



16131675

Rome (Italy). Palazzo Accoramboni



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Ten Paintings by Gerard Dou, 1613-1675 Gerard Dou, David Carritt Limited, 1980 *Catalogue of pictures, marbles, bronzes, antiquities, etc. [in the] Palazzo Accoramboni [and belonging to Marcello Massarenti].* Rome (Italy). Palazzo Accoramboni, 1894 **The Tsarina's Lost Treasure** Mara Vorhees, Gerald Easter, 2020-09-01 A riveting history and maritime adventure about priceless masterpieces originally destined for Catherine the Great On October 1771 a merchant ship out of Amsterdam Vrouw Maria crashed off the stormy Finnish coast taking her historic cargo to the depths of the Baltic Sea The vessel was delivering a dozen Dutch masterpiece paintings to Europe s most voracious collector Catherine the Great Empress of Russia Among the lost treasures was The Nursery an oak paneled triptych by Leiden fine painter Gerrit Dou Rembrandt s most brilliant student and Holland s first international superstar artist Dou s triptych was long the most beloved and most coveted painting of the Dutch Golden Age and its loss in the shipwreck was mourned throughout the art world Vrouw Maria meanwhile became a maritime legend confounding would be salvagers for more than two hundred years In July 1999 a daring Finnish wreck hunter found Vrouw Maria upright on the sea floor and perfectly preserved The Tsarina s Lost Treasure masterfully recounts the fascinating tale of Vrouw Maria her loss and discovery weaving together the rise and fall of the artist whose priceless masterpiece was the jewel of the wreckage Gerald Easter and Mara Vorhees bring to vivid life the personalities that drove and are still driving this compelling tale evoking Robert Massie s depiction of Russian high politics and culture Simon Schama s insights into Dutch Golden Age art and art history Gary Kinder s spirit of danger and adventure on the beguiling Archipelago Sea **Catalogue of Pictures, Marbles, Bronzes, Antiquities, &c., &c. ...** Rome (Italy). Palazzo Accoramboni, 1894 *Catalogue of the Antient and Modern Pictures* Carnanton Cornwall, 2023-04-06 Reprint of the original first published in 1871 The publishing house Anatiposi publishes historical books as reprints Due to their age these books may have missing pages or inferior quality Our aim is to preserve these books and make them available to the public so that they do not get lost *The University Prints. Student Series D.* University Prints (Winchester, Mass.), 1907 **Catalog of Printed Books of the Folger Shakespeare Library, Washington, D.C.** Folger Shakespeare Library, 1970

Illustrated Catalogue of 300 Paintings by Old Masters of the Dutch, Flemish, Italian, French, and English Schools Charles Sedelmeyer, 1898 **Notes on the Principal Pictures in the Old Pinakothek at Munich** Charles Locke Eastlake, 1884 *The National Union Catalog, Pre-1956 Imprints* , 1968 *Catalogue of the Earl of Radnor's Collection of Pictures* Jacob Pleydell-Bouverie Radnor (6th Earl of), Helen Matilda Chaplin Countess of Radnor, 1916 *Paintings and the Past* Ivan Gaskell, 2019-05-13 This book is an exploration of how art specifically paintings in the European manner can be mobilized to make knowledge claims about the past No type of human made tangible thing makes more complex and bewildering demands in this respect than paintings Ivan Gaskell argues that the search for pictorial meaning in paintings yields limited results and should be replaced by attempts to define the point of such things which is cumulative and ever

subject to change He shows that while it is not possible to define what art is other than being an open kind it is possible to define what a painting is as a species of drawing regardless of whether that painting is an artwork or not at any given time The book demonstrates that things can be artworks on some occasions but not necessarily on others though it is easier for a thing to acquire artwork status than to lose it That is the movement of a thing into and out of the artworld is not symmetrical All such considerations are properly matters not of ontology what is and what is not an artwork but of use that is how a thing might or might not function as an artwork under any given circumstances These considerations necessarily affect the approach to paintings that at any given time might be able to function as an artwork or might not be able to function as such Only by taking these factors into account can anyone make viable knowledge about the past This lively discussion ranges over innumerable examples of paintings from Rembrandt to Rothko as well as plenty of far less familiar material from contemporary Catholic devotional works to the Chinese avant garde Its aim is to enhance philosophical acuity in respect of the analysis of paintings and to increase their amenability to philosophically satisfying historical use Paintings and the Past is a must read for all advanced students and scholars concerned with philosophy of art aesthetics historical method and art history

Dresden 1 Hans Wolfgang Singer, 1890 *A popular handbook to the National gallery, including notes from the works of mr. Ruskin* Sir Edward Tyas Cook, 1890 *1000 Paintings of Genius* Victoria Charles, Joseph Manca, Megan McShane, 2014-11-24 From the early Renaissance through Baroque and Romanticism to Cubism Surrealism and Pop these canonical works of Western Art span eight centuries and a vast range of subjects Here are the sacred and the scandalous the minimalist and the opulent the groundbreaking and the conventional There are paintings that captured the feeling of an era and those that signaled the beginning of a new one Works of art that were immediately recognised for their genius and others that were at first met with resistance All have stood the test of time and in their own ways contribute to the dialectic on what makes a painting great how notions of art have changed to what degree art reflects reality and to what degree it alters it Brought together these great works illuminate the changing preoccupations and insights of our ancestors and give us pause to consider which paintings from our own era will ultimately join the canon

The University Prints University Prints (Boston, Mass.), 1907 Making Copies in European Art 1400-1600, 2018-11-26 Making Copies in European Art 1400 1600 comprises sixteen essays that explore the form and function manner and meaning of copies after Renaissance works of art The authors construe copying as a method of exchange based in the theory and practice of imitation and they investigate the artistic techniques that enabled and facilitated the production of copies They also ask what patrons and collectors wanted from a copy which characteristics of an artwork were considered copyable and where and how copies were stored studied displayed and circulated Making Copies in European Art in addition to studying many unfamiliar pictures incorporates previously unpublished documentary materials

Illustrated Catalogue of [the Series Of] 100 Paintings by Old Masters of the Dutch, Flemish, Italian, French Adn English Schools Belonging to the Sedelmeyer Gallery which Contains about 1000

[v.3-12:1500] *Original Paintings of Ancient and Modern Artists* Sedelmayer Gallery, 1894 **Illustrated catalogue of ...**
paintings of old masters of the Dutch, Flemish, Italian, French and English schools belonging to the Sedelmayer
Gallery, which contains ... original paintings of ancient and modern artists ,1906 Genesis of the White Family
,1920

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