkins University Press, Baltimore, in 1998 and continues to work on the subject of women, power, and politics in early modern Spain.

**Lía Schwartz**, Distinguished Professor of Spanish and Comparative Literature and Chair of the Ph.D. program in Hispanic and Luso-Brazilian Literatures at the Graduate Center, City University of New York, has previously taught at outstanding universities in the United States and in Spain. Her expertise on the poet Francisco de Quevedo has resulted in seven books devoted to studies of his work, and she has also written many articles on other Spanish Renaissance topics and genres. Dr. Schwartz serves on the boards of a number of journals of literature and philology and has served as president of the International Association of Hispanists since 1998.

**Louise K. Stein** is Professor in Musicology at the University of Michigan. Her research on early Hispanic music and baroque has resulted in numerous publications, including the prize-winning *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* (Oxford, Clarendon Press, 1993). She has also served as artistic adviser for a recording of the first New World opera, *La púrpura de la rosa*, which won an award for its contribution to the study and performance of early music, and she is presently working on a recording of the first Spanish opera, *Celos aun del aire matan*.

**Suzanne L. Stratton-Pruitt**, editor of this volume, is the author of *The Immaculate Conception in Spanish Art*, published by Cambridge University Press in 1994. She has curated many exhibitions of Spanish art in all its variety, with the most recent, “Bartolomé Esteban Murillo, Paintings from American Collections” on view at the Kimbell Art Museum in Fort Worth and at the Los Angeles County Museum of Art in 2002. Dr. Stratton is also the editor of a forthcoming volume on Velázquez’s *Las Meninas* in the Cambridge University Press series *Masterpieces of Western Painting*.

**Zahira Véliz** trained as an art historian and conservator of paintings at Oberlin College and received her Ph.D. at the Courtauld Institute, London. Since 1990 she has worked in London and in Spain, lecturing and writing on technical aspects of sixteenth- and seventeenth-century Spanish painting and drawing. Since 1995 Dr. Véliz has served as the curator of a private collection of seventeenth-century Spanish paintings, drawings, and manuscripts. She is currently writing a monograph on Velázquez for Phaidon Press. Her doctoral dissertation on Alonso Cano is being published by the University of Granada, Spain.

**Alexander Vergara** is a specialist in Flemish and Spanish seventeenth-century painting and is the author of *Rubens and His Spanish Patrons* (Cambridge University Press, 1999). He has taught at the University of California, San Diego, and in the Department of Art and Archaeology at Columbia University. Dr. Vergara is now a curator at the Museo del Prado, Madrid.