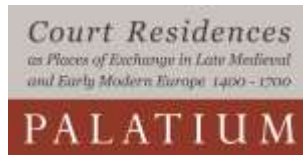




www.fcamberes.org



SUMMER SCHOOL

Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (II)

FINAL REPORT

Basic Data

Organizers: ESF-RNP PALATIUM and Fundación Carlos de Amberes.

With the special collaboration of: Patrimonio Nacional, Casa de Velázquez, Museo Nacional del Prado, and Museo del Ejército.

Convenor: Bernardo J. GARCÍA GARCÍA (Universidad Complutense de Madrid and Fundación Carlos de Amberes).

Scientific Committee: Krista DE JONGE (chair of ESF-RNP PALATIUM and University of Leuven); José Luis SANCHO (Patrimonio Nacional); & Vanessa DE CRUZ MEDINA (Fundación Carlos de Amberes).

Venues: Fundación Carlos de Amberes (Madrid, Spain); Casa de Velázquez (Madrid); Museo del Ejército (Toledo); & Casón del Buen Retiro-Museo Nacional del Prado (Madrid).

Dates: 4–14 July 2013.

1 Abstract

This PALATIUM Summer School 2013 studied the European palaces in an interdisciplinary perspective. The lectures and field trips were focused on the most relevant examples in the Spanish Court and its satellite residences in the surrounding areas. The world of the courts 1400-1750 constituted a network of truly European scale and international character, but its architecture is only rarely studied in its connectivity.

2 Aim of the Summer School

This second PALATIUM summer school was focused on the late medieval and early modern European court residence or 'palace' in an interdisciplinary perspective. The world of the courts 1400–1750 constituted a network of truly European scale and international character, but its architecture is only rarely studied in its connectivity. Here the 'palace' is seen as a place for cultural exchange. Human interaction in this space is regulated and codified by a set of rules, known as the 'ceremonial'. The interaction between palace architecture (tangible), including its interior decorations and stately collections, and the ceremonial (intangible, but known through a set of tangible testimonials of different types, written and visual) is one of the key issues this summer school aims to address. The palace's space and form carry multiple connotations. To the informed observer they represent power, lineage, and tradition versus innovation. The decoding of this system of signs necessitates input not only of architectural and art historians, but also of various other disciplines, such as archaeology, social history, politics, literature, theatre and music.

Important questions that were addressed in this summer school were focused upon the sovereignty's space and its rituals. Of crucial importance in the ceremonial and spatial organization of the residences were the etiquette and settings used for the official confrontation between different courts at diplomatic receptions of foreign princes, ambassadors and other distinguished visitors. How was the spatial order and hierarchy of rooms, leading from the entrance of the residence to the audience hall or the stage for stately banquets? How were the different levels of distance or closeness to the nucleus of power visually expressed? What was the relationship between the state rooms and the private sections of the residence?

In connection with the previous questions the iconography of the residence's exterior and interiors were also discussed, especially the display of lineage, kinship, and tradition. Claims of age-old and noble origin were of vital symbolic and identity-creating value for several European courts, regardless of political status and size. Were particular iconographic meanings expressed in relation to specific local or regional circumstances? Were the symbolic values displayed only in the more public areas, or were less accessible parts of the residence also the object of significant iconographic programs? Which role had art collections here?

The lectures at the summer school were deal especially with residences linked with Habsburg Court Networks. The field trips focused on the most relevant examples in the Spanish Court and its satellite residences in the surrounding areas. The summer school aims at stimulating exchanges of knowledge and experience by offering lectures by historians, architectural historians and art historians. It was open to Research MA students and PhD's in these disciplines from all nationalities, so as to mirror the international network of courts that is being examined.

3 Programme

Thursday 4 July: **Arrival of participants and Introductory Session**

Venue: Fundación Carlos de Amberes (Auditorium, calle Claudio Coello, 99; 28006 Madrid).

- 16.30 Introduction to the Summer School.
Bernardo J. García García (Universidad Complutense de Madrid and Fundación Carlos de Amberes).
General presentation of each granted researcher.
- 17.00 *Burgundian residences and Spanish palaces in the sixteenth century*
Krista De Jonge (University of Leuven, chair of PALATIUM ESF Network).
- 18.30 Discussion

Friday 5 July: **Field trip to the Alcázar of Segovia, the Royal Palace of La Granja (Tapestry Museum) and the former Palace of Valsáin.** Subject: *Architectural Evolution of royal residences from fifteenth to early seventeenth centuries.*

- 8.30 Departure from Casa de Velázquez (Avenida Juan de Herrera).
- 10.00 Visit to the **Alcázar of Segovia** (Pza. Reina Victoria Eugenia s/n; 40003 Segovia), with the assistance of María Dolores Herrero Fernández-Quesada (Universidad Complutense de Madrid).
www.alcazardesegovia.com
- 12.30 Visit to the **Royal Palace of La Granja** (only the Tapestry Museum), with the assistance of Vanessa de Cruz Medina (Fundación Carlos de Amberes).
<http://www.patrimoniacional.es/Home/Palacios-Reales/Palacio-Real-de-La-Granja-de-San-Ildefonso.aspx>
- 14.00 Pause for Lunch and free time to visit the gardens and fountains of the palace (eighteenth century design).
Lunch (included) at Restaurant **La Panadería** (calle Lecheros, 9; 40100 La Granja de San Ildefonso).
- 16.30 Departure from La Granja to see the ruins of the **Royal Palace of Valsáin** (Valsáin, Segovia), with the assistance of Krista De Jonge (University of Leuven).
<http://www.devalsain.com/html/sitioflamenco.html>

Saturday 6 July: **Madrid as a new capital (1561-1700)**

- 10.00 Visit to the **Royal Monastery of Reales Descalzas**, with the assistance of María Ángeles Tojas Roger (Universidad Complutense de Madrid) and Vanessa de Cruz Medina (Fundación Carlos de Amberes).

<http://www.patrimonionacional.es/Home/Monasterios-y-Conventos/Monasterio-de-las-Descalzas-Reales.aspx>

12.30 *Royal presence and transformation of Madrid as the capital of the Hispanic Monarchy*

Bernardo J. García García (Universidad Complutense de Madrid and Fundación Carlos de Amberes).

Visit to the **Museo de Historia de Madrid** (calle Fuencarral, 78; 28004 Madrid): models and plans of Madrid from Texeira (1656) to Gil de Palacios (1830).

www.madrid.es/museodehistoria

15.30 Departure from Casa de Velázquez to the Royal Palace of El Pardo (Madrid).

16.00 **Field trip to the Royal Palace of El Pardo: Family, hunting and pleasure residences.**

<http://www.patrimonionacional.es/Home/Palacios-Reales/Palacio-Real-de-El-Pardo.aspx>

Sunday 7 July: **Day off.** Recommended visit to the **Royal Palace** in Madrid (and its Royal Armory Museum) (calle Bailén, s/n).

<http://www.patrimonionacional.es/Home/Palacios-Reales/Palacio-Real-de-Madrid.aspx>

Monday 8 July: **Lectures invited on a composite residence, the Royal Monastery of El Escorial and its decoration:** royal apartments, sacred and ceremonial spaces, royal pantheons, colleges, and knowledge repositories.

Venue: Fundación Carlos de Amberes (Auditorium, calle Claudio Coello, 99; 28006 Madrid).

10.30 *"De la grandeza y variedad de la pintura que hay en esta casa": The Philip II's Collection of Paintings at the Royal Monastery of El Escorial*

Carmen García-Frías Checa (Patrimonio Nacional).

11.30 *Art and Wonder. The endowment of El Escorial by Philip II. Research and exhibition projects.*

Fernando Checa (Universidad Complutense de Madrid).

12.30 *Royal inventories and descriptions of palaces. New critical editions of the Register Books of Donations (Libros de Entregas) of El Escorial and the inventories of the Royal Family of Philip II.*

Elena Vázquez (Universidad Complutense de Madrid).

13.00 Discussion

13.15 **Introduction to the Cultural Routes "Flemish Tapestries in Spain"**

Lecture invited: *The Art of Tapestry: Flemish Tapestries in Spain.*

Miguel Ángel Zalama (Universidad de Valladolid).

<http://www.flandesehispania.org>

14.00 End of morning session.

16.00 **Lecture invited:** *Royal capitals and residences of delegate power at the Spanish Monarchy: Viceregal palaces* (sixteenth and seventeenth century).

Joan Lluís Palos (Universitat de Barcelona).

16.45 Discussion

17.15 Pause

17.30 **Preliminary presentation of papers** proposed by the first 9 students selected for the Summer School (10 min. each).

19.30 End of afternoon session.

Tuesday 9 July: **Field trip to the Royal Monastery of San Lorenzo de El Escorial**, with the assistance of Carmen García-Frías (Patrimonio Nacional). Tapestry collection commented by Vanessa de Cruz Medina (Fundación Carlos de Amberes).

<http://www.patrimonionacional.es/Home/Palacios-Reales/Real-Sitio-de-San-Lorenzo-del-Escorial.aspx>

Wednesday 10 July: **Visit to the Prado Museum**

9.30 Visit of the resting buildings of the Buen Retiro Palace.

10.30 *Painting and artistic decoration of the Alcázar and Buen Retiro Palace: portraits, history, devotion and symbolic culture*, with the assistance of Javier Portús Pérez (Museo del Prado). After this selective tour, the participants could visit other rooms freely.

<http://www.museodelprado.es/>

Thursday 11 July: **Field trip to Toledo & Aranjuez**

9.00 Departure from Casa de Velázquez to Toledo.

10.00 Visit to the **Royal Monastery of San Juan de los Reyes**.

12.15 Visit to the **Alcázar** (Museo del Ejército / Army Museum), with the assistance of Esther Rodríguez (Museo del Ejército) and Krista De Jonge (University of Leuven)
<http://www.ejercito.mde.es/unidades/Madrid/ihycm/Museos/ejercito/index.html>

14.00 Walking tour to *Toledo as medieval and Renaissance capital*.

14.30 **Lunch** (included): Restaurant **La fábrica de harinas** (Hotel San Juan de los Reyes: calle Reyes Católicos, 5; 45002 Toledo).

