



## El expolio de la pintura del primer Renacimiento en Zamora. Una contribución a su estudio y una propuesta de autoría [

2021

text (article)

Analítica

The study aims to contribute to the knowledge of the original location of certain Zamora paintings from the early Renaissance that are now in various collections and museums and that left Zamora in the early twentieth century. It also seeks to define the catalogue of an anonymous painter for whom we propose the name of Master of 'la Horta'. His work was developed in the dioceses of Leon and Zamora in the first decades of the 16th century; starting from a Hispano-Flemish background, he evolved towards the assimilation of some of the fundamentals of Renaissance painting, such as the use of three-dimensional space

The study aims to contribute to the knowledge of the original location of certain Zamora paintings from the early Renaissance that are now in various collections and museums and that left Zamora in the early twentieth century. It also seeks to define the catalogue of an anonymous painter for whom we propose the name of Master of 'la Horta'. His work was developed in the dioceses of Leon and Zamora in the first decades of the 16th century; starting from a Hispano-Flemish background, he evolved towards the assimilation of some of the fundamentals of Renaissance painting, such as the use of three-dimensional space

<https://rebiunoda.pro.baratznet.cloud:38443/OpacDiscovery/public/catalog/detail/b2FpOmNlbgVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzE0MTAxNTQ>

**Título:** El expolio de la pintura del primer Renacimiento en Zamora. Una contribución a su estudio y una propuesta de autoría [electronic resource]

**Editorial:** 2021

**Tipo Audiovisual:** painting Hispano- Flemish style Renaissance retable plundering of artistic heritage Castile and Leon Master of 'la Horta' Master of Astorga pintura estilo hispanoflamenco Renacimiento retablo expolio del patrimonio artístico Castilla y León Maestro de la Horta Maestro de Astorga

**Documento fuente:** BSAA Arte, ISSN 1888-9751, N°. 87, 2021, pags. 45-65

**Nota general:** application/pdf

**Restricciones de acceso:** Open access content. Open access content star

**Condiciones de uso y reproducción:** LICENCIA DE USO: Los documentos a texto completo incluidos en Dialnet son de acceso libre y propiedad de sus autores y/o editores. Por tanto, cualquier acto de reproducción, distribución, comunicación pública y/o transformación total o parcial requiere el consentimiento expreso y escrito de aquéllos. Cualquier enlace al texto completo de estos documentos deberá hacerse a través de la URL oficial de éstos en Dialnet. Más información: <https://dialnet.unirioja.es/info/derechosOAI> | INTELLECTUAL PROPERTY RIGHTS STATEMENT: Full text documents hosted by Dialnet are protected by copyright and/or related rights. This digital object is accessible without charge, but its use is subject to the licensing conditions set by its authors or editors. Unless expressly stated otherwise in the licensing conditions, you are free to linking, browsing, printing and making a copy for your own personal purposes. All other acts of reproduction and communication to the public are subject to the licensing conditions expressed by editors and authors and require consent from them. Any link to this document should be made using its official URL in Dialnet. More info: <https://dialnet.unirioja.es/info/derechosOAI>

**Lengua:** Spanish

**Enlace a fuente de información:** BSAA Arte, ISSN 1888-9751, N°. 87, 2021, pags. 45-65

---

### **Baratz Innovación Documental**

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- [informa@baratz.es](mailto:informa@baratz.es)