



Contrarreforma Y Barroco Lecturas Iconograficas E Iconologicas

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Contrarreforma Y Barroco Lecturas Iconograficas E Iconologicas:

Contrarreforma y barroco Santiago Sebastián,1985 Discurso e iconografía guadalupana en la Nueva España

Margarita María Fernández Larralde,2023-02-21 Margarita Fernández aborda el multifacético espectáculo cultural de la Nueva España del siglo XVIII a partir de un festejo dedicado a la Virgen de Guadalupe en Zacatecas. El motivo de esta deslumbrante fiesta es el nombramiento de la Virgen de Guadalupe como Patrona de la Nueva España desde Roma por el Papa Benedicto XIV. La investigación se divide en cuatro capítulos que muestran el panorama en forma progresiva a través del documento del festejo zacatecano. En el primer capítulo se esboza una visión de lo que significó el siglo XVIII en la Nueva España a partir de las políticas de transición del poder monárquico y de la influencia del Barroco. Se analiza el panorama de intercambio cultural comercial y social entre Europa y América y la estructura social y religiosa de una sociedad estratificada. Este primer capítulo expone a su vez el desarrollo del culto guadalupano, la expansión de la devoción a la Guadalupe durante el siglo XVIII y las principales manifestaciones artísticas que se generaron en la época. Se delimita también el marco histórico geográfico y social de la ciudad de Zacatecas, sus recursos argumentales, sus grupos sociales y la frágil situación económica en el momento del festejo. El segundo capítulo inicia con un planteamiento de las fiestas religiosas y sus modalidades en la Nueva España en relación a las teorías de la fiesta como fenómeno cultural y social de carácter universal. Se inicia también el análisis del festejo en Zacatecas en cuanto a su estructura, forma y contenidos. El tercer capítulo aborda el tema de la oratoria sacra y dedica un espacio al análisis de cada sermón con énfasis en su estructura formal, las ideas y contenidos en torno a la imagen de Guadalupe y las similitudes temáticas y variantes de los seis sermones del festejo. La belleza literaria y los conocimientos eruditos van a la par con la genuina vocación apostólica del clérigo y cada uno de los cinco religiosos que participan en el festejo. Finalmente, el cuarto capítulo aborda las frecuentes referencias al arte de la pintura en el documento, la situación en que se encontraban los pintores novohispanos y la oportunidad que la imagen de Guadalupe representa para que los artistas afirmen la nobleza del arte pictórico. Se analiza el discurso ecfrástico presente en todos los textos del documento del festejo, unido al tema de la iconografía e iconología de la Virgen de Guadalupe al relacionar los textos del festejo con los elementos constitutivos de la imagen original y las diversas pinturas realizadas en fechas cercanas a la fiesta. La investigación contextualiza el festejo de Zacatecas en honor a la Virgen de Guadalupe en su fascinante complejidad artística, mostrando el esplendor de las artes del Barroco Novohispano y el poder religioso simbólico e identitario que la imagen de la Virgen del Tepeyac había alcanzado en la sociedad criolla y en gran parte de la población novohispana.

The Casa del Deán Penny C. Morrill,2023-09-15 The Casa del Deán in Puebla, Mexico is one of few surviving sixteenth-century residences in the Americas. Built in 1580 by Tomás de la Plaza, the Dean of the Cathedral, the house was decorated with at least three magnificent murals, two of which survive. Their rediscovery in the 1950s and restoration in 2010 revealed works of art that rival European masterpieces of the early Renaissance while incorporating indigenous elements that identify them.

with Amerindian visual traditions Extensively illustrated with new color photographs of the murals The Casa del De n presents a thorough iconographic analysis of the paintings and an enlightening discussion of the relationship between Tom s de la Plaza and the indigenous artists whom he commissioned Penny Morrill skillfully traces how native painters trained by the Franciscans used images from Classical mythology found in Flemish and Italian prints and illustrated books from France as well as animal images and glyphic traditions with pre Columbian origins to create murals that are reflective of Don Tom s s erudition and his role in evangelizing among the Amerindians She demonstrates how the importance given to rhetoric by both the Spaniards and the Nahuas became a bridge of communication between these two distinct and highly evolved cultures This pioneering study of the Casa del De n mural cycle adds an important new chapter to the study of colonial Latin American art as it increases our understanding of the process by which imagery in the New World took on Christian meaning

