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SAKAMOTO, Ryuta. The Symbolic Significance of the Column in Zurbarán's *Saint Bruno and Pope Urban II*

In 1655, Francisco de Zurbarán made three paintings for the monastery of Santa María de las Cuevas in Seville: *Saint Hugo in the Refectory*, *The Virgin of Las Cuevas*, and *Saint Bruno and Pope Urban II*. Each of the paintings symbolizes a Carthusian virtue: abstinence, faith in the Virgin Mary, and silence. This paper examines *Saint Bruno and Pope Urban II*.

The painting represents a discussion between Pope Urban II and Saint Bruno, an important scene in the hagiography of Saint Bruno, founder of the Carthusian order. Pope Urban II consults Saint Bruno about problems that the Church was facing at the time, including antipope claims and paganism. An antecedent of Zurbarán's painting is Vicente Carducho's *Urban II Deliberates with Saint Bruno*, which is one of the paintings constituting a cycle of paintings made to celebrate the founding of the Carthusian Order by Saint Bruno and its leading members in the Carthusian monastery of Santa María de El Paular. The composition and motifs of Zurbarán's painting coincide with those of Carducho's painting, and it has therefore been assumed that Zurbarán follows this painting, however, Zurbarán not only copies but makes modifications, especially by adding a column in the center of the scene. Since this column is given an unnatural placement between table and wall, it lacks volume despite its monumentality. Until now this column has been interpreted as an element of the composition or a stage setting, but, considering its illogical placement, it cannot be assumed that the column has only this significance. Traditionally, the column has symbolic significance, and since Zurbarán's painting is one of three paintings that represent the virtue of the Carthusian Order, the symbolic meaning of this column must be examined.

First, I examine the function of the column in Zurbarán's painting and the traditional symbolic meaning of the column. Then I analyze the relationship between the symbolic meaning of the column and the thought of the Carthusian Order, particularly the idea of "silence," by referring to two Carthusian books. One is *Vida del serafico Padre San Bruno patriarca de la Cartuja*, written by the Valencian Carthusian Juan de Madariaga, a book that is literally the source of the paintings of Las Cuevas. The other is *Panegyrico sagrado, en alabanza del serafin de las soledades San Bruno: fundador y patriarca de la sagrada Cartuxa*, written by Pedro de Solís y Valensuela, which is contemporary with the paintings of Las Cuevas. These examinations conclude that, for the Carthusians, "silence" means interior silence, namely, "contemplation," which is the perfection of prayer, and that the column symbolizes the power of contemplation by which Saint Bruno supported the Christian Church.

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