

# Margarita Teresa De Austria

**Maurice Esses**

The Making of Juana of Austria Noelia García Pérez, 2021-12-08 Edited by art historian Noelia García Pérez, this first-ever collection of essays on Juana of Austria, the younger daughter of Holy Roman Emperor Charles V and sister to Philip II of Spain, offers an interdisciplinary study of the Habsburg princess that addresses her political, religious, and artistic dimensions. The volume's contextual framework shows her sharing agency with other women of her dynastic family who governed in the sixteenth century and developed an outstanding reputation for promoting artists and works of art. The Making of Juana of Austria demonstrates how Juana's role as a leading patron of the arts offered her a means of creating her own image, which she then promulgated through the objects she collected and her crowning architectural endeavor, the Monastery-Palace of the Descalzas Reales. Drawing on early modern literature, archival documents, and artworks, the essays in this volume delineate a new portrait of Juana of Austria. Contributors not only highlight her multiple facets—princess of Portugal, regent of Castile, and the only female Jesuit in history—but also show her as a discerning art patron and collector who pursued an active role of patronage, through which she constructed her own art collection and used it to articulate a visual statement of her lineage, power, and religious convictions. Her role as an art promoter culminated with the foundation of the Descalzas Reales and the works of art she collected and displayed within its walls. The Making of Juana of Austria offers a new perspective on female rule and patronage, exploring the achievements of a crucial figure in the history of art, court, and gender in early modern Europe.

**Queen, Mother, and Stateswoman** Silvia Z. Mitchell, 2019-05-09 When Philip IV of Spain died in 1665, his heir, Carlos II, was three years old. In addition to this looming dynastic crisis, decades of enormous military commitments had left Spain a virtually bankrupt state with vulnerable frontiers and a depleted army. In Silvia Z. Mitchell's revisionist account, *Queen, Mother, and Stateswoman*, Queen Regent Mariana of Austria emerges as a towering figure at court and on the international stage, while her key collaborators—the secretaries, ministers, and diplomats who have previously been ignored or undervalued—take their rightful place in history. Mitchell provides a nuanced account of Mariana of Austria's ten-year regency (1665–75) of the global Spanish Empire and examines her subsequent role as queen mother. Drawing from previously unmined primary sources, including Council of State deliberations, diplomatic correspondence, Mariana's and Carlos's letters, royal household papers, manuscripts, and legal documents, Mitchell describes how, over the course of her

regency, Mariana led the monarchy out of danger and helped redefine the military and diplomatic blocs of Europe in Spain's favor. She follows Mariana's exile from court and recounts how the dowager queen used her extensive connections and diplomatic experience to move the negotiations for her son's marriage forward, effectively exploiting the process to regain her position. A new narrative of the Spanish Habsburg monarchy in the later seventeenth century, this volume advances our knowledge of women's legitimate political entitlement in the early modern period. It will be welcomed by scholars and students of queenship, women's studies, and early modern Spain.

Beyond Spain's Borders Anne J. Cruz, Maria Cristina Quintero, 2016-11-03 10 Isabel Farnese and the Sexual Politics of the Spanish Court Theater -- Index

The Valiant Black Man in Flanders / El valiente negro en Flandes Baltasar Fra-Molinero, Manuel Olmedo Gobante, 2023-07-15 A play about defiance of systemic racism. Juan de Mérida, an Afro-Spanish soldier aspires to social advancement in the Netherlands during the Eighty Years' War (1566-1648). His main enemies are not Dutch rebels but his white countrymen, whom he defeats at every attempt to humiliate him. In this play one encounters military culture, upward mobility, mistaken identities, defying destiny, royal pageantry, swordfights, cross-dressing, revenge, homosexual anxiety, and inter-racial marriage. Andrés de Claramonte's *El valiente negro en Flandes* (c.1625) is an Afrodiasporic play that enjoyed great success and multiple stagings in Spain and in Latin America. Its 1938 negrista performance in Havana, Cuba, and Frantz Fanon's *Black Skin, White Masks*, attest to the power of this play to illuminate contemporary racial dynamics. This is the first annotated, critical edition and English translation of *El valiente negro en Flandes* with a comprehensive introduction, three critical essays, the critical apparatus comparing the eleven extant versions of the play, and an appendix with alternative scenes and related historical documents. A tool for scholars of early modern European literature and a pedagogical aid to discuss the early discourses on Blackness in Spain and its trans-Atlantic empire.

*Models of Political Competence* Maria Golubeva, 2013-05-20 Offering a systematic analysis of texts produced at the courts of Burgundy and Austrian Habsburg over a period reaching from the 1470s until the early 1700s, this book traces the development of the idea of successful and competent political behaviour as seen through the eyes of court historians between the fifteenth and the eighteenth centuries. The official chronicles and histories studied in this work not only reveal a growing influence of secular political thinking on the evolving model of political competence, but also present in detail the close relationship between the nascent state ideology and secular political theory. More broadly, following the development of official history-writing, *Models of Political Competence* highlights the importance of historiography for the research on political thinking and its relevance for our understanding of the modern state in Europe and its origins.

