



THE
BERNARD
AND
MARY
BERENSON
COLLECTION
OF EUROPEAN
PAINTINGS AT
L'ATTI

Bernard Mry Berenson Collection

**Bernard Berenson, Isabella Stewart
Gardner, Mary Berenson**

Bernard and Mary Berenson Collection:

The Bernard and Mary Berenson Collection of European Paintings at I Tatti Villa I Tatti (Florence, Italy), 2015 Edited by Carl Brandon Strehlke and Machtelt Israëls The Bernard and Mary Berenson Collection of European Paintings at I Tatti surveys the 149 works assembled by the Berensons for their home in Florence from the late 1890s through the first decades of the twentieth century at the time that they were making their mark on the world as connoisseurs The catalogue presents a privileged window on the Berensons' intellectual interests through the objects they owned The entries written by an international team of art historians take full advantage of the extensive correspondence from the Berensons' friends, family, and colleagues at I Tatti as well as the couple's diaries and notations on the backs of their vast gathering of photographs All the entries are lavishly illustrated with full scholarly and technical accountings of the objects There are also 17 illustrated reconstructions of the original contexts of panel paintings The catalogue includes essays on the progress of the Berensons' collecting, their love for Siena, the Sienese forger Icilio Federico, the critic Roger Fry, and René Piot's murals at I Tatti as well as a listing of 94 pictures that were once at I Tatti including donations made to museums in Europe and America

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Reliquary Tabernacles in Fourteenth-century Italy Beth Williamson, 2020

Ground-breaking study of the enigmatic and unique tabernacles from fourteenth century Italy which for the first time combined relics and images Images and relics were central tools in the process of devotional practice in medieval Europe The reliquary tabernacles that emerged in the 1340s in the area of Central Italy surrounding the city of Siena combined images and relics presented visibly together within painted and decorated wooden frames In these tabernacles the various media and materials worked together to create a powerful and captivating ensemble usable in several contexts both in procession and static as the centre of focussed prayerful attention This book looks at Siena and Central Italy as environments of artistic invention and at Sienese painters in particular as experts in experimentation whose ingenuity encouraged the development of this new form of devotional technology It is the first full length study to focus in depth on the materiality of

these tabernacles investigating the connotations and effects of the materials from which they were made It examines especially the effect of bringing relics and images together and considers how the impressions of variety and abundance created by the multiplication of materials give birth to meaning and encourage certain kinds of action or thought **The Art Market and the Museum** Frances Fowle,MaryKate Cleary,2025-04-03 This book considers how art market stakeholders including art dealers collectors and agents have shaped museum collections and affected exhibition practices since the mid nineteenth century Based on new archival research and data analysis it explores the role of dealers not only in selling directly to museums but in influencing museum collecting priorities as well as potential donors It also examines the important but hitherto overlooked contribution of the female curator agent The book is divided into three sections which address the relationship between art dealers and museums women as art agents and influencers and the strategies of entrepreneurial collectors Featuring contributions from a wide range of international specialists in the market for decorative arts and antiquities as well as European modernism The Art Market and the Museum explores the origins and development of the modern Western art market and the global art networks that operated not only in Paris London and New York but in cities such as Glasgow Vienna Melbourne and Kansas City It is perfect reading for scholars and researchers on the history of the art market museum studies and art history more broadly **Botticelli Past and Present** Ana Debenedetti,Caroline Elam,2019-01-08 The recent exhibitions dedicated to Botticelli around the world show more than ever the significant and continued debate about the artist Botticelli Past and Present engages with this debate The book comprises four thematic parts spanning four centuries of Botticelli s artistic fame and reception from the fifteenth century Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century through to his enduring impact on contemporary art and design Expertly written by researchers and eminent art historians and richly illustrated throughout the broad range of essays in this book make a valuable contribution to Botticelli studies **How Divine Images Became Art** Oleg Tarasov,2024-02-09 How Divine Images Became Art tells the story of the parallel discovery of Russian medieval art and of the Italian primitives at the beginning of the twentieth century While these two developments are well known they are usually studied in isolation Tarasov s study has the great merit of showing the connection between the art world in Russia and the West and its impact in the cultural history of the continent in the pre war period Drawing on a profound familiarity with Russian sources some of which are little known to Western scholars and on equally expert knowledge of Western material and scholarship Oleg Tarasov presents a fresh perspective on early twentieth century Russian and Western art The author demonstrates that during the Belle poque the interest in medieval Russian icons and Italian primitives lead to the recognition of both as distinctive art forms conveying a powerful spiritual message Formalist art theory

and its influence on art collecting played a major role in this recognition of aesthetic and moral value of primitive paintings and was instrumental in reshaping the perception of divine images as artworks Ultimately this monograph represents a significant contribution to our understanding of early twentieth century art it will be of interest to art scholars students and anyone interested in the spiritual and aesthetic revival of religious paintings in the Belle poque