16.00 Departure from Toledo to Aranjuez.

17.00 Visit of the **Royal Palace of Aranjuez** (Habsburg period), with the assistance of Javier Jordán de Urríes (Patrimonio Nacional): *The building as a source: the case study of Aranjuez*. Tapestry collection commented by Vanessa de Cruz Medina (Fundación Carlos de Amberes).

<http://www.patrimonionacional.es/Home/Palacios-Reales/Real-Sitio-de-Aranjuez.aspx>

19.30 Return from Aranjuez to Casa de Velázquez.

Friday 12 July: Spaces for court recreation and festivals

Venue: Lope de Vega's House (Calle Cervantes, 11; 28014 Madrid)

- 10.00 Introductory Lecture by Bernardo J. García García (Universidad Complutense de Madrid and Fundación Carlos de Amberes), and visit to the museum.
- 11.30 **Field tour in Madrid:** former playhouses (*corrales de comedias*) and visit to the **Church of San Antonio de los Alemanes**
- 14.00 End of session.
- 16.00 **Visit to the Casón del Buen Retiro**, with the assistance of Gabriele Finaldi (Museo del Prado).

<http://www.museodelprado.es/la-institucion/la-ampliacion/el-cason-del-buen-retiro/>
- 17.00 End of session (recommended visit to the gardens of the Retiro Park).

Saturday 13 July: Field trip to Cogolludo and Guadalajara

- 8.45 Departure from Casa de Velázquez to Cogolludo (Guadalajara).
- 10.00 Visit to the **Palace of Cogolludo**; with the assistance of Esther Alegre Carvajal (UNED).
- 10.30 Departure from Cogolludo to Guadalajara.
- 11.30 Visit the **Mendoza Pantheon** at the Monastery of San Francisco; and the **Palace of Infantado**; with the assistance of Esther Alegre Carvajal (UNED).
- 14.00 **Lunch (Included)** at Restaurant La Manduca in Guadalajara.
- 15.30 Departure from Guadalajara to Casa de Velázquez.
- 17.00 **Preliminary presentation of papers** proposed by the other 9 students selected for the Summer School (10 min. each), and final discussion commenting the results of the Summer School.

Venue: Casa de Velázquez (Calle Paul Guinard, 3).
- 21.00 Closing of the Summer School and refreshment at Casa de Velázquez.

Sunday 14 July: End of the summer school

Information: www.courtresidences.eu www.fcamberes.org

4 Institutions involved in this activity

The ESF-RNP PALATIUM Summer School 2013 was organized thanks to the collaboration of the following institutions:

Ayuntamiento de Cogolludo

Ayuntamiento de Guadalajara

Ayuntamiento de Madrid
 Ayuntamiento de Toledo
 Casa de Velázquez
 Casa-Museo de Lope de Vega (Comunidad de Madrid)
 Iglesia de San Antonio de los Alemanes / Real Hermandad del Refugio y Piedad (Madrid)
 Junta de Castilla-La Mancha
 Monasterio de las Reales Descalzas, Madrid (Patrimonio Nacional)
 Monasterio de San Juan de los Reyes (Toledo)
 Museo de Guadalajara (Palacio del Infantado)
 Museo de Historia de Madrid (Ayuntamiento de Madrid)
 Museo del Ejército (Alcázar de Toledo)
 Museo Nacional del Prado
 Palacio de Cogolludo (Guadalajara)
 Palacio Real de El Pardo (Patrimonio Nacional)
 Patrimonio Nacional
 Real Alcázar de Segovia
 Real Sitio de Aranjuez (Patrimonio Nacional)
 Real Sitio de La Granja de San Ildefonso (Patrimonio Nacional)
 Real Sitio de San Lorenzo de El Escorial (Patrimonio Nacional)
 Subdirección General de Bellas Artes, Consejería de Empleo, Turismo y Cultura (Comunidad de Madrid)
 Universidad Complutense de Madrid

5 Conditions offered for the Summer School

5.1. Costs

Participation in the summer school was free. Those who were selected enjoyed free lectures and excursions described in the programme. The participants from outside Madrid made also granted with a free stay at the Casa de Velázquez (breakfast included). They had to pay only their own travel costs to Madrid, as well as their own food and beverages, but the organization offered also three lunches during the course in La Granja de San Ildefonso (5 July), Toledo (11 July) and Guadalajara (13 July), and a refreshment during the closing session at Casa de Velázquez.

5. 2. Lodgment in Madrid

The granted students coming from outside Spain were lodged in the Casa de Velázquez (calle Paul Guinard 3, 28040 Madrid), a center of research and residence for postgraduate scholars (single or double rooms, breakfast included, free Wifi facilities, air condition, library and swimming pool):

<http://www.casadevelazquez.org/>

5. 3. Preparation, Paper and Credits (ECTS)

Students received in advance two preliminary articles and a selection of websites so as to arrive well prepared. Lively participation in the discussions in class as well as in situ were encouraged for the beginning. After the course all participants should write a paper of about 3.500 to 4.000 words in length on a topic of their own choice, related to the summer school (which may also refer to court artists, court collections, etc.). This paper will have to be submitted by **30 September 2013**. Those who followed the whole course, including the final paper, will receive a credit of 5 ECTS. The papers sent will be reviewed and commented by the convenor and other members of the scientific committee.

Style Recommendations

NB. Mostly inspired by *Architectural History* (UK).

Submission and pre-publication procedures

- Submitted texts should normally be **about 3.500 to 4.000 words in length**, and in accordance with the instructions detailed below. Authors must follow the **PALATIUM sample paper** template for the layout of text and illustrations, for the bibliography and notes. The finished paper must be in a Word format, with illustrations integrated into the text, and must be sent to: bernardo@fcamberes.org, krista.dejonge@asro.kuleuven.be and pieter.martens@asro.kuleuven.be
- Authors will receive suggestions on how to correct or improve their paper.

Spelling, punctuation, etc.

- **Punctuation** should follow UK standards, even for texts in another language. This means, for instance, that French-language authors should avoid using French captions « », and should avoid placing a space before : and before ;. We recommend using the *MHRA Style Guide*, available for purchase at www.style.mhra.org.uk, but also downloadable in an abridged form without charge from www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml.
- For **spelling**, refer to the *Oxford English Dictionary*, but with '-ize' not '-ise' where both are permissible. Compound adjectives should be hyphenated: 'seven-bay façade', 'double-pile houses'.
- **Stylistic labels** are capitalized ('Romanesque', 'Baroque', 'Modernist', etc.) when referring to a specific styles or stances, but not when used in a less specifically architectural sense ('modernist aesthetic', 'classical sensibility', etc.).

- **Dates** take the forms 'October 1992', '11 May 1994', '1711–14', '1933–39' (with dashes rather than hyphens), 'the seventeenth century' (not 'the 17th century'); note the use of the hyphen in 'late seventeenth-century architecture' (where 'seventeenth-century' is used adjectivally). In general, spell out **numbers** one to a hundred, unless they appear in lists.
- **Titles** and **ranks** are capitalized when they accompany a personal name rather than merely referring to an official title, so 'King Henry I', 'Prince Charles', 'Bishop Gilbert', but 'the duke', 'the archbishop' etc.

Quotations, references, captions, etc.

- **Quotations** embedded in the text should have single quotation marks and should normally respect the punctuation of the original. A quotation within a quotation, however, should have double quotation marks, and final punctuation marks should be omitted if the quotation is less than a complete sentence. Omissions from the middles of quotations (but not from the beginnings or ends) are indicated by an ellipsis in square brackets: '[...]'. Quotations longer than about forty words should be typed after a blank line, with a 1,25 cm indentation but without quotation marks and with a blank line following
- Do not use footnotes, but **endnotes**. For the placing of the reference, see the sample paper: number in superscript, placed after the punctuation. In the endnote, we refer to Author + date, except for collections of essays, which are referred to by: *Abbreviated title* + date. References are separated by a point. Note the use of 'p.' for page (plural 'pp.') and 'f.' for folio (plural 'ff.');
- For references to **illustrations**, see the sample paper: (fig. 1), placed before the punctuation.
- **Illustration captions** should follow consistent systems as follows. For drawings, paintings and other objects: author, item or title, location, date and comment (if necessary). For buildings: building name, location, and comment (if necessary) drawing attention to key points of interest. When a building is seen in a historic photograph, the comment should begin with the photograph's date (e.g. 'Photograph of 1896'). Captions should then be followed, in parentheses, by the source of the illustration (the wording of which may be determined by the copyright holder), except when the illustration is the author's own photograph.
- Source references of the illustrations are gathered together at the end in the paragraph '**Illustrations**'. Obligatory copyright formulae (e.g. 'By gracious permission of Her Majesty the Queen') should be mentioned here and not in the captions, which should be brief.
- See that the quality of the illustrations is sufficient (at least 200 dpi or print quality, better 300 dpi, for the actual size the illustration has on paper). Scanned images out of books usually do not have the necessary quality (pixelation) and should be avoided as much as possible.

Bibliography

Gathered at the end of the paper, before the 'Sources' and 'Illustrations' paragraphs. Endnotes contain abbreviated references to published sources only, except for 'old' publications. E.g. a reference to a sixteenth-century treatise may be put in full in the endnote (including the publishing house) for greater clarity.

Recommendations:

- **Single-volume book:**

Lane-Poole, Stanley, *The Art of the Saracens in Egypt* (London, 1886).