*Polymath of the Baroque* Colin Timms, 2003-10-23 This is the first book to consider all aspects of the life of Agostino Steffani (1654-1728), a composer, diplomat, and bishop. A remarkable figure of the late 17th and early 18th century Europe,

Steffani began his career as a composer, musician, and courtier, but his accomplishments brought him high-level positions in the courts of Germany and the Catholic Church. Throughout his diplomatic and ecclesiastical career, Steffani continued to compose chamber music, vocal chamber music, operas, and sacred music--works which inspired Handel and other Baroque composers.

Cosmopolitan Baroque Bianca M. Lindorfer, 2024-10-15 This book examines the cultural relations between the Spanish and Austrian Habsburg monarchies in the seventeenth century and explores the central role of transnational aristocratic networks in cultural transfer processes between Spain and Central Europe. It tells the story of Central European aristocrats who embraced new foreign fashions, commodities, and practices to demonstrate their wealth and superior social position, thereby contributing significantly to the emergence of a cosmopolitan aristocratic Baroque culture. It shows that a new type of aristocrat emerged during this period: the cultured and educated aristocratic connoisseur, who knew how to use cultural imports and practices for his own strategic ends. However, the book also shows that not everyone was equally enthusiastic about the growing cultural imports, but that the boundaries between acceptance and rejection were often fluid. Covering a wide range of topics that span from early modern luxury consumption and food culture to collecting painting and the emergence of early modern aristocratic libraries, the book will appeal to a broad academic audience, including social and cultural historians, art historians, and cultural anthropologists alike. With its transnational scope, the book will be relevant to scholars interested in exploring the cosmopolitan nature of the early modern aristocracy also beyond the Austrian Habsburg monarchy.

The Politics of Female Households: Ladies-in-waiting across Early Modern Europe , 2013-10-24 The Politics of Female Households is the first collection that seeks to integrate ladies-in-waiting into the master narrative of early modern court studies. Presenting evidence and analysis of the multifarious ways in which 'women above stairs' shaped the European courts of the sixteenth and seventeenth centuries, it argues for a re-assessment of their political influence. The cultural agency of ladies-in-waiting is viewed in the reflection of portraiture, pamphlets and masques: their political dealings and patronage are revealed through analysis of letters, family networks, career patterns, gift exchange and household structures, as well as their activities in the fields of intelligence-gathering and espionage. By concentrating on a previously neglected area of female agency, this collection demonstrates clearly that the political climate of Europe was often shaped outside the male-dominated institutions of government and administration. Contributors include: Helen Graham-Matheson, Hannah Leah Crummé, Katrin Keller, Vanessa de Cruz, Birgit Houben, Dries Raeymaekers, Janet Ravenscroft, Una McIlvenna, Rosalind K. Marshall, Oliver Mallick, Cynthia Fry, Nadine Akkerman, Sara J. Wolfson, Fabian Persson, and Jeroen Duindam.

**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 Borbón (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.

**Cyclopedia of Painters and Paintings** John Denison Champlin, Charles Callahan Perkins, 1905

*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.

The Secrets of Art Debra N. Mancoff, 2021-09-21 Discover the secrets, mysteries, hidden meanings and stories behind famous works of art. A book full of surprises, discoveries, forgotten treasures and lost tales, *The Secrets of Art* takes us on a journey through the art world's mysteries to reveal that works of art are not always what they seem. A long-lost medieval masterpiece unearthed in the Tower of London. A secret message that only an elite few can read encoded in a painting. A

glimpse of a ghostly image beneath the surface of a portrait. The intriguing stories of these works, and many more, are brought to life by author, historian and art detective Debra N. Mancoff, as she reveals secret symbols used by Leonardo da Vinci, Vermeer and Caravaggio, uncovers layers of meaning in paintings by Van Gogh, Picasso and Dali, and provides insight into works by Frida Kahlo, Kara Walker and Marina Abramović. Drawing upon the findings of advanced technology, new research, scientific analysis and old-fashioned curiosity, *The Secrets of Art* unveils the layers of meaning beneath the surfaces of great works of art in a collection of tales that are fully based in fact but are as fascinating as fiction.