Iconografía e iconología / 2 Rafael García Mahiques, 2011-09-01 En la tradici n de los estudios de Historia del Arte se observa una renovada polarizaci n entre las orientaciones estil stico formalistas y aquellas que se basan en el estudio del contenido y en conexi n interdisciplinar con otras ramas del saber hist rico y human stico Ante esta situaci n dos ideas emergen con claridad en primer lugar que una Historia del Arte formalista basada en los tradicionales an lisis estil sticos y orientada principalmente hacia objetivos tales como la catalogaci n y el expertizaje muere en s misma puesto que si algo ha quedado demostrado con la experiencia de estos enfoques es que el historiador del arte se a sla del conjunto de disciplinas hist ricas que tienen entre sus metas la Historia cultural y por consiguiente degradan la disciplina a lo que es un oficio La segunda es que la iconolog a entendida bien como m todo o bien como una tradici n de estudios la tradici n warburguiana tiene la capacidad de integrar dentro de su orientaci n intelectual todo aquello que se realiza dentro del amplio campo de la Historia del Arte incluyendo el oficio de catalogar y de conocer el arte en relaci n con el estilo Reivindicar la iconolog a como estrategia alternativa e integradora de las diferentes funciones que ejerce la Historia del Arte es el objetivo central que plantea esta obra la cual est estructurada en dos vol menes En el volumen 1 subt titulado La Historia del Arte como Historia cultural se atiende a la configuraci n hist rica del pensamiento iconol gico desde Warburg pasando por Panofsky como etapa cl sica hasta las revisiones de Gombrich y de sus disc pulos En el volumen 2 Cuestiones de m todo se reflexiona sobre lo esencial del m todo y su capacidad alternativa a la tradicional Historia del Arte formalista atendiendo espec ficamente al papel que debe desempe ar la iconolog a en el conjunto de la did ctica de esta disciplina as como en la conservaci n y restauraci n del patrimonio art stico

The Cristos yacentes of Gregorio Fern?ez Ilenia Col?n Mendoza, 2017-07-05 Analyzing seventeenth century images of the dead Christ produced by Gregorio Fern ez author Ilenia Col endoza investigates how and why the artist and his patrons manipulated these images in connection with the religious literature of the time to produce striking images that moved the faithful to devotion In so doing she contributes new findings to the topic of Spanish sacred sculpture The author re examines these sculptures not only in the context of a larger sculptural group but also as

independent sculptures that were intended as powerful aids to contemplation and devotion as was prescribed by the writings of San Juan de la Cruz and Luis de Granada Combining study of the sculptural works with that of liturgical sources she reveals the connection between the written word and the sculpted work of art Through this interdisciplinary approach the author links Fern ez s sculptural program with the strategic objectives of major patrons of the period such as the Duke of Lerma and King Philip III of Spain both fervent defenders of the Catholic faith

Baroque New Worlds Lois Parkinson Zamora, Monika Kaup, 2010-07-13 Traces the changing nature of Baroque representation across European and Latin American cultures from an imperial aesthetic encoding Catholic ideologies into a means of resistance to colonialism into a mode of postcolonial self definition

Zurbarán Jeannine Baticle, Francisco de Zurbarán, Yves Bottineau, 1987

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory s interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

Painterly Perspective and Piety John F. Moffitt, 2014-01-10 While the Renaissance is generally perceived to be a secular movement the majority of large artworks executed in 15th century Italy were from ecclesiastical commissions Because of the nature of primarily basilica plan churches a parishioner s view was directed by the diminishing parallel lines formed by the walls of the structure Appearing to converge upon a mutual point this resulted in an artistic phenomenon known as the vanishing point As applied to ecclesiastical artwork the Catholic Vanishing Point CVP was deliberately situated upon or aligned with a given object such as the Eucharist wafer or Host the head of Christ or the womb of the Virgin Mary possessing great symbolic significance in Roman liturgy Masaccio s fresco painting of the Trinity circa 1427 in the Florentine church of Santa Maria Novella analyzed in physical and symbolic detail provides the first illustration of a consistently employed linear perspective within an ecclesiastical setting Leonardo s Last Supper Venaziano s St Lucy Altarpiece and Tome s Transparente illustrate the continuation of this use of liturgical perspective