When referring to multiple pages in the endnote, use as follows: Lane-Poole 1886, pp. 86–88, 138, 272–73.

- **Multi-volume book:**

Burke, James B., *A Visitation of Seats and Arms of the Noblemen and Gentlemen of Great Britain*, 4 vols. (London, 1853).

In the endnote, this might be: Burke 1853, II, pp. 45–46. Use Roman numerals for referring to the volume number in the endnote.

- Multi-edition book:

Downes, Kerry, *Hawksmoor, Studies in Architecture*, II, 2nd edn (London, 1979).

- Book in a series:

Campbell, Ian, *Ancient Roman Topography and Architecture, The Paper Museum of Cassiano dal Pozzo*, ser. A, n. 9, 3 vols (London, 2004).

- Article in a journal:

Boucher-Rivalain, Odile, 'Attitudes to Gothic in French Architectural Writings of the 1840s', *Architectural History*, 41 (1998), pp. 145–52.

- Article in a book/edited work:

Walker, Frank, 'The Glasgow Grid', in *Order in Space and Society: Architectural Form and its Context in the Scottish Enlightenment*, ed. Thomas A. Markus (Edinburgh, 1982), pp. 155–99.

- Article in a multi-volume book:

Ernst, Waltraud, 'Asylums in Alien Places: the Treatment of the European Insane in British India', in *The Anatomy of Madness: Essays In the History of Psychiatry*, ed. W.F. Bynum and others, 3 vols (London, 1985–88), III *The Asylum and its Psychiatry* (1988), pp. 48–70.

- Exhibition catalogues:

Benton, Tim, 'Villa Savoye', in *Le Corbusier, Architect of the Century*, ed. Michael Raeburn and Victoria Wilson (London, 1987), pp. 63–64.

- Websites:

Parry, Graham, 'John Talman', *Oxford New Dictionary of National Biography*, at www.oxforddnb.com/view/article (accessed on 30 May 2007); Haworth Tompkins, Young Vic project description, at www.haworthtompkins.com/gainsboro/index (accessed on 5 June 2007).

- Unpublished theses and dissertations:

Philo, Christopher Paul, 'The Space Reserved for Insanity: Studies in the Historical Geography of the Mad-Business in England and Wales' (doctoral thesis, University of Cambridge, 1992), p. 15.

- Citations from the Bible and ancient authorities:

Genesis, 6, 1–4; Vitruvius, *De architectura*, I, 1, 5; Plato, *Republic*, X, 602.

- Foreign-language titles:

Most languages other than English capitalize only the nouns in titles that would be capitalized in ordinary prose in that language, which in German means every noun; French capitalizes the first noun of the title plus all preceding words.

Marchini, Giuseppe, 'Della costruzione di S. Maria delle Carceri in Prato', *Archivio storico pratese*, 14 (1936), pp. 1–14.

La Leçon de Charcot: voyage dans une toile, ed. Nadine Simon-Dhouailly, catalogue of an exhibition at the Musée de l'assistance publique de Paris (1986).

Sources

Unpublished archival material, iconographical sources (e.g. illustrated manuscripts, accounts...) are listed fully in the endnotes. All references to this source material are gathered together at the end of the paper under 'Sources', after the 'Bibliography'.

- Example: Sheffield, City Archives, LD 2341, Sheffield Playhouse Board minutes, minute of meeting on 30 July 1969. Only when the manuscript, print series, etc. has a title, italics may be used.

6 Call for the Summer School grants

6.1. How to Apply?

The summer school was open to everyone (postdoctoral researchers, museum curators, young teachers...), but was specifically aimed at master students and doctoral students in history, architectural history, art history, archaeology, or related disciplines. The number of participants that can be accepted was limited (around 20 people). The application should be submitted by e-mail and should include full contact details, a letter of motivation, the topic of the paper proposed to write, and a short curriculum vitae. All applications should be in English, which was the working language of the summer school. Candidates from outside Spain should submit their application to the PALATIUM coordinator Dr. Pieter Martens (pieter.martens@asro.kuleuven.be), with a copy to Professor Dr. Bernardo J. García García (bernardo@fcamberes.org). Candidates from Spanish universities should submit their application directly to Professor Dr. Bernardo J. García García (bernardo@fcamberes.org).

The Call for Applications was opened **from the end of February until 5 May 2013**.

6.2. Summary of Results of the application process

The **evaluation** of the Summer School 2013 applications was made by professors Dr. Bernardo J. García García and Dr. Krista De Jonge, and supervised by the coordinator Dr. Pieter Martens and Professor Dr. Koen Ottenheim.

In total were evaluated 48 applications from 41 institutions and 20 countries according to this distribution:

Genre Distribution of the candidates: Female Candidates (32) and Male Candidates (16).

ESF-RNP Palatium countries (9): Spain (3), Portugal (5), Germany (3), France (2), Belgium (1), The Netherlands (5), Austria (1), Slovak Republic (2), Czech Republic (1) [**In total**: 23 candidates].

Other European countries (8): United Kingdom (5), Ireland (1), Romania (4), Italy (4), Russia (1), Lithuania (1), Slovenia (1) and Switzerland (1) [**In total**: 18 candidates].

Non-European countries (3): U.S.A. (4), Israel (1) and New Zealand (1) [**In total**: 6 candidates].

Research Area of the candidates: Art History (32), Architecture (8), History (5), Musicology (1) and Literature (2).

As main **criteria** for the selection considered for the evaluation were the quality of the candidates CV and their proposed paper, the variety of the countries and institutions finally selected, and a balance combination between Master students, PhD candidates and Postdoctoral researchers in order to have an interesting group for discussion and exchange of knowledge.

[For more details see below the names, academic or professional affiliation, country, application date, research area and paper topic of each candidate in **Table 1**].

Table 1. TOTAL LIST OF CANDIDATES. APPLICATIONS PRESENTED TO THE ESF-RNP PALATIUM SUMMER SCHOOL (MADRID, 4-14 JULY 2013).

	NAME	AFFILIATION	COUNTRY	APPLIC. DATE	AREA
I	Predoctoral Candidates (PhD students)				
1	<u>Augart, Isabelle</u>	Freie Universität Berlin	Germany (Berlin)	18.03.2013	Art History
	Paper: Topographies of power: Juan Bautista Maino's The Recovery of Bahia (1634/35) and the visual politics of the battles scenes in the Salon de Reinos				
2	<u>Bordás, Beáta</u>	Babes-Bolyai University	Romania (Cluj-Napoca)	02.05.2013	Art History
	Paper: Country houses and urban palaces in Transylvania (18-19 centuries)				
3	<u>Cannella, Francesca</u>	University of Salento	Italy (Lecce)	04.05.2013	Musicology
	Paper: Musical elements painted in the Frescoes of Palace Castromediano's Gallery of Cavalino fief (Lecce)				
4	<u>De Raedt, Nele</u>	University of Ghent	Belgium (Ghent)	05.05.2013	Architecture
	Paper: How honour is theorized and how this influences Alberti's treatment of the court residence				
5	<u>Eldredge, Benjamin</u>	Bibliotheca Hertziana	Italy/Germany/USA (Roma)	04.05.2013	Art History
	Paper: Doria's palazzo del Principe and ephemeral decorations for public celebrations				
6	<u>Field, Jemma</u>	The University of Auckland	New Zeland (Auckland)	17.04.2013	Art History
	Paper: "Straungly attired... with a Spanish cape and a longe stockinge": The Impact of Renewed Contact with Spain on the Jacobean Court				
7	<u>Filipescu, Ioana</u>	Babes-Bolyai University	Romania (Cluj-Napoca)	04.05.2013	Art History
	Paper: The Hungarian Grand Tour and the Lesson of Count Teleki Joseph				
8	<u>Genytė, Inga</u>	Vilnius Gedimino Technical University	Lithuania (Vilnius)	30.04.2013	Architecture
	Paper: The Governance of descendants of Habsburg Dynasty in Lithuania: The Palace Architectural Solutions				
9	<u>Ghioldus, Andreea</u>	U.Architecture and Town-planning "Ion Mincu"	Romania (Bucharest)	02.05.2013	Architecture
	Paper: Glass Role in Late Medieval and Early Modern Court Residences in Europe (1400-1450)				
10	<u>Glória, Ana Celeste</u>	Universidade Nova de Lisboa	Portugal (Lisboa)	02.05.2013	Art History
	Paper: Portuguese and Spanih places in the 17th century: Similarities, differences and artistic relations				
11	<u>Greer, Alexandra</u>	University of Edinburgh	United Kingdom (Edinburgh)	05.05.2013	Art History
	Paper: The Medici Cycle within the "Medici" Palace: How does the Medici Cycle fit into the Medici Theme of Luxembourg Palace?				
12	<u>Guimaraes, Danielle A.</u>	Temple University	U.S.A. (Philadelphia)	05.05.2013	Art History
	Paper: Artistics exchanges between Spain and Venice: Velazquez's travels to Italy and the decoration of teh Royal Alcazar of Madrid				
13	<u>Jasienski, Adam Michal</u>	Harvard University	U.S.A.(Cambridge)	19.03.2013	Art History
	Paper: Portraits a lo divino in the Monasterio de las Descalzas Reales				
14	<u>Jerman, Katra</u>	University of Ljubljana	Slovenia (Ljubljana)	04.05.2013	Art History
	Paper: 1. Venetian painting in the Spanish Court / 2. Antonio Corradini's <i>Fe velada</i> in La Granja				

