Acknowledgments

Research for this book was supported by the Fulbright Program, the Spanish Program for Cultural Cooperation, the American Philosophical Society, the Bibliographical Society of America, the Princeton Committee for Italian Studies, the University of New Hampshire Graduate School, and the UNH Center for the Humanities. Funding for images was provided by a George Shuster grant from Lehman College, a PSC-CUNY Research Award, and the Barr Ferree Foundation Fund for Publications through the Princeton Department of Art and Archaeology. The Barr Ferree Foundation Fund and the College Art Association's Millard Meiss Publication Fund supplied generous subventions for this book's publication.

I would like to acknowledge the institutions that granted me access to their collections and permission to reproduce images, and to thank the librarians, archivists, and other staff members who kindly assisted me in person and from a distance. In Seville: the Archivo de la Catedral, the Archivo General del Arzobispado, the Archivo Municipal, the Biblioteca Capitular y Colombina, the Cabildo Catedral, the Fundación Focus-Abengoa, the Museo de Bellas Artes, and the Biblioteca and Fototeca of the Universidad de Sevilla. In Madrid: the Archivo Histórico Nacional, the Biblioteca Nacional de España, and the Biblioteca Histórica Marqués de Valdecilla at the Universidad Complutense. In Rome: the Vatican Secret Archives. In New York: the Hispanic Society of America, with special thanks to Patrick Lenaghan and John O'Neill. I am indebted to the staff in the Interlibrary Loan department at the Mina Rees Library of the CUNY Graduate Center, who made it possible for me to complete this book in New York.

Fernando Quiles García at the Universidad Pablo de Olavide and Teodoro Falcón Márquez and Teresa Laguna Paúl at the Universidad de Sevilla cordially answered many queries and shared their research and expertise on the art history of Seville. At the Real Academia de Bellas Artes de Santa Isabel de Hungría, Margarita Toscano San Gil and Ramón Corzo Sánchez have offered invaluable assistance and countless kindnesses over the years.

Assembling the illustrations for this book proved to be an unexpected pleasure, since it gave me the opportunity to work with Maura Whang, M.Arch., who prepared the plans and the frontispiece map, and Pedro Feria Fernández, whose beautiful photographs of the Seville cathedral and other churches illustrate the following pages. Enrique Ayllón González, Joaquín Gómez, Luis Manuel Jiménez Domínguez, and Raúl Salamero Sánchez-Gabriel generously contributed their captivating photos of Seville's sacred spaces and celebrations, which offer visual testimony to the continued

vibrancy of the seventeenth-century artworks and traditions that are the subject of this book.

This project has its roots in an undergraduate year spent in Seville with the UNC in Sevilla program, through which I had the good fortune of studying Spanish at the Giralda Center with Rosario Trigos Delgado and my first introduction to Spanish history at the Universidad de Sevilla. Two extraordinary historians and advisors—Laurie Nussdorfer at Wesleyan University and Anthony Grafton at Princeton University patiently instructed me in the tools of their craft and inducted me into the wondrous world of the rare-books room. During my years of graduate study in the History Department at Princeton, Patricia Fortini Brown and her graduate students in the Department of Art and Archaeology were essential interlocutors to whom I owe my art-historical education. I was also fortunate to work with Kenneth Mills, William Jordan, and Theodore Rabb and to meet the inimitable Teofilo Ruiz during my years at Princeton. Jonathan Brown provided expert advice as I was writing my dissertation and first formulating the ideas for this book. For many years I have leaned upon the generosity of Spanish historians James Amelang, Jodi Bilinkoff, and Richard Kagan, who began as unofficial mentors and became terrific friends. More recently, Evelyn Welch has been a source of valuable support. Gridley McKim-Smith read an early version of this manuscript and provided the encouragement that launched the book into existence.

