

RUBENS AND HIS SPANISH PATRONS



ALEXANDER VERGARA

Rubens And His Spanish Patrons

Anne J. Cruz, Maria Galli Stampino

Rubens And His Spanish Patrons:

Rubens and His Spanish Patrons Alexander Vergara, 1999 A study of the relationship between Rubens and his Spanish patrons

The A to Z of Renaissance Art Lilian H. Zirpolo, 2009-09-16 The Renaissance era was launched in Italy and gradually spread to the Netherlands Germany Spain France and other parts of Europe and the New World with figures like Robert Campin Jan van Eyck Rogier van der Weyden Albrecht Dürer and Albrecht Altdorfer It was the era that produced some of the icons of civilization including Leonardo da Vinci's Mona Lisa and Last Supper and Michelangelo's Sistine Ceiling Pietà and David Marked as one of the greatest moments in history the outburst of creativity of the era resulted in the most influential artistic revolution ever to have taken place The period produced a substantial number of notable masters among them Caravaggio Donato Bramante Donatello El Greco Filippo Brunelleschi Masaccio Sandro Botticelli Raphael Titian and Tintoretto The result was an outstanding number of exceptional works of art and architecture that pushed human potential to new heights The A to Z of Renaissance Art covers the years 1250 to 1648 the period most disciplines place as the Renaissance Era A complete portrait of this remarkable period is depicted in this book through a chronology an introductory essay a bibliography and over 500 hundred cross referenced dictionary entries on major Renaissance painters sculptors architects and patrons as well as relevant historical figures and events the foremost artistic centers schools and periods major themes and subjects noteworthy commissions technical processes theoretical material literary and philosophic sources for art and art historical terminology

Early Modern Women in the Low Countries Susan Broomhall, Jennifer Spinks, 2016-05-13 Combining historical historiographical museological and touristic analysis this study investigates how late medieval and early modern women of the Low Countries expressed themselves through texts art architecture and material objects how they were represented by contemporaries and how they have been interpreted in modern academic and popular contexts Broomhall and Spinks analyse late medieval and early modern women's opportunities to narrate their experiences and ideas as well as the processes that have shaped their representation in the heritage and cultural tourism of the Netherlands and Belgium today The authors study female authored objects such as familial and political letters dolls houses account books visual sources funeral monuments and buildings commissioned by female patrons and further artworks as well as heritage sites streetscapes souvenirs and clothing with gendered historical resonances Employing an innovative range of materials from written sources to artworks material objects heritage sites and urban precincts the authors argue that interpretations of late medieval and early modern women's experiences by historians and art scholars interact with presentations by cultural and heritage tourism providers in significant ways that deserve closer interrogation by feminist researchers

Historical Dictionary of Baroque Art and Architecture Lilian H. Zirpolo, 2018-03-13 The baroque period deals with the art created roughly between the end of the 16th and the early years of the 18th centuries The masters of the era include Caravaggio Gianlorenzo Bernini Rembrandt Vermeer Diego Velázquez and Nicolas Poussin The Historical

Dictionary of Baroque Art and Architecture Second Edition covers the most salient works of baroque artists the most common themes depicted historical events and key figures responsible for shaping the artistic vocabulary of the era and definitions of terms pertaining to the topic at hand This second edition of Historical Dictionary of Baroque Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 600 cross referenced entries on famous artists sculptors architects patrons and other historical figures and events This book is an excellent resource for students researchers and anyone wanting to know more about Baroque art

A Companion to the Spanish Renaissance Hilaire Kallendorf, 2018-10-22 A Companion to the Spanish Renaissance makes a renewed case for the inclusion of Spain within broader European Renaissance movements Its introduction A Renaissance for the Spanish Renaissance will be sure to incite polemic across a broad spectrum of academic fields This interdisciplinary volume combines micro with macro history to offer a snapshot of the best new work being done in this area With essays on politics and government family and daily life religion nobles and court culture birth and death intellectual currents ethnic groups the plastic arts literature popular culture law courts women literacy libraries civic ritual illness money notions of community philosophy and law science colonial empire and historiography it offers breath taking scope without sacrificing attention to detail Destined to become the standard go to resource for non specialists this book also contains an extensive bibliography aimed at the serious researcher Contributors are Beatriz de Alba Koch Edward Behrend Mart nez Cristian Berco Harald E Braun Susan Byrne Bernardo Cante s Frederick A de Armas William Eamon Stephanie Fink Enrique Garc a Santo Tom s J A Garrido Ardila Marya T Green Mercado Elizabeth Teresa Howe Hilaire Kallendorf Henry Kamen Elizabeth A Lehfeltd Michael J Levin Ruth MacKay Fabien Montcher Ignacio Navarrete Jeffrey Schrader L a Schwartz Elizabeth Ashcroft Terry and Elvira Vilches