15	<u>Kutasz, Theresa Ann</u>	The Pennsylvania State University	U.S.A. (State College)	29.04.2013	Art History
	Paper: Antiquities Collection of Chritina of Sweden at Spanish Royal Residences				
16	<u>Lett, Matthieu</u>	Ecole du Louvre	France (Paris)	05.05.2013	Art History
	Paper: The painted decoration of Louis XIV's Grand Trianon (1688-1714): the transformation of aesthetic and royal image on the margins of Versailles				
17	<u>Morlang-Schardon, Bettina</u>	Biblioteca Hertziana	Italy / Germany (Roma)	05.05.2013	Art History
	Paper: Modes of construction and presentation of the common history of Spain and Genoa in 17th century				
18	<u>Nagelsmith, Eelco D.</u>	Universiteit Leiden / U. Gent	The Netherlands (Leiden)	04.05.2013	Art History
	Paper: Relations between the devotional cultures at the royal and archducal courts of Madrid and Brussels				
19	<u>Palúchová, Ivana</u>	Slovak Technical University	Slovak Republic (Bratislava)	25.04.2013	Architecture
	Paper: Artistic Design of Aristocracy Residences and its Integral Part in their Architecture				
20	<u>Pow Chween, Wan</u>	Queen's University	U. K. (Belfast) /Malaysia	15.04.2013	Architecture
	Paper: The role of royal events, specifically coronations and funerals, in reinforcing the reciprocal ties between 'city' and 'court residences'				
21	<u>Rabe, Jennifer</u>	Universität Bern	Switzerland (Berna)	24.04.2013	Art History
	Paper: Arundel's journey to Madrid: reception of court culture and networking activities				
22	<u>Sansone, Sandra</u>	University IUAV of Venezia / C.Gulbenkian	Italy (Venezia) /Portugal	05.05.2013	Architecture
	Paper: Developing of the architectural teaching through the Iberian Peninsula during the second half of 17th century				
23	<u>Simoes, Catarina</u>	Universidade Nova de Lisboa	Portugal (Lisboa)	05.05.2013	History
	Paper: Extra-European elements in Renaissance Iberian portraits				
24	<u>van Gendt, Tessa Marlou</u>	University of Edinburgh	United Kingdom (Edinburgh)	15.04.2013	Eng. Hist.&Lit.
	Paper: The political culture at the English court of the 16th century reflected in the changes made in Court architecture				

II	Postdoctoral Candidates				
1	<u>Ferreira, Maria Joao Pacheco</u>	CHAM/Azores University	Portugal (Camaxide)	04.05.2013	Art History
	Paper: The rol of textiles as household furnichings in palace interior decoration				
2	<u>Krummholz, Martin</u>	University of South Bohemia	Czech Republic	04.05.2013	Art History
	Paper: Comparison of the layout structures of the Spanish and Austria-Bohemian profane residences of the high Baroque periode				
3	<u>Nosova, Ekaterina</u>	Russian Academy of Science	Russia (Saint-Petersburg)	04.05.2013	History
	Paper: Summer residences of Russian Imperators 1700-1750: example of Peterhof (Petrodvoretz)				
4	<u>Rus, Gabriela</u>	Babes – Bolyai University	Romania (Cluj-Napoca)	03.05.2013	Art History
	Paper: Banffy residences in Transylvania				
5	<u>Štibraná, Ingrid (Lecturer)</u>	Trnavá University	Slovak Republic (Trnava)	05.05.2013	Art History
	Paper: Portraits of "uomini famosi" from the collection of the baron Nicolas II Palffy (1552-1600)				

6	<u>Zografos, Stamatias</u>	Goldsmiths College, U. of London	United Kingdom (London)	01.05.2013	Architecture
	Paper: Palaces as archives.				

III Master Students Candidates					
1	<u>Bartels, Suzanne</u>	Leiden University	The Netherlands (Leiden)	05.05.2013	Art History
	Paper: 1. Rudolf II and the Dutch artists. Identity-making as art patron / 2. Palace of Charles V in Granada and the Nasrid palaces of Alhambra				
2	<u>Carminati, Erika Ottavia (Master)</u>	Università degli Studi di Verona	Italy (Bergamo)	03.05.2013	Art History
	Paper: Bartolomeo Colleoni's court in Malpaga. Aristocratics ceremonials and performances during the visits of Borse d'Este and Christian I of Denmark				
3	<u>Lodder, Marie Anne</u>	Leiden University	The Netherlands (Leiden)	22.04.2013	Art History
	Paper: Rubens and his portraits for the Spanish Court				
4	<u>Rudnev, Yuri</u>	Nat. Research University H.S. Economics	Russia (Moscow)	04.05.2013	History/Phil.
	Paper: Benvenuto Cellini: Exploring Hadrian's Tombs and Creating the Art of Life				
5	<u>Shifrin, Elijah (freelance writer)</u>	Tel-Aviv University	Israel (Tel-Aviv)	05.05.2013	Art History
	Paper: Life and Death a Natural and Supernatural Planes in El Greco				

IV Others Candidates (professors, curators...)					
1	<u>Caldas, Joao (prof. Architectural Hist.)</u>	Universidade Técnica de Lisboa	Portugal (Lisboa)	05.05.2013	Architecture
	Paper: The U-shaped and the square-block buildings. The case of the Castelo Rodrigo palace				
2	<u>Lideadha, Sorcha Ní (Assist. Curator)</u>	University of Dublin, Trinity College	Ireland (Dublin) / U.K. (London)	05.05.2013	Art History
	Paper: Ephemeral Architecture and Temporary Court Festivals in seventeenth-century Madrid				
3	<u>Naleiro, Juliana (English Teaching)</u>	U. Valladolid	Spain (Valladolid)	20.03.2013	Eng. Lang.
	Paper: Spanish Court spaces as sites of exchange and communication: spaces of hospitality. A poetic exploration				
4	<u>Tigges, Rosa Medina</u>	Cultural Heritage Agency	The Netherlands (Utrecht)	02.05.2013	Art History
	Paper: The 'Royal ordinances concerning the laying out of new towns' by Philip II and city morphology surrounding the Royal Palace in Madrid build by Philip V				
5	<u>Pearce, Michael (curator)</u>	University of Dundee / Nat. Museum Scotland	United Kingdom (Edinburgh)	29.04.2013	History
	Paper: Reception spaces at the Scottish court and analogues in noble houses				

V Local Candidates (Madrid) (invited)					
1	<u>Montero, Elena Paulino</u>	Universidad Complutense	Spain (Madrid)	05.05.2013	Art History
	Paper: The stay of Joanna I and Philippe the Handsome in the <i>Casa del Cordón</i> . Spaces and Ceremonial of Castile and Burgundy in a noble palace				
2	<u>Ramiro Ramírez, Sergio</u>	Universidad Complutense / U. Jaen	Spain (Madrid/Jaén)	05.05.2013	Art History
	Paper: The urban palace of Francisco de los Cobos in Valladolid				

VI	Excluded Candidates for Madrid Summer School Grants (as participants in Utrecht Summer School 2012 or granted in other PALATIUM activities)				
1	<u>Bulgakova, Ekaterina/Catherine</u>	Université de Paris-Sorbonne	France (Paris)	06.05.2013	Art History
2	<u>Gallacher, Samuel Morrison</u>	IMT Institute for Advanced Studies	Italy (Lucca)	21.04.2013	History
3	<u>Kearney, Joy</u>	RSM Erasmus Universiteit	The Netherlands (Rotterdam)	04.05.2013	Art History
4	<u>Schuster, Paul</u>	Schloss Eggenberg	Austria (Graz)	03.05.2013	Art History
5	<u>Mirkovic, Alexander</u>	Northern Michigan University	U.S.A.	03.05.2013	Art History
6	<u>Pacheco, Milton</u>	U. Nova Lisboa & Azores U./CHAM	Portugal (Lisboa)	05.05.2013	Art History

6. 3. List of Candidates selected and granted

1) AUGART, Isabelle (Freie Universität Berlin, Germany)

Paper Topic: Topographies of Power: Juan Bautista Maino's *The Recovery of Bahia* (1634/35) and the visual politics of the battles scenes in the *Salon de Reinos*

Abstract: The Salón de Reinos was the main ceremonial room in the Buen Retiro palace rebuilt in 1632-33 and decorated in 1634-35 with various paintings on a commission of the Count-Duke of Olivares. Alongside with scenes of the life of Hercules, the 24 coats of arms of the kingdoms which form the Spanish realms, portraits of the Royal family, a group of 12 paintings commemorated important battles of the Spanish arms. The visual programme of this battle paintings in the Salón de Reinos celebrates the power of the Spanish Habsburgs and the invincibility of the arms in the major battles under the reign of Philip IV. In a reconstruction of the original hanging, these paintings can be grouped in scenes of battles in the Thirty Years' War, depictions of surrenders and allegorical representations of war and monarchy. The battle paintings were painted by Eugenio Cajés (*The expulsion of the Dutchmen from the island of San Martin* and *The recovery of the island of Puerto Rico by Don Juan de Haro*), Vincent Carducho (*The capture of Rheinfelden*, *The victory at Fleurus* and *The relief of the Plaza de Constanza*), Jusepe Leonardo (*The Relief of Brisach* and *The surrender of Juliers*), Felix Castelo (*The recovery of the island of San Cristobal*), Antonio de Pereda y Salgado (*The Relief of Genoa*), Diego Velázquez (*Surrender of Breda*), Zurbarán (*The defense of Cadiz against the English*) and Juan Bautista Maíno (*The recovery of Bahia*). In the focus of my paper will be a discussion of Juan Bautista Maíno's *The recovery of Bahia* (1634/35). The oil painting (309 x 381 cm) depicts the recapture of the port of Salvador de Bahia in Brasil from the Dutch for the Iberian Union in 1625. The paintings presents itself in a multipartite division of various visual semantics: Besides a topographical depiction of the port of Bahia, the successful military leader Fadrique Álvarez de Toledo e Mendoza points to a portrait of Philip III of Portugal trampling on the allegorical figures of War, Herey and Wrath while being crowned by Victoria and the Count-Duke of Olivares. The foreground shows not only men celebrating the victory, but also the suffering and aftermath of war with figures helping a wounded soldier. In my discussion of the twelve battle paintings in the Salón de Reinos, I am interested in the strategies of the visualisation of political power. How are the military power of the military leader and the political power of the ruler intertwined? How can we understand the anachronicity of the embedded battle scenes bridging here and there, now and then? Which ideas of political space can be found in these topographies of power of the Spanish realms?

