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## Marriage Of The Virgin. Oil On Canvas, Toledo School, Entourage Of Luis Tristán.



2 000 EUR

Signature : scuola toledana entourage di Luis Tristan

Period : 17th century

Condition : Très bon état

Material : Oil painting

### Description

Subject: Marriage of the Virgin. Technique: Oil on canvas. Artist: Toledo School, Luis Tristán's circle. The painting we present represents a remarkable example of Spanish Mannerism, likely attributable to the "Toledo School," and more specifically, to the circle of Luis Tristán, a pupil of El Greco and his immediate successor as head of his school of painting in the former capital of Spain, which he would simultaneously mark the end of. Present in El Greco's workshop between 1603 and 1607, and until the Master's death in 1614, Luis Tristán, despite his premature death in 1624, just ten years after El Greco's, left us a prolific body of work, faithful to the Master's themes but simplified in composition through a lyrical form largely reduced to real-life proportions. Already in the altarpiece of Saint

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Benedict of Ypes (a town near Toledo), there are signs of an incipient departure from El Greco, especially in the elongation of the figures, which was rendered with difficulty in some cases. The chromatic aspect is eloquent, with muted colors that have now abandoned the airy transparency typical of El Greco's palette. A decisive role in Tristán must have been played by the influence of the Italian artists (Cambiasso, Zuccari) active at the Escorial (Philip II's great construction site) and, to a no lesser extent, by the trip to Italy (1606-1613), during which the artist was able to directly engage with the teachings of Caravaggio, the primary and direct cause of this stylistic return to the humble reality of everyday life, without necessarily abandoning El Greco's mysticism, thanks to which Spanish art had been de-provincialized--a mysticism, however, now lowered to humbler and more subdued tones. A pictorial rendering constantly balanced between the Italian "academic" tradition and the transfigurative lesson, entirely striving toward El Greco's eternity, appears to be the defining characteristic of Tristán's work, all filtered through a serious awareness of Caravaggio's realism (paradigmatic are the Saint Peter and Saint Francis (Segovia, Palacio de Riofrío) or the Saint Monica in the Prado). This stylistic oscillation is evidenced by Tristán's full return to El Greco's compositional modules in the late altarpiece (1623) for the Convent of Santa Clara in Toledo, an altarpiece that closely echoes the stylistic vibrations of El Greco's "Baptism of Christ" and "Pentecost," so much so that critic Ceán Bermúdez mistakenly attributed it to El Greco himself and not to Tristán. As for our painting, a comparison with the "Marriage of the Virgin" (Bucharest, National Museum of Art of Romania) by El Greco allows us to trace the evolution of the Tristán's style by placing the work in question within a period (not precisely identifiable in terms of a precise date due to the aforementioned "oscillation" of the Tristán) partly marked by adherence to El Greco's

"deformation," although here the chromatic aspect expressed by the preeminence given to muted colors is abandoned. Similarly, the compositional scheme of our painting attests to a tribute to Raphael's structure (that Raphael whom El Greco, like architecture, had honored, including him alongside Michelangelo, Titian, and Clovio, in his "The Expulsion of the Merchants from the Temple"), with a certain meticulousness reserved for the architectural detail of the temple, absent in El Greco's Marriage, which focuses entirely on the scene, set within it, with a clear departure from classicist perspective solutions.