"The Religious Patronage of the Duke of Lerma, 1598?621 " Lisa A. Banner, 2017-07-05 Introducing fresh archival evidence author Lisa Banner here demonstrates how Francisco G de Sandoval y Rojas first Duke of Lerma served as a vital link in Habsburg architectural patronage She traces Lerma s trajectory as beginning with the ancient royal city of Valladolid he embarked on a career of renovating or building religious foundations in various towns and cities around seventeenth century Spain The unintended consequence of his architectural patronage and involvement was to proliferate the distinctive royal architectural style developed under Philip II which connected the foundations of Lerma indelibly with the traditions of noble patronage in Habsburg Spain

On Art and Painting , 2016-07-15 The only volume on the work of Vicente Carducho in English Analysis of the Dialogues on Painting by international experts Contributors are art historians or hispanists offering a multi disciplinary approach

Historical Dictionary of Renaissance Art Lilian H. Zirpolo, 2016-08-19 The art of the Renaissance is usually the most familiar to non specialists and for good reason This was the era that produced some of the icons of civilization including Leonardo da Vinci s Mona Lisa and Last Supper and Michelangelo s Sistine Ceiling Piet and David Marked as one of the greatest moments in history the outburst of creativity of the era resulted in the most influential

artistic revolution ever to have taken place The period produced a substantial number of notable masters among them Donatello Filippo Brunelleschi Masaccio Sandro Botticelli Raphael Titian and Tintoretto This second edition of Historical Dictionary of Renaissance Art contains a chronology an introduction and an extensive bibliography The dictionary section has over 700 cross referenced entries on artists from Italy Flanders the Netherlands Germany Spain and Portugal historical figures and events that impacted the production of Renaissance art This book is an excellent access point for students researchers and anyone wanting to know more about the Renaissance art Artemisia Gentileschi Jesse M.

Locker,2021-01-19 An important reassessment of the later career and life of a beloved baroque artist Hailed as one of the most influential and expressive painters of the seventeenth century Artemisia Gentileschi 1593 ca 1656 has figured prominently in the art historical discourse of the past two decades This attention to Artemisia after many years of scholarly neglect is partially due to interest in the dramatic details of her early life including the widely publicized rape trial of her painting tutor Agostino Tassi and her admission to Florence's esteemed Accademia del Disegno While the artist's early paintings have been extensively discussed her later work has been largely dismissed This beautifully illustrated and elegantly written book provides a revolutionary look at Artemisia's later career refuting longstanding assumptions about the artist The fact that she was semi illiterate has erroneously led scholars to assume a lack of literary and cultural education on her part Stressing the importance of orality in Baroque culture and in Artemisia's paintings Locker argues for her important place in the cultural dialogue of the seventeenth century A Companion to Early Modern Hispanic Theater Hilaire

Kallendorf,2014-02-20 A panoramic state of the art handbook destined to chart a course for future work in the field of early modern Hispanic theater studies It begins in the closet with an essay on Celestina as closet drama and moves out into the court to explore intersections with courtly love An essay on the comedia and the classics demonstrates this genre's firm grounding in the classical tradition despite Lope de Vega's famous protestations to the contrary Distinct but related genres such as the autos sacramentales and the entremeses also make an appearance The traditional themes of honor and wife murder share the stage with less familiar topics like the incorporation of animals into performance This volume covers the urban space of the city in Spain and Portugal as well as uncharted territories in the New World and Japan Essays on emblems and the picaresque round out this anthology along with studies of theatrical representations of early modern innovations in science and technology The book concludes with two different psychoanalytical approaches focused on melancholy and Lacanian tragedy respectively This collection incorporates the work of younger scholars along with established names in the field to synthesize the most exciting recent work on the comedia and related forms of early modern Hispanic theatrical production Contributors include Ignacio Arellano Frederick de Armas Henry Sullivan Edward Friedman A Robert Lauer Manuel Delgado Adrienne Martin Enrique Garc'a Santo Tom's Matthew Stroud Teresa Scott Soufas Enrique Fernandez Mar'a Mercedes Carri'n Robert Bayliss Ted Bergman Cory Reed Maryrica Lottman Christina Lee and Enrique Duarte Early

