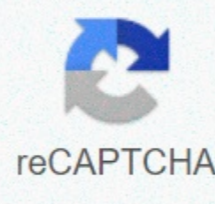




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## Lesson 7.1 skills practice answers algebra 2

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, p. 338, n. 721. Origen de la litografía en España: el Real Establecimiento Litográfico, Fábrica Nacional de Moneda y Timbre, Madrid, 1990, p. 379, n. 275. Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 270-271, n. 1381. Museo Romántico (Madrid), Catálogo de estampas del Museo Romántico I, Ministerio de Cultura, Subdirección General de Publicaciones, Información y Documentación, Madrid, 2007, p. 302, n. 689. Inv. Nuevas Adquisiciones (iniciado en 1856). Núm. can't you do that? 2756. Esto, can't you do that? Esto. Lito, can't you do that? de Madrid. Transcription. Front, lower right corner J. de Madrazo lo dirigió. Transcription. Front, lower center P.-J. Feillet lo litogo. Transcription. Front, lower right side of the net. P. Rubens lo pintó. Transcription. Front, bottom left area [Sello en seco ringcon el texto alrededor del escudo real]; REAL ESTABLECIMIENTO LITHOGRAPH. — DE MADRID. Transcription. Front, lower left area [Texto de José Musso y Valiente, número CLXV, anverso] Printed. Front p. P. Rubens lo pintó. — J. de Madrazo lo dirigió. — P.-J. Feillet lo litogo. LET TRES GRACIAS. / El cuadro original existe en el RI. Museo de Madrid. Esto, do you know this is a good Esto. Lito, can't you do that? de Madrid. Transcription. Front, lower area LAOBRANOTIENETRANSGRICRICRIPCTESLead temporary exhibitions related to this work Cas / Coruncopia Fountain / Source Sculpture Three Graces Peter Paul Rubens, 1630-1635 Support prado author Rubens, Peter Paul Title Three Graces Chronology 1630-1635 Technique Oil Support Wooden Panel Dimensions 220.5 cm x 182 cm School Flemish Theme Mythology Starting Place Royal Collection (Real Alcázar, Madrid, Room of the Lower Garden, Waiting Gardens), 1666, n 688; Real Alcázar, Vaults Titian, 1686, s.n.; Real Alcázar, Vaults de Titian, 1701-1703, No. 483; New Royal Palace, Madrid, Furierea First Room, 1747, No 96; New Royal Palace, study by Andres de la Calleja, 1772, No 96; Rebecca House, Madrid, 1794, No 96; Paintings by saint ferdinand's Royal Academy of Arts, Madrid, 1796-1805, No 50; Saint Ferdinand Royal Academy of Fine Arts, private room, 1827, No 50; Royal Museum of Paintings after the death of Ferdinand VII, Private Room, Madrid, 1834, nº 65) This is a masterpiece by Peter Paul Rubens, which takes place at the end of his life, offering a modern, harmonious and vital view of beauty and nature. According to Hesiodi theogony, there were three Graationlits: Aglaia, which means brilliance; Euphrosyne, which means joy; and Thalia, which means flowering. They were at the service of Aphrodite, the goddess of love. The figures depicted by Rubens are inspired by classical sculpture, can be seen in his intention to reproduce cold marble on his skin. Round shapes and elegant undulation are common features of this artist. The figure on the left is inspired by Rubens' second wife, Helène Fourment. He painted it not long after marriage, and the sensuality of the painting shows how the artist felt. The painter held it until he died in 1640 and then bought philip iv's collection at the Palace of Ledrite. Details of the work of the Origin Royal total painting dimensions 220.5 cm x 182 cm Technique Oil Material Board Three Graces Peter Paul Rubens, 1630-1635 1. Quality, Excellent and original texts, professional voiceovers, plus audio it includes text, pictures, pictures, maps, routes. 2. 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No other 17th-century version of the 17th-century Although mainly a painter, he also made several designs for prints, tapestries, architecture, sculpture and decorative objects. His rich work is strikingly versatile in its subject matter, including paintings of mythological, religious and historical themes, as well as portraits and landscapes. His painting is grandiloquent, but he also knew how to be delicate, and his work demonstrates the immense technical skill and sensitivity of compositional considerations and the psychology of his subjects. Rubens' success in his lifetime was due both to his artistic ability to generate nostalgia for antiquity, which he shared with his contemporaries, and his skills, which offered them an agrandising image of themselves at a time when european cultural funds were actively questioning. The Museo del Prado has the largest collection of Rubens paintings, and one of the best as well, and almost all of it comes from Spanish royal collections. His works are also at the Koninklijk Museum voor Schone Kunsten in Antwerp, Antwerp National Gallery Alte Pinakothek in Munich, Musée du Louvre in Paris and Kunsthistorisches Museum of Vienna. Rubens was born in 1578, moving to Cologne, where the artist lived until his final return to Antwerp in 1589. By then, Rubens' mother had converted to Catholicism, which she shared as an ardent believer in the purpose of the Church. For an artist, he had an unusual education. He began to learn from his father, Jan Rubens, a lawyer who had studied in Rome and Padua. In 1589, he enrolled at the Latino Rombout Verdonk School, where he was trained in Latin and Greek rhetoric and grammar. His older brother Phillip went to the same school and later became a distinguished humanist. The excellence of this education and its classicist and Catholic orientation are clearly visible in rubens' abundance of correspondence — basically Italian, but also in French, Flemish and Latin. 