

Cambridge Studies in the History of Art

# El Greco & His Patrons

## Three Major Projects

Richard G. Mann



# El Greco And His Patrons Three Major Projects

**Javier Sierra**



## **El Greco And His Patrons Three Major Projects:**

**El Greco and His Patrons** Richard G. Mann, 1986      *The Pictorial Art of El Greco* Livia Stoenescu, 2025-10-01 The Pictorial Art of El Greco Transmaterialities Temporalities and Media investigates El Greco's pictorial art as foundational to the globalising trends manifested in the visual culture of early modernity. It also exposes the figurative semantic and allegorical senses that El Greco created to challenge an Italian Renaissance centered discourse. Even though he was guided by the unprecedented burgeoning of devotional art in the post Tridentine decades and by the expressive possibilities of earlier religious artifacts especially those inherited from the apostolic past, the author demonstrates that El Greco forged his own independent trajectory. While his paintings have been studied in relation to the Italian and Spanish school traditions, his pictorial art in a global Mediterranean context continues to receive scant attention. Taking a global perspective as its focus, the book sheds new light on El Greco's highly original contribution to early Mediterranean and multi-institutional configurations of the Christian faith in Byzantium, Venice, Rome, Toledo, and Madrid.      [Art and the Religious Image in El Greco's Italy](#) Casper, Andrew R., 2014-02-04 *Art and the Religious Image in El Greco's Italy* is the first book-length examination of the early career of one of the early modern period's most notoriously misunderstood figures. Born around 1541, Domenikos Theotokopoulos began his career as an icon painter on the island of Crete. He is best known under the name El Greco for the works he created while in Spain, paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614. But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now. Andrew Casper's examination of this period allows us to gain a proper understanding of El Greco's entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent. *Art and the Religious Image in El Greco's Italy* is a new book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in the following e-book editions: Kindle, Nook, Study, Google Editions, ebrary, EBSCO, Project MUSE, and JSTOR.      [The Master of the Prado](#) Javier Sierra, 2015-11-17 New York Times bestselling author Javier Sierra takes you on a grand tour of the Prado museum in this historical novel that illuminates the fascinating mysteries behind European art, complete with gorgeous full-color inserts of artwork by da Vinci, Botticelli, and other master artists. Presented as a fictionalized autobiography, *The Master of the Prado* begins in Madrid in 1990 when Sierra encounters a mysterious stranger named Luis Fovel within the halls of the Prado. Fovel takes him on a whirlwind tour and promises to uncover startling secrets hidden in the museum's masterpieces, secrets that open up a whole new world to Sierra. The enigmatic Fovel reveals how a variety of visions, prophecies, conspiracies, and even heresies inspired masters such as Raphael, Titian, Hieronymus Bosch, Botticelli, Brueghel, and El Greco. The secrets they concealed in their paintings are stunning enough to change the way we think about art, uncovering mysteries about historical facts, secret sects, and prophetic theories. It is these secrets that lead Sierra to question his entire understanding of art history and unearth

groundbreaking discoveries about European art At once a captivating novel and a beautifully illustrated reference guide to Madrid's famed museum The Master of the Prado is full of insights and intriguing mysteries Sierra brings historical characters alive in this astounding narrative filled with dazzling surprises that will entrance you as much as the pictures within

**Mapping Gendered Routes and Spaces in the Early Modern World** Merry E. Wiesner-Hanks, 2016-03-03 How did gender figure in understandings of spatial realms from the inner spaces of the body to the furthest reaches of the globe How did women situate themselves in the early modern world and how did they move through it in both real and imaginary locations How do new disciplinary and geographic connections shape the ways we think about the early modern world and the role of women and men in it These are the questions that guide this volume which includes articles by a select group of scholars from many disciplines Art History Comparative Literature English German History Landscape Architecture Music and Women's Studies Each essay reaches across fields and several are written by interdisciplinary groups of authors The essays also focus on many different places including Rome Amsterdam London and Paris and on texts and images that crossed the Atlantic and the Mediterranean or that portrayed real and imagined people who did Many essays investigate topics key to the spatial turn in various disciplines such as borders and their permeability actual and metaphorical spatial crossings travel and displacement and the built environment