Iconografía e iconología / 1 Rafael García Mahiques, 2011-09-01 En la tradici n de los estudios de Historia del Arte se

observa una renovada polarización entre las orientaciones estilístico formalistas y aquellas que se basan en el estudio del contenido y en conexión interdisciplinar con otras ramas del saber histórico y humanístico. Ante esta situación dos ideas emergen con claridad: en primer lugar, que una Historia del Arte formalista basada en los tradicionales análisis estilísticos y orientada principalmente hacia objetivos tales como la catalogación y el expertizaje muere en su mismo puesto; que si algo ha quedado demostrado con la experiencia de estos enfoques es que el historiador del arte se aleja del conjunto de disciplinas históricas que tienen entre sus metas la Historia cultural y por consiguiente degrada la disciplina a lo que es un oficio. La segunda es que la iconología entendida bien como método o bien como una tradición de estudios, la tradición warburguiana, tiene la capacidad de integrar dentro de su orientación intelectual todo aquello que se realiza dentro del amplio campo de la Historia del Arte, incluyendo el oficio de catalogar y de conocer el arte en relación con el estilo. Reivindicar la iconología como estrategia alternativa e integradora de las diferentes funciones que ejerce la Historia del Arte es el objetivo central que plantea esta obra, la cual está estructurada en dos volúmenes. En el volumen 1, subtítulo La Historia del Arte como Historia cultural, se atiende a la configuración histórica del pensamiento iconológico desde Warburg pasando por Panofsky como etapa clásica hasta las revisiones de Gombrich y de sus discípulos. En el volumen 2, Cuestiones de método, se reflexiona sobre lo esencial del método y su capacidad alternativa a la tradicional Historia del Arte formalista, atendiendo específicamente al papel que debe desempeñar la iconología en el conjunto de la didáctica de esta disciplina, así como en la conservación y restauración del patrimonio artístico.

From Muslim to Christian Granada A. Katie Harris, 2007-03-19 Honorable Mention 2010 Best First Book Association for Spanish and Portuguese Historical Studies. In 1492 Granada, the last independent Muslim city on the Iberian Peninsula, fell to the Catholic forces of Ferdinand and Isabella. A century later, in 1595, treasure hunters unearthed some curious lead tablets inscribed in Arabic. The tablets documented the evangelization of Granada in the first century A.D. by St. Cecilio, the city's first bishop. Granadinos greeted these curious documents, known as the *plomos*, and the human remains accompanying them as proof that their city, best known as the last outpost of Spanish Islam, was in truth Iberia's most ancient Christian settlement. Critics, however, pointed to the documents' questionable doctrinal content and historical anachronisms. In 1682 the pope condemned the *plomos* as forgeries. *From Muslim to Christian Granada* explores how the people of Granada created a new civic identity around these famous forgeries. Through an analysis of the sermons, ceremonies, histories, maps, and devotions that developed around the *plomos*, it examines the symbolic and mythological aspects of a new historical terrain upon which Granadinos located themselves and their city. Discussing the ways in which one local community's collective identity was constructed and maintained, this work complements ongoing scholarship concerning the development of communal identities in modern Europe. Through its focus on the intersections of local religion and local identity, it offers new perspectives on the impact and implementation of Counter-Reformation Catholicism.

Iconografía e Iconología Rafael García Mahiques, 2008 *Del texto a la iconografía*

Alicia Álvarez Sellers,2011-11-28 La comprensi del teatre de l inici de l poca barroca en la seua dimensi espectacular a trav s de l an lisi de documents figuratius conservats a Espanya entorn d aquest moment constitueix el nucli d aquesta investigaci sobre iconografia teatral aspecte tan imprescindible com demorat en la hist ria del teatre espanyol Per a examinar la relaci entre iconografia i literatura s ha procedit a l elaboraci d un m tode d an lisi del document iconogr fic teatral inspirat en la tradici te rica italiana de l estudi iconol gic de la imatge dram tica que es posa en pr ctica per mitj d un enfocament novament interdisciplinari l obra presenta imatges teatrals in dites analitza amplis repertoris art stics i aprofundeix en tot all que la pr pia imatge requereix per a ser entesa context hist ric antecedents gr fics simbologia indument ria corpus literaris i fins i tot planimetria *Niñas, doncellas, vírgenes eternas Santa Clara de Querétaro (1607-1864)* Guillermina Ramírez Montes,2005

