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## **YAMADA, Nozomi. The Allegory of Wisdom at the Torre de la Parada Hunting Paintings by Pieter Snayers and the Portraits of Philosophers by Diego Velázquez**

The Torre de la Parada in the Pardo Forest, the hunting grounds of the Spanish kings located on the outskirts of Madrid, is a tower where the king and his attendants used to spend the night while hunting. In the 1630s, during the reign of King Philip IV, a residential area was added around the tower, and a decoration project was undertaken. The new decoration involved the display of more than 170 paintings, including around 50 mythological paintings by Peter Paul Rubens and his collaborators; 11 works, mainly portraits, by the court painter Diego Velázquez; and religious paintings by Vicente Carducho, also a court painter. These can be considered one of the most important pictorial decorations of the Philip IV era.

However, there is still no established theory about this decorative program, which consisted of a number of mythological paintings depicting hunting and Ovid's *Metamorphoses*, as well as portraits of various philosophers. Svetlana Alpers, in her 1970 study on the mythological paintings by Rubens and his workshop, rejected the notion that there was a cohesive decorative program for the entire decoration of the tower.

In this article, concurring with recent research that the decoration of the Torre de la Parada contains themes of princely education, I will analyze some of the paintings, focusing on the ones in the seventh room, which is the main apartment known as the "King's Gallery," as well as the hunting paintings by Pieter Snayers and the portraits of the philosophers by Velázquez in the adjoining eighth room. I will point out that they are closely related to Juan Mateos's book *The Origin and Dignity of Hunting*, as well as to the descriptions in the emblem books and Aesop's *Fables* that were available in the seventeenth century. I argue that from the decorations of these rooms, we can read the philosophy of princely education which emphasized monarch wisdom.

First, I will show that the representation of the king's restrained vitality in Snayers's hunting paintings in the seventh room is related to the idea that "a good sovereign must restrain his vitality by wisdom," a notion preached in the emblematic books of his contemporaries,; Sebastián de Covarrubias and Diego de Saavedra Fajardo.

Second, I will point out that the eighth room contained a collection of works representing the importance of experience and judgment, which were essential in order to acquire the princely virtue of wisdom. Velázquez's portraits of Aesop and Menippus reminded viewers of one of Aesop's fables and served as a bridge between the mythological paintings such as *The Wedding of Thetis and Peleus* and animal paintings such as *Fox*.

From the above discussion, I further argue that the seventh and eighth rooms bring together paintings on "the experience of things" (*usus rerum*) and "judgment" (*judicium*), both of which were considered sources of wisdom mentioned in the books about princely education by Luis Vives and Saavedra.

This paper reveals the direction of the decorative program of only two of the many rooms. However, by referencing the contemporary emblem books and hunting books, we may find a meaningful connection between the virtues of monarchies and the decoration of the other rooms of the Torre de la Parada.

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