*The Early Modern Hispanic World* Kimberly Lynn, Erin Kathleen Rowe, 2017-01-31 This book engages with new ways of thinking about boundaries of the early modern Hispanic past looking at current scholarly techniques

**Widowhood in Early Modern Spain** Stephanie Fink De Backer, 2010-11-26 This study of Castilian widows based on extensive analysis of literary and archival sources provides insight into the complex mechanisms lying behind the formulation of gender boundaries and the pragmatic politics of everyday life in the early modern world

**Art As Religious Studies** Douglas G. Adams, Diane Apostolos-Cappadona, 2001-04-17

**Subversion and Liberation in the Writings of St. Teresa of Avila** Antonio Pérez-Romero, 2023-04-12

Art Books Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition

*Art & Visual Culture 1100-1600: Medieval to Renaissance* Kim W. Woods, 2013-09-05 An innovative exploration of art and visual culture Through carefully chosen themes and topics rather than through a general survey the volumes approach the process of looking at works of art in terms of their audiences functions and cross cultural

contexts While focused on painting sculpture and architecture it also explores a wide range of visual culture in a variety of media and methods 1000 1600 Medieval to Renaissance includes essays on key themes of Medieval and Renaissance art including the theory and function of religious art and a generic analysis of art at court Explorations cover key canonical artists such as Simone Martini and Botticelli and key monuments including St Denis and Westminster Abbey as well as less familiar examples The first of three text books published by Tate in association with the Open University which insight for students of Art History Art Theory and Humanities Introduction Part 1 Visual cultures of medieval Christendom 1 Sacred art as the Bible of the Poor 2 Sacred architecture Gothic architecture 3 Sacred in secular secular in sacred the art of Simone Martini 4 To the Holy Land and back again the art of the Crusades Part 2 The shifting contexts of Renaissance art 5 Art at court 6 Botticelli 7 Did women patrons have a Renaissance Italy 1420 1520 8 From Candia to Toledo El Greco and his art

A Network of Converso Families in Early Modern Toledo Linda Martz,2003 The lives of Toledan Jewish families are traced from the time of the Inquisition through seventeenth century Spain **Picturing the Apocalypse** Natasha O'Hear,Anthony O'Hear,2015-06-25 The book of Revelation has been a source of continual fascination for nearly two thousand years Concepts such as The Lamb of God the Four Horsemen the Seventh Seal the Beasts and Antichrist the Whore of Babylon Armageddon the Millennium the Last Judgement the New Jerusalem and the ubiquitous Angel of the Apocalypse have captured the popular imagination One can hardly open a newspaper or click on a news web site without reading about impending financial or climate change Armageddon while the concept of the Four Horsemen pervades popular music gaming and satire Yet few people know much about either the basic meaning or original context of these concepts or the multiplicity of different ways in which they have been interpreted by visual artists in particular The visual history of this most widely illustrated of all the biblical books deserves greater attention This book fills these gaps in a striking and original way by means of ten concise thematic chapters which explain the origins of these concepts from the book of Revelation in an accessible way These explanations are augmented and developed via a carefully selected sample of the ways in which the concepts have been treated by artists through the centuries The 120 visual examples are drawn from a wide range of time periods and media including the ninth century Trier Apocalypse thirteenth century Anglo Norman Apocalypse Manuscripts such as the Lambeth and Trinity Apocalypses the fourteenth century Angers Apocalypse Tapestry fifteenth century Apocalypse altarpieces by Van Eyck and Memling D rer and Cranach s sixteenth century Apocalypse woodcuts and more recently a range of works by William Blake J M W Turner Max Beckmann as well as film posters and stills cartoons and children s book illustrations The final chapter demonstrates the continuing resonance of all the themes in contemporary religious political and popular thinking while throughout the book a contrast will be drawn between those readers of Revelation who have seen it in terms of earthly revolutions in the here and now and those who have adopted a more spiritual otherworldly approach **Art and the Religious Image in El Greco's Italy** Andrew R. Casper,2015-06-13 Art and the

Religious Image in El Greco's Italy is the first book length examination of the early career of one of the early modern period's most notoriously misunderstood figures. Born around 1541, Domenikos Theotokopoulos began his career as an icon painter on the island of Crete. He is best known under the name El Greco for the works he created while in Spain, paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614. But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now. Andrew Casper's examination of this period allows us to gain a proper understanding of El Greco's entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent.