Modern Habsburg Women Anne J. Cruz, Maria Galli Stampino, 2016-05-06 As the first comprehensive volume devoted entirely to women of both the Spanish and Austrian Habsburg royal dynasties spanning the sixteenth and the seventeenth centuries this interdisciplinary collection illuminates their complex and often contradictory political functions and their interrelations across early modern national borders The essays in this volume investigate the lives of six Habsburg women who as queens consort and queen regent duchesses a vicereine and a nun left an indelible mark on the diplomatic and cultural map of early modern Europe Contributors examine the national and transnational impact of these notable women through their biographies and explore how they transferred their cultural religious and political traditions as the women moved from one court to another Early Modern Habsburg Women investigates the complex lives of Philip II's daughter the Infanta Catalina Micaela 1567 1597 her daughter Margherita of Savoy Vicereine of Portugal 1589 1655 and Maria Maddalena of Austria Grand Duchess of Florence 1589 1631 The second generation of Habsburg women that the volume addresses includes Philip IV's first wife Isabel of Borb n 1602 1644 who became a Habsburg by marriage Rudolph II's daughter Sor Ana Dorotea 1611 1694 the only Habsburg nun in the collection and Philip IV's second wife Mariana of Austria 1634 1696 queen regent and mother to the last Spanish Habsburg Through archival documents pictorial and historical accounts literature and correspondence as well as cultural artifacts such as paintings jewelry and garments this volume brings to light the impact of Habsburg women in the broader historical political and cultural contexts The essays fill a scholarly need by covering various phases of the lives of early modern royal women who often struggled to sustain their family loyalty while at the service of a foreign court even when protecting and preparing their heirs for rule a *Princes and Princely Culture* Martin Gosman, Alasdair James Macdonald, A. Alasdair A. MacDonald, Arie Johan Vanderjagt, 2005-01-01 The essays in this second volume discuss princely courts north and south of the alps and pyrenees between 1450 1650 as focal points for products of medieval and renaissance culture such as literature music political ideology social and governmental structures the fine arts and devotional practice *Jan Brueghel the Elder* Arianne Faber Kolb, 2005 Kolb has produced a thoroughly researched essay on this painting which is in the Getty Museum The study focuses on Brueghel's depiction of nature especially his exacting representation of identifiable species of animals and birds the names of which are listed Brueghel's collaboration with other painters his and other painters re use of the same theme and composition and the history and practice of natural history collection and representation are central themes The volume which is printed in a horizontal format it's 11x8 and heavily illustrated is written for a general audience though art historians will also find much of interest **Collected Writings on Velazquez** Jonathan Brown, Bonaventura Bassegoda i Hugas, Diego Velázquez, 2008 This book is a collection of 32 articles about Vel zquez which appeared in scholarly journals exhibition catalogues and newspapers and magazines between 1964 and 2006 Several are published in English for the first time The text is the record of a lifelong engagement with the life and works of this enigmatic artist and evaluates many of the numerous attempts to solve the mysteries

presented by the Spaniard's paintings. These questions are considered in the final essay 'Velázquez today and tomorrow' which is published here for the first time. Two themes unite the essays: Velázquez was the court painter to Philip IV and the changing relationship between painter and patron provides the framework for interpreting the artist's career. The centerpiece of this relationship is Velázquez's *Las Meninas*, which is the subject of two long articles: the now classic 'On the Meaning of *Las Meninas*' (1978) and 'Las Meninas as a masterpiece' (1999). The second theme is the problem of attributions and the related question of Velázquez's innovative technique. Velázquez was not a prolific painter. As the supply of securely attributed works is now mostly in museums and as the price of great pictures continues to reach new heights, questions of authenticity become increasingly contentious. In this book, Brown considers the problem in its widest dimensions and participates in the debate about individual attributions. Jonathan Brown is regarded as a leading specialist on Spanish painting of the Golden Age and on the Spanish master Diego Velázquez. Among his many books are *Velázquez: Painter and Courtier* (1986) and *Velázquez: The Technique of Genius* (1998, with Carmen Garrido). His studies of art at the European courts include *A Palace for a King: The Buen Retiro and the Court of Philip IV* (with John H. Elliott, rev. ed. 2003). Brown is Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts, New York University.

[Philip IV and the World of Spain's Rey Planeta](#) Stephen M. Hart, Alexander Samson, 2023. Did Spain fall into decline or flourish in the seventeenth century? This edited collection looks at perceptions and representations of Philip IV, Spain's Planet King, and his government against the backdrop of the seventeenth-century General Crisis in Europe: wars, revolutions, and a sovereign debt crisis. Scholars often associate Philip's reign (1621–1665) with decline, decadence, crisis, stagnation, and adversity, as did many contemporaries. Yet the glittering cultural and artistic achievements enhanced by his patronage of the period led it to be dubbed the Golden Age. The book analyses these contradictions, examining Philip's own understanding of kingship and how he and his courtiers used art and ceremony to project an image of strength, tradition, culture, and prestige while at the same time the empire grappled with revolts in Europe and falling trade with its New World colonies.

