

# Renaissance and Baroque Paintings

from the Sciarra and Fiano Collections



Richard E. Spear

The Pennsylvania State University Press

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# Renaissance And Baroque Paintings From The Sciarra And Fiano Collections

**Edgar Peters Bowron**



## **Renaissance And Baroque Paintings From The Sciarra And Fiano Collections:**

Renaissance and Baroque Paintings from the Sciarra and Fiano Collections Richard E. Spear, 1972 The discovery of an unknown collection of old master paintings is today a rare occurrence This volume catalogues and illustrates more than sixty Italian French German and Netherlandish paintings of outstanding quality from the fifteenth through the eighteenth centuries including several masterpieces by major Baroque artists such as Guido Reni Carlo Maratta and Luca Giordano The provenance of many of these previously unpublished paintings was the distinguished Barberini collection The author received the 1972 Dana Borghese Prize for this contribution to the study of Renaissance and Baroque painting

**Renaissance and Baroque paintings from the Sciarra and Fiano collections** Richard Edmund Spear, 1972 *Renaissance and Baroque Painting from the Sciarra and Fiano Collections*, 1972 *Buying Baroque* Edgar Peters Bowron, 2017-03-28 Although Americans have shown interest in Italian Baroque art since the eighteenth century Thomas Jefferson bought copies of works by Salvator Rosa and Guido Reni for his art gallery at Monticello and the seventeenth century Bolognese school was admired by painters Benjamin West and John Singleton Copley a widespread appetite for it only took hold in the early to mid twentieth century *Buying Baroque* tells this history through the personalities involved and the culture of collecting in the United States The distinguished contributors to this volume examine the dealers auction houses and commercial galleries that provided access to Baroque paintings as well as the collectors curators and museum directors who acquired and shaped American perceptions about these works including Charles Eliot Norton John W Ringling A Everett Austin Jr and Samuel H Kress These essays explore aesthetic trends and influences to show why Americans developed an increasingly sophisticated taste for Baroque art between the late eighteenth century and the 1920s and they trace the fervent peak of interest during the 1950s and 1960s A wide ranging in depth look at the collecting of seventeenth and eighteenth century Italian paintings in America this volume sheds new light on the cultural conditions that led collectors to value Baroque art and the significant effects of their efforts on America's greatest museums and galleries In addition to the editor contributors include Andrea Bayer Virginia Brilliant Andria Derstine Marco Grassi Ian Kennedy J Patrice Marandel Pablo Perez d Ors Richard E Spear and Eric M Zafran

**Getty Research Journal** Gail Feigenbaum, 2020-03-10 The Getty Research Journal features the work of art historians museum curators and conservators around the world as part of the Getty's mission to promote the presentation conservation and interpretation of the world's artistic legacy Articles present original scholarship related to the Getty's collections initiatives and research This issue features essays on works by Bolognese painter Guido Reni and his studio a collection of late nineteenth century images by one of Iran's most prolific photographers Antoin Sevruguin Le Corbusier's encounters with and monumentalization of the konak a type of Ottoman house the correspondence between Ren Magritte and his wife while he stayed at the London home of patron and collector Edward James the activities of Belgian surrealist douard L on Th odore Mesens as art dealer and collector and art historian and critic Leo Steinberg's unpublished research on