Date of preliminary presentation: 8 July 2013.

2) CARMINATI, Erika Ottavia (Università degli Studi di Verona, Italy)

Paper Topic: Bartolomeo Colleoni's court in Malpaga: Aristocratic ceremonials and performances during the vists of Borso d'Este and Christian I of Denmark

Abstract: In 1456 Bartolomeo Colleoni –the Captain General of the Republic of Venice– acquired the medieval castle of Malpaga which occupied a strategic and central position in his small lordship settled in the *Pianura Lombarda*. Colleoni promoted here a reorganisation of exterior and interior spaces and a campaign of mural decoration of the noble interior following the latest fashion of north Italian seigneurial residence. These interventions may be considered as a political instrument of propaganda conceived to underscore Bartolomeo's intent to gain a more prestigious status: from mercenary captain of fortune into a local *signore*. After a brief contextual discussion and illustration of the architectural and decorative programmes my paper will show how the ceremonial and idealized behaviour

represented in the frescoes was closely linked with Malpaga's court life. In particular, I will focus on the ceremonial acts and festival performances organised for the official stay in Malpaga of two eminent guests: Borso d'Este duke of Ferrara (1465) and King Christian I of Denmark (1474). This will be carried out thanks to archivist and literary sources as well as to iconographic sources such as sixteenth-century wall paintings on the ground floor depicting King Christian of Denmark's visit to Malpaga, ordered by Colleoni's heirs. My paper aims to examine in particular the key role played by hunting and banqueting with their stylised rituals and political meanings in the context of aristocratic interaction.

Date of preliminary presentation: 8 July 2013.

3) **DE RAEDT, Nele** (Universiteit Gent, Belgium)

Paper Topic: **How honour is theorized and how this influences Alberti's treatment of the court residence**

Abstract: Besides the Christian moral code, which focused on inner piety, Early Modern Romans adhered to an external moral code of honour. According to Elizabeth and Thomas V. Cohen, honour only existed when it was confirmed and valued by a society. At the same time, it was an intrinsic part of the family, the body, the house and all its possessions. As a vulnerable entity, easily stolen, it was a matter of permanent concern. Many rituals intended to steal someone's honour (burning one's door, tearing down shutters, scarring one's face...) were aimed at the house and the body, and more specifically on their public parts: the façade and the face. This same relation between house and body, façade and face is one of the central themes of the Renaissance architectural treatises. What is then the relation between the concept of honour and the architecture of the private residence (in treatise and built form)? The paper for the Summer School would concentrate on the work of Leon Battista Alberti. Having served at several courts, as an adviser on aesthetic questions or as a designer of major projects, Alberti seems to be an interesting case for this Summer School. In two of his theoretical works, written between 1430 and 1452, honour forms a central theme. In *I libri della famiglia* honour is described as one of the primary needs of the *pater familias*, next to family, possessions and friendship. In the *re aedificatoria* honour forms one of the most important motives for the creation of architecture. Written for the protagonists of the court culture in which he participated, Alberti describes in this latter work the ideal private residence, or, taking his audience into account, the ideal court residence. The paper will focus on these theoretical works and will look how honour is theorized and how this influences Alberti's treatment of the court residence. The results will be confronted with some architectural works dating from this period, from Alberti or another artist's hand.

Date of preliminary presentation: 8 July 2013.

4) **ELDREDGE, Benjamin** (Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rome, Italy / Germany)

Paper Topic: **Doria's palazzo del Principe and ephemeral decorations for public celebrations**

Abstract: I propose to research and write a paper re-evaluating the role of diplomatic exchange in the development of a characteristic classicizing style in the Republic of Genoa in the sixteenth century. Governmental reforms of 1528 opened the way for the era of lucrative diplomatic and economic relations with Spain that is sometimes called the "Genoese Century." This period also witnessed dramatic shifts in the style, use, and scale of patronage among the nobility, particularly in the development of large, lavish residences richly decorated with stucco, fresco, and furnishings. Beginning with Andrea Doria, "*liberator patriae*" and unofficial ruler of the Republic, patrons sought artists fluent in the suave, highly classicizing mannerist style developed around the circle of Raphael in Rome. By the

middle of the century, a generation of artists trained by Perino del Vaga in Doria's Palazzo del Principe—including Luca Cambiaso, Marcello Sparzo, and Giovanni Battista Castello il Bergamasco—were constructing and decorating numerous palaces and villas with a confident fusion of classicizing narrative subjects and fictive and real architecture that would become recognizably Genoese. At the same time, the city and its palaces became the setting for elaborate diplomatic rituals, from the hospitality of state guests to the triumphal processions of Charles V and Philip II, replete with ephemeral architecture and monuments. Even before the establishment of the *Rolli*, the official register of private homes used for state guests, the classicizing imagery used in palaces and ephemeral decorations was meant to accommodate these rituals. My paper will examine Doria's Palazzo del Principe and the ephemeral decorations he ordered for public celebrations, seeking to understand the links between rituals, diplomacy, and art in this pivotal period in Genoa.

Date of preliminary presentation: 13 July 2013.

5) **FIELD, Jemma** (The University of Auckland, New Zealand)

Paper Topic: **'Straungly attired... with a Spanish cape and a longe stockinge': The Impact of Renewed Contact with Spain on the Jacobean Court**

Abstract: With the accession of King James I to the English throne in March 1603 diplomatic ties with Spain were quickly re-established and the lengthy Anglo-Spanish war was finally concluded with the Treaty of London being signed in August 1604. Considering the complete about face that occurred in English-Spanish relations with the arrival of the Stuarts, it is interesting to consider the possible influence and impact that renewed contact and friendship with this formidable power would have had on the Jacobean court. As such, this paper seeks to examine the extent to which England looked to Spain and the court of Philip III as a model in terms of court ritual and ceremony, and an ally. More specifically, it looks to unearth the constituents of the Spanish faction at the Jacobean court, considering the ways in which the new pro-Spanish attitude of the English monarchy and courtly elite was evidenced, and the nature of the politicking that surrounded the possibility of Spanish bride for the heir to the throne Henry, Prince of Wales.

Date of preliminary presentation: 13 July 2013.

6) **GLÓRIA, Ana Celeste** (Universidade Nova de Lisboa, Portugal)

Paper Topic: **Portuguese and Spanish palaces in the seventeenth century: Similarities, differences and artistic relations**

Abstract: My PhD research is about "*Casas Nobres no Região Demarcada do Douro*" (Manors Houses in Wine of Douro Region) in Portugal. The main goal of this research is to identify, analyse and make a detailed search on all manors existent in that specific geographic area and constructed between 17th and 18th centuries. The results from the bibliographical and archivist research, but also from the research field will certainly reveal a new look into the baroque and late-baroque (as rococo) artistic production in Portugal. These results also will show the existence of a centre of great artistic and technical quality practice even when compared to the rest of Europe. In fact, my study will also consider the theory and practice of European's architecture, from which came numerous artistic influences.

Date of preliminary presentation: 13 July 2013.

7) **GUIMARAES, Danielle A.** (Temple University, Philadelphia, USA)

Paper Topic: Artistics exchanges between Spain and Venice: Velazquez's travels to Italy and the decoration of the Royal Alcazar of Madrid

Abstract: My current research project focuses on the artistic exchanges between Spain and Venice and investigates how Diego Velázquez's travels to Italy, and especially his visits to the Venetian Republic, inspired the decoration of the Royal Alcázar of Madrid. I am particularly interested in the Spanish adoption of the Venetian practice of hanging framed canvases on ceilings, a form of decoration that Velázquez saw in Venice and incorporated in his programs for the Alcázar. Although art historians, such as Enriqueta Harris, have called attention to the importance of the artist's visits to Venice in devising the decorative program for the Royal Palace in Madrid, no previous work has explored the significance of ceiling ornamentation as symbolic of international cultural exchanges between Venice and Spain. Building on seventeenth-century inventories of the Alcázar, my research paper will use Velázquez's program for the Bóvedas de Tiziano in the Palace, specifically the decoration of the ceiling with seven paintings of Old Testament stories by Jacopo Tintoretto, as a case study to analyze the purpose for and the reception of Venetian ceiling programs in Spain. Consequently, this project will develop the existing scholarship on Venetian and Spanish decorated ceilings, as well as expand on studies of the Alcázar and of Velázquez's role as an artistic intermediary between Venice and Spain. The opportunity to see the Old Testament paintings by Tintoretto at the Museo del Prado and the study of other court residences through the PALATIUM Summer School will significantly enhance my understanding of the topic.

Date of preliminary presentation: 13 July 2013.

8) **JERMAN, Katra** (Univerza v Ljubljani, Slovenia)

Paper Topic: Venetian painting at the Spanish Court

Abstract: My PhD research focuses on Venetian painting in Inner Austrian Lands of the 17th and 18th centuries with its patrons and collectors of that same period. Therefore a part of the research is dedicated to noblemen as collectors and the decoration of their residencies including their interest for foreign art, especially Venetian painting. A broad and thematically opulent theme also covers the dispersal of Venetian art outside its boundaries as well as the *fortuna critica* of its artists. For a broader subject I was thinking of "Venice in Spanish Court", where I would concentrate on the presence of Venetian painting at Spanish Court and address different questions, for example: dispersion of Venetian art; Venetian artists in Spanish Court and their *fortuna critica*. Furthermore I would also discuss patrons and collectors and their taste for foreign art and what was their motivation behind it. Venetian art was one of the most representative schools of painting in the collections of Spanish royalty. For example, Tizian was an official portrait painter in the service of Charles V and Philip II, on the other hand Philip IV was not far behind with his taste for Venetian art. The Bourbon dynasty with Philip V and his Italian spouse Isabela Farnese also acquired paintings in Italy for their new build residencies such as La Granja de San Ildefonso. After them Fernando VI and Charles III had an eye for Venetian painting. Fernando VI invited Jacopo Amigoni to Madrid, whereas his successor called for Giambattista Tiepolo to finish the decoration of the Palacio Real de Madrid.