Art Journal, 1960 **Princes and Princely Culture 1450-1650, Volume 2**, 2005-01-01

Many products of medieval and renaissance culture: literature, music, political ideology, social and governmental structures, the fine arts, forms of devotional piety, and also the social, political, and literary self-representation of rulers found their best expression in the context of the courts of greater and lesser princes. This second volume on princes and princely culture between 1450 and 1650, the first was published in 2003 as volume 118.1 in this series, contains twelve essays. These are focused on England under Edward IV, Henry VII, and Henry VIII; Elizabeth I and under James I and Charles I. The late fifteenth-century imperial court is treated in a piece on Matthias I Corvinus. The courts of Italy are represented by chapters on those of the Po Valley, the Medici of Florence, the Papal courts of Pius II and Julius II, and of Naples. Spanish court culture is discussed in contributions on Charles V, Philip II, and on Philip IV.

The Spanish Match Alexander Samson, 2017-05-15. In the spring of 1623, Charles, Prince of Wales, the young heir to the English and Scottish thrones, donned a false wig and beard and slipped

out of England under the assumed name of John Smith in order to journey to Madrid and secure for himself the hand of the King of Spain's daughter. His father James I and VI had been toying with the idea of a Spanish match for his son since as early as 1605 despite the profoundly divisive ramifications such a policy would have in the face of the determined Puritan opposition in parliament committed to combatting the forces of international Catholicism at every opportunity. With the Spanish ambassador the machiavellian Count of Gondomar's encouragement to mount Spain, Charles impetuously took matters into his own hands and as the negotiations stalled he departed secretly in the guise of Mr Smith to win with his romantic and foolhardy daring what his father could not achieve through diplomacy. The eventual failure and public humiliation that followed his journey to Madrid has been cited as a major influence on Charles's subsequent development and policies as king. Until now there has been no attempt to systematically explore the failure of the Spanish match from an interdisciplinary perspective including what it reveals about the practice of diplomacy, the taste, art and dress of the period, its literature and the long term consequences for Anglo-Spanish relations. In this volume leading scholars from a variety of disciplines analyse the reactions and representations of Charles's romantic escapade and offer their insights into the affair. In doing so many traditional assumptions about the trip are overturned. By taking into account the political, social, religious and international dimensions of the event and examining historical, literary and artistic evidence, this volume paints a rounded, lively and vivid portrait of one of the most remarkable episodes of the Jacobean age.

Portraiture, Gender, and Power in Sixteenth-Century Art Noelia García Pérez, 2024-03-05. This exciting and wide-ranging volume examines the construction and dissemination of the image of female power during the Renaissance. Chapters examine the creation, promotion and display of the image of women in power and how the artistic and cultural patronage they developed helped them craft a self-image that greatly contributed to strengthening their power, consolidating their political legitimacy and promoting their authority. Contributors cover diverse models of sixteenth-century female power from ruling queens, regents and governors to consorts of sovereigns and noblewomen outside the court. The women selected were key political figures and patrons of art in England, France, Castile, the Low Countries, the Holy Roman Empire and Italian city states. The volume engages with crucial and controversial debates regarding the nature and use of portraiture as well as the changing patterns of how portraits were displayed, building a picture of the principal iconographic solutions and representational strategies that artists used. The book will be of interest to scholars working in art history, gender studies, women's studies and Renaissance studies.

Philip II of Spain, Patron of the Arts Rosemarie Mulcahy, 2004. The image of Philip II, 1527-98, as stern and assiduous defender of his political inheritance and of the Catholic faith is tempered and enriched by the image of patron and collector of art. During the forty-two years of his reign, 1556-98, through widespread patronage and persistent guidance, he transformed the arts in Spain, then largely provincial, into the international and modern. The building of the Escorial, known in its own time as the eighth wonder of the world, and other royal residences attracted artists and craftsmen to enter the royal service among them Titian

Anthony van Dyck, El Greco, Federico Zuccaro, Pompeo Leoni and Alonso Sanchez Coello. Part of his collection was to form the basis of the Prado Museum when it was founded in the nineteenth century. Although Philip is recognized as one of the most important art patrons of the Renaissance, little has been published in English on his remarkable achievement. This selection of essays by Rosemarie Mulcahy gives a sense of the variety of talent, both Spanish and foreign, that flourished under Philip II's patronage and provides fascinating insights into the king's artistic projects. The topics covered include the function of religious art, court portraiture, art and diplomacy, art as propaganda, the use of preparatory drawings. The volume contains 16 colour plates and over 100 black and white illustrations.

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