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Italy. Rubens devoted his eight years on the Italian peninsula to intensive past art exploration, especially for Greek and Roman statues and grandmasters in the Renaissance, such as Raphael and Michelangelo. The city he visited most frequently in those years was Rome, where he also had his first professional success. From 1601 to 1602, he was ordered to make three altar paintings for the Church of Santa Croce in Gerusalemme (two preserved paintings are now in Notre Dame Cathedral, Grasses). In 1606, he was tasked with painting canvases on the altar at Rome's Santa Maria Church in Vallicella. This committee, which it received despite the competition from other candidates for Rome, confirmed its the leading painters of this city at the time. While in Italy, Rubens also made a significant import trip in his dealings with Spain. In 1603, the Duke of Mantua elected him as ambassador to Philip III's court in Valladolid. He remained in Spain from September 1603 through some time in the early months of 1604, and during that time, he made an equestrian portrait of the Duke of Lerma (Museo del Prado) for the king's favorite. This work is the first example of his skill to paint grandiloquent images of his period rulers. At the end of 1608, however, news of his mother's illness led Rubens back to the south Holland, and although he originally intended to return there to Italy, the facilities he encountered in Antwerp took him there, making it his home for the rest of his life. In 1609, Albert VII, duke of Austria and The Archduke of Austria, Isabella Clara, appointed him a court painter and also recognized him as a court of law not to live in a Court of Justice in Brussels, which allowed him to remain in Antwerp. On October 3, 1609 married Isabella Brant, who belonged to the local high bourgeois family. His beautiful self-portrait with his wife (circa 1609-1610, Alte Pinakothek, Munich) and his portraits of his sons (Albert and Nikolaas Rubens, circa 1626, Prince of the Liechtenstein Collection, Vaduz) show a family who had adopted the most privileged classes of manners and clothing. After several decades of war, Spain's Netherlands began the peace period in 1609. This truce led to a national reconstruction, which proved useful to Rubens when he began painting churches and decorating aristocracy and high bourgeois homes and palaces. In 1609, the city of Antwerp commissioned him to paint the Great Adoration of Magi (Museo del Prado), which decorated the town hall at the time of the signing of the twelve-year truce. It later became part of King Philip IV's collection and, in 1628-1629, with the king's permission, expanded and retouched Rubens by adding his self-portrait. In the early years after returning to Antwerp, he painted some of the most remarkable altar pieces, including the height of the Cross (1610-1611, Antwerp Cathedral) and the Descent from the Cross (1611-1614, Antwerp Cathedral). At the time, his studio became the most important in the city, educating numerous painters and concluding great young artists such as Van Dyck, who entered his workshop as an assistant in 1616. It was also a period when Rubens collaborated with other prominent Flemish painters, including Frans Snyders, with whom he painted Philippoemen (Museo del Prado) and Prometheus recognition (circa 1612, Philadelphia Museum of Art), other works. Most of all, he collaborated with Jan Brueghel de Velours, whose paintings he added to the small, delicately rendered characters that appear in the five-senses series (1617-1618, Museo del Prado) and garlands, where Rubens painted the Virgin, the child of Christ and the angels (Musée du Louvre, Paris; (2999) ). His immense success in Antwerp is also exemplified by the Commission in 1620 to decorate the Jesuit church in Antwerp with 39 canvases attached to the ceilings of the lateral nave (destroyed in 1718). The size and organization of Rubens' workshop allowed him to carry out this and many other major projects. Part of his success in those years was due to the advocacy he received from the Duke and Duchess. In 1621, Duke Albert and Rubens grew closer to their widow, Infanta Isabella, who continued to rule the Netherlands of Spain in the name of her nephew King Philip IV until his death in 1633. The artistic consequences of Rubens and Isabella's relationship are remarkable. She may have been important to her commission to decorate the Luxembourg palace in Paris, where Maria of Medicis, queen mother of France, lived. In 1625 or 1616, the 16th and 16th century. The tapestries will stay there tonight. Some of the models that the painter made in preparation for this project arrived in Madrid years later, and are now at the Museo del Prado. Infanta's advocacy continued the production of important works of art, including Saint Ildephonsus Triptychi (Kunsthistorisches Museum, Vienna), which was commissioned around 1630 to decorate the chapel of Saint Jacob of Coudenberg, a court church in Brussels. As an agent for Isabel Clara Eugenia, Rubens also found himself in a series of diplomatic negotiations aimed at signing a peace agreement between Spain and the Netherlands. In 1628, King Philip IV invited a painter to Madrid for the state of the negotiations. He arrived in August 1628, and remained until April 1629. 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In addition to the paintings, Rubens also made hundreds of drawings and sketches, which he used to make his paintings. These works allow us to appreciate his extraordinary artistic talent. He also made several drawings for publications and carefully contracted and followed artists who were accused of engraving his designs. In addition, his concern about obtaining the copyright of fingerprints demonstrates his strict control over the economic aspects of his work. Rubens was knighted by both Philip IV of Spain and Charles I of England. His success in the major European courts and his high social status were as important as his artistic talent to make him a very influential painter (Vergara, A. in Enciclopedia M.N.P., 2006, VI, 1918-1925). His self-portrait is contained in Magi Adoration (Museo del Prado P1638). The 17th-century European painter does not combine artistic talent, social and economic success and a high cultural level like Rubens. 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