Date of preliminary presentation: 13 July 2013.

9) **KRUMMHOLZ, Martin** (Institute of Art History, Academy of Sciences of the Czech Republic)

Paper Topic: Comparison of the layout structures of the Spanish and Austria-Bohemian profane residences of the high Baroque period

Abstract: The aim of my research is baroque profane architecture focused on two areas. Firstly, town and countryside residences of the Bohemian pro-Habsburgian nobility and secondly, the work of the leading European baroque architect Johann Bernhard Fischer von Erlach (1656–1723). I organized the exhibition about Erlach's Clam-Gallas Palace in Prague (also topic of my diploma thesis) in 2006/07 and currently I am working on the text of the monography of this remarkable building. I do attempt to investigate the palace architecture not only in the context of the artists' work (aspects of the style, influences –in this case evidently Italian and English), but also in a broader cultural-social contexts (function, daily routines, ceremonial rituals, iconography). During my studies I had the opportunity to get known the baroque architecture (particularly profane residences) in Austria, Italy, Germany as well as England, in detail. However, I have been missing the better knowledge of the Spanish architecture, which was highly relevant if we consider the Habsburg links. I would like to fulfil this gap and focus my interest on the *Comparison of the layout structures of the Spanish and Austria-Bohemian profane residences of the high baroque period*. The topic of my dissertation thesis, which has been recently finalized, is *Counts of Gallas: Baroque Chevaliers and Patrons. 1630–1757* attempts to connect the theme of the Gallas patronage (particularly general Mathias Gallas 1588–1647 and an important Habsburgian diplomat Johann Wenzel von Gallas 1671–1719) with the culture-social context. Johann Wenzel von Gallas was an ambassador in England and Rome of the Emperor as well as of the king of Spain.

Date of preliminary presentation: 13 July 2013.

10) **KUTASZ, Theresa Ann** (The Pennsylvania State University, USA)

Paper Topic: Antiquities Collection of Christina of Sweden at Spanish Royal Residences

Abstract: My dissertation, "Christina, Queen of Sweden and the Politics of Antiquities Collection in Early Modern Rome," investigates the genesis and meanings of Christina's antiquities collection in relation to three primary themes: her status as a regent, her gender, and her participation in the broader culture of collecting, archaeology and antiquarianism in those years. In the process, I shall attempt to provide a better understanding of Christina's patronage of art and learning, and the various "messages" that she sought to communicate to her new, Roman audience, and to the broader world of contemporary courts throughout Europe. During her first years in Rome, Christina resided in the great palace of the Farnese family, famous for its cycles of fresco decoration and display of notable antiquities like the colossal *Farnese Hercules* and the even more spectacular marble group known as the *Farnese Bull*. She seems to have been impressed by this display of dynastic *romanitas* ("Romanness"), since upon her final move, in 1659, to the Villa Riario (now Palazzo Corsini), a grand property that she rented –rather than bought– on the west side of the Tiber, Christina began to amass an impressive art and antiquities collection in her own right. As noted above, while she certainly became a fixture in the noble society of Rome during her years there, Christina was a truly European personality. After abdicating her throne in Sweden, Christina traveled throughout Europe, spending time in the Netherlands, at the French court at Fontainebleau, and visiting the court at Mantua, before finally settling in Rome. She maintained close political ties and exchanged gifts with Philip IV (r. 1621-1665) and Spain (through the envoy Don Antonio Pimentel) in the hopes of receiving support from the Spanish crown during her conversion to Catholicism. My research is focused primarily on Christina's Roman patronage, but, in recognition of her broader celebrity, mobility, and influence, I also plan to evaluate the Queen's collecting activities

within the larger context of display in both noble and royal collections throughout Europe. The Palatium Summer School in Madrid will provide the chance for me to visit many palaces and court-centers relevant to this project, and should be especially helpful to my efforts to investigate the activities of other prominent female collectors, including Elisabetta Farnese (1692-1766), Queen of Spain and eventual possessor of the bulk of Christina's antiquities collection. In 1724, Elisabetta and her husband, Philip V of Spain (r. 1700-1724) purchased the majority of Christina's antiquities collection, including the famous statue of *Castor and Pollux*, now known as the San Ildefonso group, from the Roman Odeschalchi family. Don Livio Odeschalchi (1652-1713) had, in 1692, purchased the pieces from Marchese Pompeo Azzolino (d. 1696), the nephew and heir of Cardinal Decio Azzolino (1623-1689), a close friend of Christina who inherited her collection upon the Queen's death in April of 1689 but who himself died in June of the same year. Upon arrival in Spain, the pieces were installed in the royal palace of La Granja de San Ildefonso in Segovia, and are now in the collection of the Museo Nacional del Prado in Madrid. The circumstances of this purchase and the subsequent history of the collection in Spain will be the focus of my paper for the Palatium Summer School.

Date of preliminary presentation: 13 July 2013.

11) **LETT, Matthieu** (Université de Bourgogne / École du Louvre, France)

***Paper Topic:* The painted decoration of Louis XIV's Grand Trianon (1688-1714): the transformation of aesthetic and royal image on the margins on Versailles**

Abstract: The command of 144 pictures between 1688 and 1714 to the main painters of the king –except Le Brun and Mignard– for the interior decoration of the newly build Grand Trianon is quantitatively the most important command of Louis XIV's reign. In a pioneer study, Antoine Schnapper tracked the works scattered in the French museum since the 19th Century and brought new research materials for this then widely unknown period of the history of French painting. We propose to give another approach of this exceptional set of paintings and open new perspectives about royal commands and *decorum* in France around 1700. Opposed to Versailles, Trianon is a residence mostly dedicated to pleasure and rest where only a very few members of the court have access. The sources indicates that most of the apartments were attributed to women, among them Madame de Maintenon, which is a unique situation. Trianon was also known as the place of Flore and a very close attention was given to the gardens. Our text will show how a new kind of discourse, especially in the case of mythological paintings, in relation with the particular decorum, appear in the last twenty years of Louis XIV reign and how pictures are displayed, not anymore on ceilings or free walls, but in a panelling system designed by Jules Hardouin-Mansart and Robert de Cotte, who experienced new decorative solutions before translating them into the public space of Versailles. The importance of the articulation between the interior decoration and exterior especially in the case of landscape and flower painting will also be focused as well as the role of the Surintendance des Bâtiments du Roi in the aesthetic choices and the elaboration of a new royal imagery, very different from Versailles.

Date of preliminary presentation: 13 July 2013.

12) **MORLANG-SCHARDON, Bettina** (Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rome, Italy / Germany)

Paper Topic: **Modes of construction and presentation of the common history of Spain and Genoa in seventeenth century**

Abstract: In my paper for the summer school I would like to deal with the modes of construction and presentation of the common history of Spain and Genoa at the beginning of the seventeenth century. In the mirror of the contemporary Genoese publications as well as in the pictorial programs of palaces and triumphal arches, built in occasion of ceremonial entries, a variety of topics and images, such as the discovery of America, has been used in order to define and express the relation between the two powers during the sunset of their alliance. While the dependence of Genoa on the Spanish acceptance still persisted, under the coverage of respect and loyalty, the liberation process already had begun. In view of the central issues, the summer school is dealing with, it seems to be interesting to ask, which type of arguments had been expressed in the diverse genres, which impact they had had depending on specific situations and contexts and to which audience they were addressed.

Date of preliminary presentation: 13 July 2013.

13) **PALÚCHOVÁ, Ivana** (Slovak University of Technology, Bratislava, Slovak Republic)

Paper Topic: **Artistic Design of Aristocracy Residences and its integral Part in their Architecture**

Abstract: My aim is to continue to study monument preservation at doctoral degree, which should be focused on the topic: "Stylishness" of the New Interventions by Restoring the Manor-Houses of Slovakia. Manor houses, just as Court residences are representative seats of nobility. As the topic of the paper I have chosen to write about Artistic Design of Aristocracy Residences and its Integral Part in their Architecture.

Date of preliminary presentation: 8 July 2013.

14) **PAULINO MONTERO, Elena** (Universidad Complutense de Madrid, Spain)

Paper Topic: **The stay of Joanna I and Philippe the Handsome in the *Casa del Cordón*. Spaces and Ceremonial of Castile and Burgundy in a noble palace**

Abstract: My current research area is the study of the architectural patronage of one of the most important Late Medieval Castilian noble families: the Velasco. In my study I am focusing especially in palaces, fortress, military towers and funerary chapels, and I am taking into account the artistic elements in their works coming from Burgundy or the Upper Rhine Valley to Castile, but also the Islamic ones, specifically the Nasrid ones, which are usually overlooked by traditional historiography. I am also dealing with the process of construction of a courtly architecture in Castile, in which the royal palaces became models but in which noble examples cannot be neglected. The Velasco palace in Burgos, for example, was used as the royal palace in the city and in it were organised the wedding of the prince Juan and Marguerite of Austria, or the reception to the future heirs Juana I and Philippe the Handsome. Thanks to chronicles and other sources we have a lot of interesting information about decorations, stately collections and the ceremonial which was carried on in these occasions. So we can see how frontiers between royal and noble residences are not always clear and sometimes same spaces, objects and decorations were displayed. As it can be seen, I deal especially in my Ph.D. project with the specific

area of the court residences, between 1370 and 1520. This Ph.D. project is included in the wider research project: "*La génesis del Estado Moderno y el palacio especializado. Castilla y Reino de Granada en la Baja Edad Media*" (The born of the Modern State and the specialised palace. Castile and the kingdom of Granada in the Late Middle Age). This project, directed by J. C. Ruiz Souza, aims to study the influences and relations between the aulic architecture in al-Andalus, especially in the Nasrid Kingdom, and the development of the specialised palaces in Late Medieval Castile. During my research I realized the importance of the concept of ceremonial and its connections with other European examples and the importance of the interior ephemeral decoration, such as textiles, wooden panels, etc. Both are fundamental in the process of configuration and codification of the spaces of these palaces.

