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In recent years, there has been an increasing interest in Early Modern Festivals. These spectacles articulated the self-image of ruling elites and played out the tensions of the diverse social strata. Responding to the growing academic interest in festivals this volume focuses on the early modern Iberian world, in

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particular the spectacles staged by and for the Spanish Habsburgs. The study of early modern Iberian festival culture in Europe and the wider world is surprisingly limited compared to the published works devoted to other kingdoms at the time. There is a clear need for scholarly publications to examine festivals as a vehicle for the

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presence of Spanish culture beyond territorial boundaries. The present books responds to this shortcoming. Festivals and ceremonials played a major role in the Spanish world; through them local identities as well as a common Spanish culture made their presence manifest within and beyond the peninsula through

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ephemeral displays, music and print. Local communities often conflated their symbols of identity with religious images and representations of the Spanish monarchy. The festivals (fiestas in Spanish) materialized the presence of the Spanish diaspora in other European realms. Royal funerals and proclamations served to

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establish kingly presence in distant and not so distant lands. The socio-political, religious and cultural nuances that were an intrinsic part of the territories of the empire were magnified and celebrated in the Spanish festivals in Europe, Iberia and overseas viceroyalties. Following a foreword and an introduction the

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remaining 12 chapters are divided up into four sections. The first explores Habsburg Visual culture at court and its relationship with the creation of a language of triumph and the use of tapestries in festivals. The second part examines triumphal entries in Madrid, Lisbon, Cremona, Milan, Pavia and the New World; the third deals with

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the relationship between religion and the empire through the examination of royal funerals, hagiography and calendric celebrations. The fourth part of the book explores cultural, artistic and musical exchange in Naples and Rome. Taken together these essays contribute further to our growing appreciation of the

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importance of early-modern festival culture in general, and their significance in the world of the Spanish Habsburgs in particular.

During the years between the restoration of the Medici to Florence and the election of Cosimo I, the Medici family sponsored



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a series of splendid public festivals, reconstructed here by Anthony M. Cummings. Cummings has utilized unexpectedly rich sources of information about the musical life of the time in contemporary narrative accounts of these occasions—histories, diaries, and family memoirs. In this interdisciplinary work, he

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explains how the festivals combined music with art and literature to convey political meanings to Florentine observers. As analyzed by Cummings, the festivals document the political transformation of the city in the crucial era that witnessed the end of the Florentine republic and the beginnings of the Medici principate. This

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book will interest all students of the life and institutions of sixteenth-century Florence and of the Medici family. In addition, the author furnishes new evidence about the contexts for musical performances in early modern Europe. By describing such contexts, he ascertains much about how music was performed and

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Bolognese painter Domenichino was accused by his rival Giovanni Lanfranco of stealing the idea for the painting from an altarpiece crafted by Lanfranco's teacher, Agostino Carracci. The resulting scandal reverberated through the centuries, drawing responses by artists and critics

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from Poussin and Malvasia to Fuseli and Delacroix. Why was Domenichino attacked in this way when other related paintings--including Raphael's Marriage of the Virgin and Perugino's painting of the same subject--aroused no such negative response? In this fast-paced book, Elizabeth Cropper investigates the

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Domenichino affair and addresses the perennial debate regarding the precise nature of originality and of imitation. She offers close readings of the paintings involved in the story, detailed analysis of attitudes toward imitation, emulation, and plagiarism, and a fascinating discussion of what Domenichino's plight signifies in art

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