My approach to this book was shaped by my experience as a fellow in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art in 2005–6. It is a pleasure to express my gratitude to museum fellowship coordinator Marcie Karp and to thank the staff at ESDA and the Antonio Ratti Textile Center. During my year at the Met and in the years since, I have learned a great deal from Thomas Campbell, Daniëlle Kisluk-Grosheide, Charlotte Vignon, Ian Wardropper, and Melinda Watt.

I would like to thank colleagues past and present at the History Department at the University of New Hampshire, the History Department at Lehman College, and the Art History program at the CUNY Graduate Center. At Lehman, Marie Marianetti has been unfailingly supportive as department chair, Timothy Alborn read and critiqued my manuscript, and Jeannette Graulau answered questions about early modern currency and economic history. Carmen Saen-de-Casas tirelessly assisted with the translations in this book and brought great humor to the task. I also thank my colleagues in the Art History program at the CUNY Graduate Center for welcoming a historian into their department, with special thanks to chairs Kevin Murphy, Claire Bishop, and Rachel Kousser, and to Assistant Program Officer Andrea Appel, for moral support and space to work. Clare Carroll, coordinator of Renaissance Studies, has made the Graduate Center an intellectual home for early modern studies. Graduate research assistants Ian Wallace and Rachel Valinsky assisted in the preparation of this manuscript.

While this book was in progress, I received helpful comments from colleagues at a National Endowment for the Humanities summer seminar at the Boston Athenaeum,

Acknowledgments

directed by Richard Wendorf; the symposium "Urban Empire: A Symposium on Cities of the Early Modern Hispanic World," organized by Laura Bass and James Boyden at Tulane University; and the symposium "Sacred & Profane in the Early Modern Hispanic World," held in conjunction with the spectacular exhibition *Sacred Spain*, curated by Ronda Kasl at the Indianapolis Museum of Art. I benefited from feedback on chapter drafts presented at the Wesleyan Renaissance Seminar and at Richard Kagan's graduate seminar at Johns Hopkins University.

I owe enormous thanks to Eleanor Goodman, executive editor at Penn State University Press, not only for making it possible for this book to be published in full Baroque splendor but also for being such a dynamic proponent of early modern Spanish historical studies. I am very grateful to Jesús Escobar for identifying my work as a future Penn State book and for his guidance on writing about Baroque Spanish cities. It has been a privilege to work with the staff at the press, including Hannah Hebert, Patty Mitchell, Jennifer Norton, Charlee Redman, Laura Reed-Morrisson, and Regina Starace, and with copyeditor Keith Monley. Mark McDonald read most of this manuscript in progress and profoundly influenced its development. Generous friends who read some or all of the text at various stages include Laura Bass, Jodi Bilinkoff, Katrina Olds, Christine Philliou, Caterina Pizzigoni, James Saslow, Ashli White, and Chuck Wooldridge. I would also like to take this opportunity to thank Bethany Aram, Cristian Berco, Charles Bodie and Maria Caba, Kathleen Christian, Blake De Maria, Heather Ecker, Andy Graybill, Guy Lazure, Ruth MacKay, Mariola Merino, Heather and Vernon Hyde Minor, Mary Elizabeth Perry, Carmen Ripollés, Jarbel Rodríguez, Kristin Roth-Ey, Kateri and Zach Stewart, Dannielle Tegeder, and Tanya Tiffany. For making it possible for me to spend as much time on this project as it required, with peace of mind, I am very grateful to Sarah-Lois Seixas, Elisabeth Ambesi, Gloribil Minaya, Fanny E. de Jesús, Olga Abreu, and Anabel Ureña.

Every member of my family—John, Susan, and Nell Wunder, and Barb, Mark, Laura, and Maddie Rock—contributed to this book in his or her unique way. Dear friends Charo Trigos, Antonio Gil, and Paloma Arribas have made Seville and Madrid a home away from home. Most of all I thank Shamus Adams and Anders Wunder Adams, and dedicate this book to them.