Date of preliminary presentation: 13 July 2013.

15) **PEARCE, Michael** (University of Dundee / National Museum of Scotland, Edinburgh, UK)

Paper Topic: **Reception spaces at the Scottish court and analogues in noble houses**

Abstract: This paper examines the architectural framework of the palaces of the 16th century court in Scotland. The use of suites of state rooms will be compared with the analogous reception spaces created by the Scottish nobility and landowning classes. Using a variety of sources commonalities and particularities of usage will be established and to understand the formal institutions of reception and hospitality offered, and how far the lesser houses were organised to emulate the manner of the court. Sequences of royal state rooms survive at Stirling Castle, Holyroodhouse, Falkland and Linlithgow Palaces, though archival evidence of their use is meagre. Something of their etiquette is known by the appointments of youths, often from minor noble families, as ushers of the doors. Diplomatic correspondence most often mentions initial reception or receipt of letters in the more public spaces of hall or chapel. Thereafter a foreign diplomat more typically notes special private conversations when drawn aside from the throng in the royal presence. News of events occurring in the royal *cabinet* are included to establish the writer's competence and access to information, such news sometimes obtained from the ushers. Edward Wotton's anecdote of his imposture deliberately includes his unusual immediate access to the royal bedchamber. Notices of other special events, such as royal baptisms or disturbances provide more glimpses of etiquette, some occurring while the court was temporarily accommodated in houses of the nobility. English diplomats, our major source, were usually resident in Edinburgh, and less often invited to Stirling and Linlithgow. They rarely invited to Falkland which, though not much smaller than the other residences, had the character of a *casale* or *delizia* offering field sports in a designed park. One private English correspondent who found himself at Falkland took the opportunity of writing from there to apply for diplomatic accreditation. Anecdotal evidence of etiquette usual in the homes of the Scottish nobility is more scarce, while inventory evidence of patterns of furnishing in these houses is abundant. These houses had a hall used for reception. From the hall the next formal room was often called the *chamber of dais*, beyond which was the bedchamber of the proprietor. Where suites were located in tall towers the plan of hall and bedchamber only is common. The royal 1530s lodging towers of James V at Falkland and Holyroodhouse have this apparently modest plan, though forming part of a larger palace complex. The earl of Huntly at Strathbogie had two full and impressive suites of three state rooms c.1550, apparently for the earl and countess. A later inventory shows only one suite in use. We could surmise from political circumstances that architectural arrangement at Strathbogie, and the royal paired state suites at Stirling Castle were designed particularly in emulation of French court manners. This paper will explore how these disparate sources of information and architectural evidence permit reconstruction of the formality of reception in sixteenth century Scotland; what commonality there was between the manners of the court and the strata of lesser houses; and how any pervasive structures compare with those of other nations.

Date of preliminary presentation: 13 July 2013.

16) **RABE, Jennifer** (Universität Bern, Switzerland)

Paper Topic: **Arundel's journey to Madrid: reception of court culture and networking activities**

Abstract: The English courts in the early modern period have been sites of splendour and mediation. Especially the Royal court organized lavish banquets, festivals and masques. Still, splendour at court was not the Royal family's prerogative. Inventories, recipe books and letters hint at a widespread culture of magnificence. A striking example is provided by court of the famous Thomas Howard, 21st Earl of Arundel (1585-1646) and the notorious Aletheia Talbot, Countess of Arundel (1585-1654). Their collections of antique and contemporary artworks, their networks and, in brief essays, their role as constructors have been discussed in a number of studies. Still an investigation is lacking of the Arundel court as a site of festivities, of pomp, conspicuous consumption and networking. Both Thomas Howard and Aletheia Talbot were important and widely travelled diplomats of the Stuart court repeatedly sent abroad as ambassadors. As one of their biggest missions was the courtship of the Infanta Anna Maria in Madrid in 1623, the failed *Spanish Match*, the couple would have seen one of the largest and most sumptuous collections in Europe. Accompanied by the agent Balthazar Gerbier and the artist Endymion Porter they would have witnessed the compelling power of Spanish courtly magnificence. The proposed paper aims at exploring the Arundel's journey to Madrid with regard to their reception of court culture and their networking activities. Their diplomatic proficiency had already been shaped by several European courts. By considering Aletheia Talbot and Thomas Howard as European ambassadors rather than English courtiers the paper strives to reassess their activities as patrons, hosts and collectors.

Date of preliminary presentation: 8 July 2013.

17) **RAMIRO RAMÍREZ, Sergio** (Universidad de Jaén / Universidad Complutense de Madrid, Spain)

Paper Topic: **The urban palace of Francisco de los Cobos in Valladolid**

Abstract: The matter of my paper will deal with the idea that Francisco de los Cobos carried out to plan his urban palace of Valladolid. This build was designed by Luis de Vega as a Royal residence rather than as Cobos family house, so that his figure would get more importance in the Charles V Court. Luis de Vega designed a huge architectural complex for the Royal Family rehearsing the interventions he would execute afterwards in other Royal residences as the Alcázar de Madrid. This also meant that Cobos took care of the Royal ceremonies when he commissioned the construction and well as he tried to assimilate his name with a strong fidelity to the Emperor after the Revolt of the *Comuneros* in Castile. The identity of this palace as Royal Court reached the seventeenth century and his structure was one of the reasons Philip III managed for choosing the building as his permanent residence when the Court was moved to Valladolid. We think that this issue needs a deeper research even involving other disciplines.

Date of preliminary presentation: 13 July 2013.

18) **VAN GENDT, Tessa Marlou** (University of Edinburgh, UK)

Paper Topic: **The political culture at the English court of the sixteenth century reflected in the changes made in Court architecture**

Abstract. My research topic centres on the political influence and agency of Anne Boleyn, who spent her formative years at the court of Margaret of Austria in Mechelen, where she was educated amongst the Habsburg elite. Her Continental ways stood out at the English court, and even her architectural legacy reflects this, as the facade of Anne's own palace, Whitehall, was begun in the same style as that of the palace at Mechelen. In contrast, Catherine of Aragon was born in the Archbishop's Palace, Alcalá de Henares, Madrid, and as Henry VIII's Queen her Spanish connections framed much of the European politics of the early 16th century. My paper will argue that the changes made in court architecture are reflected in the political culture at the early-modern English court. Henry VII and his son Henry VIII faced a rather unique problem: it was vital that the iconography of their courts represented their indisputable right to the throne of England, a delicate subject, as many English nobles, indeed even a foreigner like Catherine of Aragon, had a far stronger claim to the throne. Skirting the issue of lineage, Henry VII created a more private form of kingship, often retreating into his chambers, making who had access to the King an important question. His son, Henry VIII, exemplified this royal issue of supply and demand by ensuring –especially in his younger years– that he was generally least present where he was most needed. His creation of a Privy Chamber where he would dine with a few favourites, had a marked effect on the political culture at court. Scholars such as David Starkey in *The Reign of Henry VIII: Personalities and Politics* and Eric Ives in “Henry VIII: the Political Perspective” in *The Reign of Henry VIII: Politics, Policy and Piety*, have argued that it was precisely this architectural change that created an opportunity for the rise of factional political culture. My paper will argue that while these architectural changes had a demonstrable effect on the political culture at court, they did not necessarily promote factional division amongst politicians and courtiers, as argued by Starkey. Lastly, my paper will argue that the positions of Gentlemen of the Privy Chamber did not form the focal point of factional politics nor did their positions allow them to present themselves as a royal alter ego, a vital point in Starkey's theory of factional politics.

Date of preliminary presentation: 13 July 2013.

There were also **two other additional participants** that joined to our Summer School students (without cost for the organization). Their applications don't be selected because he enjoyed other PALATIUM grants before (in Vienna and Bergamo conferences, respectively), but they were very interested in the subjects and field trips of this course. They were also excluded of the preliminary presentation of their own papers. Their participation integrated in the group was very active and useful:

- PACHECO, Milton (CHAM, Universidade Nova de Lisboa / Universidade dos Açores, Portugal)
- SCHUSTER, Paul (Universalmuseum Joanneum, Schloss Eggenberg, Graz, Austria)

See the **Final List of Participants** at the ESF-RNP PALATIUM Summer School 2013 annexed in **Table 2**.

The quality of the **preliminary oral presentations** with Power-Points slides made by the granted students on 8 and 13 July were, in general, very high and satisfactory. They were commented by prof. Bernardo García and Krista De Jonge in order to improve the written versions that will be send on 30 September 2013.

