Contents

Acknowledgments IX Figures XII

Introduction: A Centuries-Long Relationship 1

Spain and Flanders 2

An Interwoven History 2
The Spanish Taste for Flemish Paintings: Oil Painting
and the Imitation of Nature 4

Sixteenth-Century Appreciation for Flemish Specialties:

Portraits, Still Lifes, and Landscapes 10

A Note about Flemishness 19

1 Flemish Immigrant Painters in Madrid: A Portrait 29

Flemish Immigrants and the Choice of Madrid $\,\,$ 30 Flemish Cultural Identity in Madrid: The Role of the

Noble Guardia 34

Flemish Portraiture in Spain 40

"Portraits" of Flemish Immigrant Painters 43

Felipe Diriksen: An Archer's Tentative Embrace

of Flemishness 43

Andries Smidt: Portraits and Other Flemish

Pursuits 63

Juan de Mesa, Pieter Perret, and Ignatius de Raeth:

Portraitists to the Jesuits 6

Jan van Kessel II: Flemish Portraitist to the Spanish

Sovereigns 73

2 Food and Flowers: The Visual Seductions of Flemishness 85

Flemish Motifs and a Distinctive Compositional

Balance 87

Flemish vs. Spanish Still Lifes 91

Cocinas and bodegones Arrive in Spain 95

Appeal and Danger of the Flemish Balance 101

Madrid Modifications 109

Flemish Flowers 116

Marketing Flemish Flowers, Fruits, and Plants 118 Flemish Flower Garland Collaborations: A Process Inherent to a Form 131 Países flamencos: Picturing Flemish Distance 153
 Distance and Distant Places 153
 Imagining Travel by Land 157
 Painters, Paintings, and Viewers Travel by Sea 160
 Países flamencos and their Distant Echoes 166

Coda: Rubens and the End of "Flemish" Art in Spain 187
Rubens's Flemishness 190
Rubens's Figural Focus and its Dissemination 195
Absorbing Rubens in Spain 202

Notes 215 Bibliography 261 Index 314