Titian Shorter texts include notices on three joining fragments of an Urartian bronze belt a sketchbook newly attributed to Florentine architect engineer and set designer Giulio Parigi photo albums documenting the plague pandemic in late nineteenth century Bombay four scrapbooks produced by Neue Sachlichkeit photographer Albert Renger Patzsch and the correspondence between Swiss curator Harald Szeemann and Russian artist Lev Nusberg     Valentin de Boulogne Annick Lemoine, Keith Christiansen, 2016-10-07 Following Caravaggio's death in 1610 the French artist Valentin de Boulogne 1591-1632 emerged as one of the great champions of naturalistic painting The eminent art historian Roberto Longhi honored him as the most energetic and passionate of Caravaggio's naturalist followers In Rome Valentin who loved the tavern as much as the painter's palette fell in with a rowdy confederation of artists but eventually received commissions from some of the city's most prominent patrons It was in this artistically rich but violent metropolis that Valentin created such masterworks as a major altarpiece in Saint Peter's Basilica and superb renderings of biblical and secular subjects until his tragic death at the age of forty one cut short his ascendant career With discussions of nearly fifty works representing practically all of his painted oeuvre Valentin de Boulogne Beyond Caravaggio explores both the artist's superlative depictions of daily life and the tumultuous context in which they were produced Essays by a team of international scholars consider his key attributions to European painting his devotion to everyday objects and models from life his technique of staging pictures with the immediacy of unfolding drama and his place in the pantheon of French artists An extensive chronology surveys the rare extant documents that chronicle his biography while individual entries help situate his works in the contexts of his times Rich with incident and insight and beautifully illustrated in Valentin's complex suggestive paintings Valentin de Boulogne Beyond Caravaggio reveals a seminal artist a practitioner of realism in the seventeenth century who prefigured the naturalistic modernism of Gustave Courbet and Edouard Manet two centuries later     **Important Italian Baroque Paintings, 1600-1700**, 1984     **Library of Congress Catalogs** Library of Congress, 1976     Library of Congress Catalog Library of Congress, 1973 Beginning with 1953 entries for Motion pictures and filmstrips Music and phonorecords form separate parts of the Library of Congress catalogue Entries for Maps and atlases were issued separately 1953 1955     *Galleria nazionale d'arte antica* Lorenza Mochi Onori, Rossella Vodret Adamo, Galleria nazionale d'arte antica (Italy), 2008 Prefazioni Francesco Rutelli Emanuele Francesco Maria Emanuele Presentazione Claudio Strianti La Galleria Nazionale d'Arte Antica di Palazzo Barberini Lorenza Mochi Onori e Rossella Vodret Le principali collezioni confluite nella Galleria Nazionale d'Arte Antica di Palazzo Barberini Lorenza Mochi Onori e Rossella Vodret Catalogo Lorenza Mochi Onori e Rosella Vodret Mostre Indice per autori Indice per soggetto Indice per provenienza Bibliografia     **Library Catalog of the Metropolitan Museum of Art, New York** Metropolitan Museum of Art (New York, N.Y.). Library, 1980     **Guido Reni, 1575-1642** Guido Reni, 1988 Recent scholars interpret Guido Reni as a gay artist Summers *Queer encyclopedia of the visual arts* p 119     **Who's Who in American Art 1980** Jaques Cattell Press, 1980     **Library Catalog of the Metropolitan Museum of Art** Metropolitan

Museum of Art (New York, N.Y.). Library, 1977      *Experience and Adventures of a Collector* George Encil, 1989 Always whenever George Encil acquired a new work of art something completely obvious and yet very rare then happened He didn't just become the owner rather he undertook a sponsorship He has adopted a piece from the orphanage of the world's art supply and received it into his collection In many cases a deed was established which brought to the work an Interpretation which befitted it for the first time since the piece issued from the shaping hands of the artist Each stage play each performance of a piece of music brings today nearly perfect expositions of its creator's intentions only in the area of visual art do people think it permissible to make a junk room out of the gallery from which in case of financial need a piece can be thrown upon the slave block of the international art market The author opposes this attitude vehemently In the examples taken from the narrative of his experiences he demonstrates that with the acquisition of a work of art commences the duty of preserving it of restoring it finding the requisite frame and allotting it a worthy place for itself The exposition and proclamation of this conviction is the mission to which the author feels called His report is an appeal for people to take an interest in the ever dwindling supply of works of art and he would prefer to see every collector become a godfather rather than a possessor an interpreter rather than a beneficiary This proclamation does not exempt public collections in which following exemplary interpretations even stepchildren of art will be sheltered A lifetime spent as a collector qualifies the author for this proclamation and the presentation before us supports and explains this attitude      *Bertoia, Mirola and the Farnese Court* Diane DeGrazia, 1991 Study of Jacopo Bertoia regarded as the finest painter of the late 16th century Farnese court and of Girolamo Mirola now thought to have painted much of the work previously attributed to Bertoia      **Artibus Et Historiae**, 1995      *The International Caravaggesque Movement* Benedict Nicolson, 1979      **Art Books, 1950-1979** R.R. Bowker Company, 1979      **Gregorio Preti, paintings and documents** John T. Spike, Taverna (Italy). Museo civico, 2003

## The Enigmatic Realm of **Renaissance And Baroque Paintings From The Sciarra And Fiano Collections**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Renaissance And Baroque Paintings From The Sciarra And Fiano Collections** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those that partake in its reading experience.

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