

# Index

<b>Acknowledgments</b> . . . . .	6
<b>Introduction</b>	
The Pictor Doctus and the Artists' Collections: From Taste to a Training Resource By Ana Diéguez-Rodríguez and Ángel Rodríguez Rebollo . . . . .	9
<b>1- Learning from the Artistic Collections, Libraries and Workshops</b>	
Pablo de Céspedes y su biblioteca humanística. Un nuevo acercamiento en su ideario artístico a través de su colección By Alejandro Jaquero-Esparcia . . . . .	29
Bernardino Poccetti as Collector By Alexander Röstel and Grant Lewis. . . . .	47
"Ha muerto Rubens". La recepción y llegada de parte de su colección al patrimonio de la Corona española By Matías Díaz Padrón . . . . .	77
Francisco de Solís, Collector of Drawings By Isabel Clara García-Torano and Ángel Rodríguez Rebollo . . . . .	105
<b>2- Coteries. The Role of the Friendship and the Academies</b>	
Vicente Carducho's Modelling of Artistic Practice and Connoisseurship By Tiarna Doherty. . . . .	135
Between Guild and Academy: Collections of Central European Painters as a Source of Artistic Progress or a Steady Livelihood? By Tomáš Valeš . . . . .	159
French Barbizon Landscapes Collected by Pre-Raphaelite and Aesthetic Movement. Artists in the second half of the Nineteenth Century By Sarah Herring . . . . .	181
Women Painters and Academicians: Models and Collections By Mariángeles Pérez-Martín . . . . .	201
<b>3- Artists at the Court: Experience and Erudition</b>	
Court Institutions and their Impact on Artworks by the <i>valet de chambre</i> : Artists Serving at the Valois-Burgundian Court during the Fifteenth Century By Oskar Jacek Rojewski . . . . .	221
Velázquez and the Royal Collection. Opening the Pandora's Box By Miguel Hermoso Cuesta . . . . .	241
<b>Index of names</b> . . . . .	269
<b>About the contributors</b> . . . . .	277