*LAS REINAS MADRES DE LOS REYES DE ESPAÑA* NEILA NEILA, JOSÉ M<sup>a</sup>, 2022-06 En la Iglesia del antiguo Convento de las Salesas Reales en Madrid, que hoy conserva su función eclesiástica aunque el edificio conventual es actualmente sede del Tribunal Supremo, se encuentran los sepulcros que contienen los restos mortales del rey Fernando VI y de su esposa Bárbara de Braganza. O al menos tal hecho proclaman las inscripciones en ellos grabadas. Y, al hilo de esa contemplación, recordamos que el matrimonio de los allí sepultados no tuvo hijos, y también evocamos a las muchas reinas, titulares y consortes, que han yacido en los tálamos reales españoles en busca de un heredero. Así como la tradición de reservar los sepulcros existentes en el Panteón de Reyes del Monasterio de El Escorial para los reyes titulares de la Corona y los cónyuges de estos que hayan sido padres de reyes. Pero con algunas excepciones. En lo concerniente al espacio físico del Panteón, en estos momentos están enterrados, mejor dicho, sepulcrados, 24 restos, entre varones y hembras, además de otros dos que se encuentran en el espacio previo denominado Pudridero. A la derecha del altar allí existente se encuentran los que corresponden a reyes y reinas titulares (como reina solo descansa en tal lugar Isabel II, pues el recoleto mortuorio comienza con Carlos I y, por ello, no está su madre, Juana I, cuyos restos se encuentran en la Capilla Real de Granada, junto a sus padres y esposo). A la izquierda, los que contienen los restos de reinas y reyes consortes (por las causas antedichas, solo permanece allí un varón, el marido de Isabel II, Francisco de Asís de Borbón). Porque es preciso hacer notar que, desde el comienzo de la Edad Moderna en la segunda mitad del siglo XV, solo tres mujeres han ocupado como titulares la Corona: Isabel I (la Católica), Juana I (la Loca) e Isabel II. Y tan solo las dos últimas han sido coronadas como reinas de España. En esa tesitura, estudiamos las semblanzas y aconteceres vitales de todas las reinas, titulares de la Corona o consortes de reyes titulares de la misma, que han alumbrado en la Historia española reyes de la lista oficial. Reinas que han pertenecido a distintas familias: una Trastámara (Juana la Loca, realmente Juana I de Aragón y Castilla), cuatro consortes de los reyes Austrias (Isabel de Portugal, Ana de Austria, Margarita de Austria-Estiria y Mariana de Austria) y ocho relacionadas con la Casa de Borbón (María Luisa Gabriela de Saboya, Isabel de Farnesio, María Amalia de Sajonia, María Luisa de Parma, María Cristina de Borbón-Dos Sicilias, Isabel II, María Cristina de Habsburgo-Lorena y Sofía de Grecia); aunque de la última solo hemos recogido sus datos identificatorios, por las razones que en el texto se apuntan. Ingente labor ha supuesto la recopilación al final de cada reina estudiada de los personajes citados con ella, haciendo constar los años y lugares de

nacimiento y defunción de cada uno de ellos.

*"Rubens, Velázquez, and the King of Spain "* Larry Silver,2017-07-05 This study provides a new analysis of the pictorial ensemble of the Torre de la Parada, the hunting lodge of King Philip IV of Spain. Created in the late 1630s by a group of artists led by Peter Paul Rubens, this cycle of mythological imagery and hunting scenes was completed by Diego Velázquez. Despite the lack of a written program, surviving works provide eloquent testimony of several basic themes that embody Neostoic ideals of self-restraint and prudent governance. While Rubens set the moral tone through his serio-comic Ovidian narratives, Velázquez added an important grace note with his portraits of ancient philosophers, and royals and fools of the court. This study is the first to consider in depth their joint artistic contributions and shared ambition. Through analysis of individual works, the authors situate these pictorial inventions within broader intellectual currents in both Spanish Flanders and Spain, especially in the advice literature and drama presented to the Spanish king. Moreover, they point to the lasting resonance of Torre de la Parada for Velázquez, especially within his late masterworks, *Las Meninas* and *Las Hilanderas*. Ultimately, this study illuminates the dialogical nature of this ensemble in which Rubens and Velázquez offer a set of complementary views on subjects ranging from the nature of classical gods to the role of art as a mirror of the prince.

Reinas, virreinas y aristócratas en las monarquías ibéricas Ezequiel Borgognoni,2022-11-16

Velázquez : [Metropolitan Museum of Art, from October 3, 1989, to January 7, 1990 Antonio Domínguez Ortiz,Alfonso E. Pérez Sánchez,Julían Gállego,Diego Velázquez,1989 Shows and describes all of Velazquez's major works.

Danubia: A Personal History of Habsburg Europe Simon Winder,2014-01-21 Originally published in Great Britain in 2013 by Picador.

**The History of the Revolutions in Spain** Louis Ellies Du Pin,Vertot (abbé de),1724

**Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries: History and background, music and dance** Maurice Esses,1992 V. 1. History and background, music and dance -- v. 2. Musical transcriptions -- v. 3. The notes in Spanish and other languages from the sources.

Manet/Degas Stephan Wolohojian,Ashley E. Dunn,2023-09-18 Friends, rivals, and at times antagonists, Édouard Manet and Edgar Degas maintained a pictorial dialogue throughout their lives as they both worked to define the painting of modern urban life. Manet/Degas, the first book to consider their careers in parallel, investigates how their objectives overlapped, diverged, and shaped each other's artistic choices. Enlivened by archival correspondence and records of firsthand accounts, essays by American and French scholars take a fresh look at the artists' family relationships, literary friendships, and interconnected social and intellectual circles in Paris; explore their complex depictions of race and class; discuss their political views in the context of wars in France and the United States; compare their artistic practices; and examine how Degas built his personal collection of works by Manet after his friend's premature death. An illustrated biographical

chronology charts their intersecting lives and careers. This lavishly illustrated, in-depth study offers an opportunity to reevaluate some of the most canonical French artworks of the nineteenth century, including Manet's Olympia, Degas's The Absinthe Drinker, and other masterworks.

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