**Art and the Religious Image in El Greco's Italy** is a new book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in popular e-book formats.

**Painting in Spain** Jonathan Brown, 1998-01-01

El Greco, Ribera, Velázquez, Murillo: these are but a few of the great sixteenth and seventeenth century artists of Spain's golden age of painting. In this authoritative and handsome book, an enlarged, extended, and revised version of his *Golden Age of Painting in Spain*, eminent Spanish art scholar Jonathan Brown surveys the development of painting in Spain during this fascinating period. Focusing on the interaction between art and the socioeconomic and political conditions that prevailed in Spain's golden age, this book offers information about religious beliefs, social attitudes, the activities of patrons and collectors, and how these were absorbed and interpreted by painters. The author sets the history of Spanish paintings within a European context and explores Spain's contact with artistic centers in Italy and the Netherlands. He discusses not only Spanish artists but also such non-Spanish painters as Titian, Rubens, and Luca Giordano, who either worked in Spain or influenced other artists there. Brown also examines the collections of foreign paintings that Spanish noblemen and prelates assembled and how these collections affected the production of art and the social status of the Spanish artist. In this up-to-date and innovative analysis of two hundred years of Spanish painting, Brown describes a country that brilliantly transformed the artistic impulses it received from abroad to fit the needs of its own society.

**España, Europa y el mundo de ultramar (1500-1800)** John H. Elliott, 2017-08-03

John H. Elliott, el más prestigioso hispanista británico, reflexiona con estos ensayos, charlas y artículos sobre la política, la cultura y las ideas en Europa y el mundo colonial. Autor de algunos de los trabajos más influyentes sobre el mundo hispánico, Elliott siempre ha sabido analizar la historia de España y el mundo hispánico con una mirada original y profunda, y es autor de algunos de los trabajos más influyentes en este campo. Este volumen recoge escritos que reflejan sus investigaciones más recientes y su pensamiento sobre la política, el arte, la cultura y las ideas en Europa y el mundo colonial entre 1500 y 1800. El libro contiene catorce ensayos, charlas y artículos de impresionante calidad y frescura, escritos con el característico brío de Elliott. Organizado en torno a tres ejes: los comienzos de la Europa moderna, la expansión europea en ultramar y la obra y contexto histórico de El Greco, Velázquez, Rubens y Van Dyck, este volumen ofrece una excelente visión de conjunto de los temas que han centrado el interés de Elliott a lo largo de una carrera distinguida por su brillantez y espíritu.

