



Arte, ostentación y poder. Felipe IV y el programa iconográfico del Salón de Reinos del Palacio del Buen Retiro. El contexto Atlántico [

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Analítica

The Palace of the Buen Retiro was constructed between 1630 and 1635 in the suburbs of Madrid as place of rest for Philip IV and his court. One of its main rooms was called Salon de Reinos, a place that hosted an iconographic program that, besides the famous intervened Diego Velázquez, several of the most renowned painters of the time. The theme revolved around the mythology, history and allegory based on the exaltation of three main ideas: performance, power and strength. In this pictorial set, there are several paintings that allude to the success of a series of battles but three that make express reference to Atlantic context: The recovery of Baía de Todos los Santos, by Juan Bautista Maino; The recovery of the island of Puerto Rico by Don Juan de Haro, by Eugene Cajés; and The recovery of the island of San Cristobal by Fadrique de Toledo, by Felix Castelo. In order to project an influential image of the king in a moment of crisis, the analysis of the existing bibliography concerning this topic allows to conclude that the recovery of distant territories to the European frame was the perfect excuse to promote a universal idea of victory

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