9788446056324 Juan Carlos Rodríguez,2025-07-07 La literatura y la norma literaria no surgen de la nada como por ensalmo ni tampoco son eternas sino que responden a una matriz social econ mica e ideol gica espec fica anclada en la historia cuyas condiciones se inscriben en las formaciones sociales modernas o burguesas en sentido general A estudiar la subjetividad burguesa que estos discursos literarios re producen consagr Juan Carlos Rodr guez buena parte de sus investigaciones En esta l nea en varias ocasiones a lo largo de los a os Juan Carlos Rodr guez dio noticia de la existencia de unas p ginas en las que ven a trabajando consagradas a la literatura del siglo XVII a G ngora y Quevedo a Cervantes a Lope y Calder n y de su escritura y reescritura durante tres d cadas al menos entre 1974 y 2004 Tales p ginas han sido ahora exhumadas y minuciosamente anotadas por Juan Antonio Hern ndez para fijar un texto que es a todas luces el m s relevante de los libros que Juan Carlos Rodr guez dej in ditos a su muerte La poética del llanto en sor Juana Inés de la Cruz Aurora González Roldán,2009 El amplio contexto filos fico y literario en que se inscrib an las im genes del llanto tan difundidas en la poes a de los Siglos de Oro fue d ctil en la pluma de sor Juana Su perspicacia conceptual y su diestro manejo de los diversos registros y estilos po ticos recogen legados tan sugerentes como la tradici n penitencial del llanto o como la equivalencia entre llores y discursos de raigambre petrarquista e incluso de manera innovadora para su poca repara en el valor material y sensorial de las l grimas Todo ello centrado en la b squeda de un equilibrio tico que permita aquilatar los alcances y las limitaciones del lenguaje Efímeras efemérides José María Salvador,2001 **Las dimensiones del arte emblemático** Bárbara Skinfill Nogal,Eloy Gómez Bravo,2002 *Europa: historia, imagen y mito* Barceló, Pedro,Ferrer Maestro, Juan José,2008-10-01 Se presenta un an lisis de Europa desde perspectivas hist ricas variadas su dominio religi n e imperio su formaci n sus fronteras internas y externas su imagen Europa y el Mediterr neo que se llev a cabo en el I Congreso Internacional Europa Historia Imagen y Mito y V Coloquio Internacional del Grupo Europeo de Investigaci n Hist rica Potestas *Deus concionator* José Aragüés Aldaz,2023-12-18 Dios persuade por medio de ejemplos Si las Sagradas Escrituras y el mensaje de Cristo abundan en par bolas y s miles el mundo y la historia constituyen un eterno serm n una summa de paradigmas propuestos al hombre para su custodia y consideraci n Sentido como modelo art stico para el orador

evangelico ese discurso divino de carácter ejemplar justifica el recurso de la predica a las formas breves y su estudio constante desde todos los ambitos preceptivos Al analisis de la reflexion teologica sobre el exemplum en la España de los Siglos de Oro pretende contribuir este Deus concionator El libro aborda inicialmente el complejo problema de la terminologia sobre el genero y tiene escalas en cuantos aspectos ayudan a comprender las razones de su pervivencia en el sermón renacentista y barroco desde la tipica ejemplar que indaga la tenue frontera entre res y verba inherente al paradigma y explora su especial afinidad con los modos de persuasión retorica a la mas sistemática preceptiva sobre sus formas y funciones en el discurso ureo Una preceptiva que testimonia el influjo de las tesis oratorias grecolatinas y no menos el de ese otro erasmismo filologico de tan fecunda huella en nuestras letras El estudio concluye con un capitulo dedicado a los matices de la compilación de las formas breves en la poca eje de ese itinerario que nace de un Dios sentido como primer predicador y a l conduce a partir de la observación y lectura de todo lo creado

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