Table 2. LIST OF PARTICIPANTS. ESF-RNP PALATIUM SUMMER SCHOOL, MADRID, 4-14 JULY 2013

	Status	Title	Firstname	Surname	Nationality	Gender	University/Institute/Organisation
1	Speaker invited	Dr.	Esther	Alegre Carvajal	Spain	F	Universidad Nacional a Distancia, Madrid
2	Participant (Granted)	Miss	Isabelle	Augart	Germany	F	Freie Universität Berlin
3	Participant (Granted)	Miss	Erika Ottavia	Carminati	Italy	F	Università degli Studi di Verona
4	Speaker invited	Dr.	Fernando	Checa	Spain	M	Universidad Complutense de Madrid
5	Supervisor & Speaker	Dr.	Vanessa	de Cruz Medina	Spain	F	Fundación Carlos de Amberes
6	Supervisor & Speaker	Dr.	Krista	De Jonge	Belgium	F	PALATIUM / K. Universiteit Leuven
7	Participant (Granted)	Miss	Nele	De Raedt	Belgium	F	Universiteit Gent
8	Participant (Granted)	Mr.	Benjamin	Eldredge	Germany	M	Bibliotheca Hertziana. Max Planck Institut für Kunstgeschichte
9	Participant (Granted)	Miss	Jemma	Field	New Zealand	F	The University of Auckland
10	Convenor & Speaker	Dr.	Bernardo José	García García	Spain	M	Fundación Carlos de Amberes / Universidad Complutense
11	Speaker invited	Dr.	Carmen	García-Frías Checa	Spain	F	Patrimonio Nacional, Madrid
12	Participant (Granted)	Miss	Ana Celeste	Glória	Portugal	F	Universidade Nova de Lisboa
13	Participant (Granted)	Miss	Danielle Abdon	Guimaraes	USA	F	Temple University, Philadelphia
14	Speaker invited	Dr.	María Dolores	Herrero Fernández-Quesada	Spain	F	Universidad Complutense de Madrid
15	Participant (Granted)	Miss	Katra	Jerman	Slovenia	F	Univerza v Ljubljani
16	Speaker invited	Dr.	Javier	Jordán de Urríes	Spain	M	Patrimonio Nacional, Royal Palace of Aranjuez
17	Participant (Granted)	Dr.	Martin	Krumholz	Czech Rep.	M	Institute of Art History, Academy of Sciences of Czech Republic
18	Participant (Granted)	Miss	Theresa Ann	Kutasz	USA	F	The Pennsylvania State University
19	Participant (Granted)	Mr.	Matthieu	Lett	France	M	Université de Bourgogne / École du Louvre, Paris
20	Participant (Granted)	Miss	Bettina	Morlang-Schardon	Germany	F	Bibliotheca Hertziana. Max Planck Institut für Kunstgeschichte
21	Participant (Invited)	Mr.	Milton	Pacheco	Portugal	M	CHAM, Universidade Nova de Lisboa / Universidade dos Açores
22	Speaker invited	Dr.	Joan Lluís	Palos	Spain	M	Universitat de Barcelona
23	Participant (Granted)	Miss	Ivana	Palúchová	Slovak Rep.	F	Slovak University of Technology, Bratislava
24	Participant (Granted)	Miss	Elena	Paulino Montero	Spain	F	Universidad Complutense de Madrid
25	Participant (Granted)	Mr.	Michael	Pearce	U. Kingdom	M	University of Dundee / National Museum of Scotland, Edinburgh

26	Speaker invited	Dr.	Javier	Portús Pérez	Spain	M	Museo del Prado, Madrid
27	Participant (Granted)	Miss	Jennifer	Rabe	Switzerland	F	Universität Bern
28	Participant (Granted)	Mr.	Sergio	Ramiro Ramírez	Spain	M	Universidad de Jaén / Universidad Complutense de Madrid
29	Speaker invited	Dr.	Esther	Rodríguez	Spain	F	Museo del Ejército, Toledo
30	Supervisor	Dr.	José Luis	Sancho	Spain	M	Patrimonio Nacional, Madrid
31	Participant (Invited)	Mr.	Paul	Schuster	Austria	M	Universalmuseum Joanneum, Schloss Eggenberg, Graz
32	Speaker invited	Dr.	María Ángeles	Toajas Roger	Spain	F	Universidad Complutense de Madrid
33	Participant (Granted)	Miss	Tessa Marlou	Van Gendt	U. Kingdom	F	University of Edinburgh
34	Speaker invited	Dr.	Elena	Vázquez Dueñas	Spain	F	Universidad Complutense de Madrid
35	Speaker invited	Dr.	Miguel Ángel	Zalama	Spain	M	Universidad de Valladolid

Table 3. FINANCIAL REPORT OF THE ESF-RNP PALATIUM SUMMER SCHOOL, MADRID, 4-14 JULY 2013

EXPENDITURE

	Dates	Supplier/customer	Description	Amount	Id. nr.	Remark
I. Travel Costs	19.06.2013	OMNIA NV. Zakenreizen Leuven	Flight Brussels-Madrid-Brussels. Prof. Krista De Jonge (04-06.07.2013)	270,40	1	
	27.06.2013	Hélice Viajes	Train AVE Barcelona-Madrid-Barcelona. Prof. Joan Lluís Palos (8-9.07.2013)	195,73	2	
	27.06.2013	Hélice Viajes	Train AVE Valladolid-Madrid-Valladolid. Prof. Miguel Ángel Zalama (8.07.2013)	55,96	3	
	10.07.2013	Hélice Viajes	Field Trip excursion: Bus Madrid-El Pardo-Madrid (06.07.2013): 30 seats	281,11	4	
	10.07.2013	Hélice Viajes	Field Trip excursion: Bus Madrid-El Escorial-Madrid (09.07.2013): 30 seats	397,22	5	
	10.07.2013	Hélice Viajes	Field Trip excursion: Bus Madrid-Toledo/Aranjuez-Madrid (11.07.2013): 30 seats	427,77	6	
	10.07.2013	Hélice Viajes	Field Trip excursion: Bus Madrid-Cogulludo / Guadalajara-Madrid (13.07.2013): 30 seats	373,46	7	
	15.07.2013	Hélice Viajes	Field Trip excursion: Bus Madrid-Segovia / La Granja / Valsain-Madrid (05.07.2013): 30 seats	415,55	8	
	15.07.2014	Hélice Viajes	Supplement Costs of the Field Trip Excursion (delay): Bus to Cogulludo / Guadalajara (13.07.2013)	23,00	9	
	Flight Brussels-Madrid-Brussels. Prof. Krista De Jonge (10-14.07.2013)				157,00	Sponsored by Leuven Universiteit
Subtotal of Thavel Costs				2.597,20		
II. Accomodation	06.07.2013	Hotel T3 Tirol	Accomodation Prof. Krista De Jonge, Madrid (04-06.07.2013): 2 nights & breakfast	135,98	10	
	09.07.2013	Hotel T3 Tirol	Accomodation Prof. Juan Lluís Palos Peñarroya, Madrid (08-09.07.2013): 1 night & breakfast	67,99	11	
	14.07.2013	Hotel T3 Tirol	Accomodation Prof. Krista De Jonge, Madrid (10-14.07.2013): 4 nights & breakfast	272,01	12	

	22.07.2013	Casa de Velázquez	Accommodation of 16 Students granted for the Summer School: B. Eldregde, L. Matthieu, T.M. Van Gendt, A.C. Gloria, T.A. Kutasz, K. Jerman, D.A. Guimaraes, B. Marlan-Schardon, E.O. Carminati, I. Augart, J. Rabe, J. Field, M. Krumholz, M. Pearce, I. Paluchova, N. De Raedt in Madrid (03-14.07.2013): 11 nights & breakfast in 4 single rooms and 6 double rooms	5.313,00	13	
Subtotal of Accomodation Costs				5.788,98		
III. Meals	05.07.2013	Restaurant La Panadería (La Granja de S. Ildefonso, Sevogia)	Lunch for 23 people (20 students and 3 professors). Field Trip to Segovia/ La Granja/Valsain (05.07.2013). Menú: 18,18 €	460,00	14	
	08.07.2013	Restaurant La Biblioteca (Agres S.L.). Madrid	Lunch for 8 speaker and organizers (session at Fundación Carlos de Amberes, Madrid, 08.07.2013). Menú: 16,70 €	142,60	15	
	11.07.2013	Restaurant La Fábrica de Harinas (Restoledo S.L.). Toledo	Lunch for 21 people (20 students and 1 professor), Toledo (11.07.2013). Menu: 19,15€	402,00	16	
	13.07.2013	Restaurant La Manduca (Guadalajara)	Lunch for 22 people (20 students and 2 professors). Menu: 15€	330,00	17	
	13.07.2013	Bokado Grupo	Refreshment/Dinner for 23 people (20 students and 3 professors). Madrid, Casa de Velázquez. Menú: 16,5€	379,50	18	
Subtotal of Meals Costs				1.714,10		
IV. Local Admin.	02.07.2013	El Corte Inglés S.A.	Plastic Folders for Students at the Summer School	21,00	19	
	09.07.2013	Grupo Inversor San Jerónimo S.L.	Additional Beamer Proyector (hiring) (08.07.2013)	35,00	20	
	05.07.2013	Patronato del Alcazar	21 tickets for visiting the Alcazar of Segovia (05.07.2013)	105,00	21	
	11.07.2013	San Juan de los Reyes	22 tickets for visiting S. Juan de los Reyes, Toledo (11.07.2013)	48,40	22	
	13.07.2013	Ayuntamiento Guadalajara	21 tickets for visiting Cripta (Mendoza), Guadalajara (13.07.2013)	21,00	23	

13.07.2013	Ayuntamiento Guadalajara	Expert Guide in Guadalajara (Infantado Palace and Mendoza's Pantheon) (13.07.2013)	120,00	24	
	Fundación Carlos de Amberes	Administrative and technical assistance, printing, photocopying materials for field trips (plans, illustrations, bibliography), communications costs...	1.050,00		
Subtotal of Local Administration Costs			1.400,40		

TOTAL COSTS			11.500,68		
--------------------	--	--	------------------	--	--

INCOME

16.07.2013		ESF GRANT	11.343,00		
Jun. 2013		Leuven University	157,00		

TOTAL INCOME			11.500,00		
---------------------	--	--	------------------	--	--