innovador Rese a Elliott es infatigable en su investigaci n global en su visi n magistral en la organizaci n del material e infalible identificando las evidencias m s reveladoras o representativas En resumen su labor acad mica es lo m s cercano a la perfecci n que se puede encontrar Felipe Fern ndez Armesto **Between Court and Confessional** Kimberly Lynn,2013-07-08 This book examines the careers and writings of five inquisitors explaining how the theory and regulations of the Spanish Inquisition were rooted in local conditions **Spain** Robert Goodwin,2015-07-21 The Golden Age of the Spanish Empire would establish five centuries of Western supremacy across the globe and usher in an era of transatlantic exploration that eventually gave rise to the modern world It was a time of discovery and adventure of great political and social change it was a time when Spain learned to rule the world Assembling a spectacular cast of legendary characters like the Duke of Alba El Greco Miguel de Cervantes and Diego Vel zquez Robert Goodwin brings the Spanish Golden Age to life with the vivid clarity and gripping narrative of an epic novel From scholars and playwrights to poets and soldiers Goodwin is in complete command of the history of this tumultuous and exciting period But the superstars alone will not tell the whole tale Goodwin delves deep to find previously unrecorded sources and accounts of how Spain s Golden Age would unfold and ultimately unravel Spain is a sweeping and revealing portrait of Spain at the height of its power and a world at the dawn of the modern age Byzantium Metropolitan Museum of Art (New York, N.Y.),2004 The fall of the Byzantine capital of Constantinople to the Latin West in 1204 during the Fourth Crusade abruptly interrupted nearly nine hundred years of artistic and cultural traditions In 1261 however the Byzantine general Michael VIII Palaiologos triumphantly re entered Constantinople and reclaimed the seat of the empire initiating a resurgence of art and culture that would continue for nearly three hundred years not only in the waning empire itself but also among rival Eastern Christian nations eager to assume its legacy Byzantium Faith and Power 1261 1557 and the groundbreaking exhibition that it accompanies explores the artistic and cultural flowering of the last centuries of the Empire of the Romans and its enduring heritage Conceived as the third of a trio of exhibitions dedicated to a fuller understanding of the art of the Byzantine Empire whose influence spanned more than a millennium Byzantium Faith and Power 1261 1557 follows the 1997 landmark presentation of The Glory of Byzantium which focused on the art and culture of the Middle Byzantine era the Second Golden Age of the Byzantine Empire 843 1261 In the late 1970s The Age of Spirituality explored the early centuries of Byzantium s history The present concluding segment explores the exceptional artistic accomplishments of an era too often considered in terms of political decline Magnificent works from splendid frescoes textiles gilded metalwork and mosaics to elaborately decorated manuscripts and liturgical objects testify to the artistic and intellectual vigor of the Late and Post Byzantine era In addition forty magnificent icons from the Holy Monastery of Saint Catherine Sinai Egypt join others from leading international institutions in a splendid gathering of these powerful religious images While the political strength of the empire weakened the creativity and learning of Byzantium spread farther than ever before The exceptional works of secular and religious art produced by Late Byzantine

artists were emulated and transformed by other Eastern Christian centers of power among them Russia Serbia Bulgaria and Cilician Armenia The Islamic world adapted motifs drawn from Byzantium's imperial past as Christian minorities in the Muslim East continued Byzantine customs From Italy to the Lowlands Byzantium's artistic and intellectual practices deeply influenced the development of the Renaissance while in turn Byzantium's own traditions reflected the empire's connections with the Latin West Fine examples of these interrelationships are illustrated by important panel paintings ceramics and illuminated manuscripts among other objects In 1557 the Empire of the Romans as its citizens knew it which had fallen to the Ottoman Turks in 1453 was renamed Byzantium by the German scholar Hieronymus Wolf The cultural and historical interaction and mutual influence of these major cultures the Latin West and the Christian and Islamic East during this fascinating period are investigated in this publication by a renowned group of international scholars in seventeen major essays and catalogue discussions of more than 350 exhibited objects

*Pittoresco* Philip Sohm, 1991-08-29 This book traces the changing attitudes towards painterly brushwork from Mannerist norms to the Arcadian classicism of eighteenth century critics At the centre of this history of artistic taste stands the Venetian art dealer critic and painter Marco Boschini who wrote a rambling metaphoric defence of Venetian painting in 1660 *La carta del navegar pittoresco* The map of painterly navigation *Pittoresco* painterly serves as the title of this book because the shifting opinions on painterly brushwork are contained in its semantic history migrating in meaning from a neutral designation of all painting pictorial to a specific type of painting painterly or picturesque It could be interpreted as a sign of inspired creativity and manual facility or as a sign of showy dexterity unrestrained by learning By means of linguistic analysis *pittoresco* and related terms open up a world of cultural reference where literate art critics bring their taste in poetry and rhetoric to the least literary aspect of painting the descriptive ornamental or inspired form of brushwork



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