The Letters of Bernard Berenson and Isabella Stewart Gardner, 1887-1924, with Correspondence by Mary Berenson

Bernard Berenson,Isabella Stewart Gardner,Mary Berenson,1987 Bernard Berenson, the Making of a Legend Ernest Samuels,Jayne Samuels,1987 Controversy swirls around Bernard Berenson today as it did in his middle years before and between two world wars Who was this man this supreme connoisseur of Italian Renaissance painting How did he support his elegant estate near Florence his Villa I Tatti What exactly were his relations with the art dealer Joseph Duveen What part did his wife Mary play in his scholarly work and professional career The answers are to be found in the day to day record of his life as he lived it as reported at first hand in his and Mary s letters and diaries and reflected in the countless personal and business letters they received His is one of the most fully documented lives of this century Ernest Samuels having spent twenty years studying the thousands of letters and other manuscripts presents his story in absorbing detail Berenson helped Isabella Stewart Gardner build her great collection and performed similar though lesser services for other wealthy Americans It was merely an avocation and a useful source of income his vocation was scholarship But after 1904 when the book opens his expertise was in ever greater demand a purchaser s only assurance of the authorship of an Italian painting was the opinion of an expert and in this field Berenson was pre eminent Increasingly he was drawn into the lucrative world of the art dealers inevitably Joseph Duveen found it essential to enlist his services at first ad hoc then by contractual agreement Samuels charts the course of Berenson s long association with Duveen Brothers detailing the financial arrangements the humdrum chores and major contested attributions the periodic clashes between the stubborn scholar and the arrogant entrepreneur The portrayal of Berenson s relationship with Mary is especially intriguing a union of opposites in all but brains and wit bonded despite love affairs jealousies recriminations no longer by passion but by shared concerns Impinging on their lives are those of a huge circle of friends and acquaintances in America and the beau monde of Europe Both as biography and as a chapter of social and cultural history it is a compelling book

Henry Walters and Bernard Berenson

Stanley Mazaroff,2010-06-15 Collecting Italian Renaissance paintings during America s Gilded Age was fraught with risk because of the uncertain identities of the artists and the conflicting interests of the dealers Stanley Mazaroff s fascinating account of the close relationship between Henry Walters founder of the legendary Walters Art Museum in Baltimore and Bernard Berenson the era s preeminent connoisseur of Italian paintings richly illustrates this important chapter of America s cultural history When Walters opened his Italianate museum in 1909 it was labeled as America s Great Temple of Art With more than 500 Italian paintings including self portraits purportedly by Raphael and Michelangelo Walters s collection was compared

favorably with the great collections in London Paris and Berlin In the midst of this fanfare Berenson contacted Walters and offered to analyze his collection sell him additional paintings and write a scholarly catalogue that would trumpet the collection on both sides of the Atlantic What Berenson offered was what Walters desperately needed a badge of scholarship that Berenson's invaluable imprimatur would undoubtedly bring By 1912 Walters had become Berenson's most active client their business alliance wrapped in a warm and personal friendship But this relationship soon became strained and was finally severed by a confluence of broken promises inattention deceit and ethical conflict To Walters's chagrin Berenson swept away the self portraits allegedly by Raphael and Michelangelo and publicly scorned paintings that he was supposed to praise Though painful to Walters Berenson's guidance ultimately led to a panoramic collection that beautifully told the great history of Italian Renaissance painting Based primarily on correspondence and other archival documents recently discovered at the Walters Art Museum and the Villa I Tatti in Florence the intriguing story of Walters and Berenson offers unusual insight into the pleasures and perils of collecting Italian Renaissance paintings the ethics in the marketplace and the founding of American art museums Being Bernard Berenson Meryle Secrest,1979 **The Smith Alumnae Quarterly**,1926

The Connoisseur ,1917 A Bronze Menagerie Michelle C. Wang,2006 Lorenzo Lotto Enrico Maria Dal Pozzolo,Miguel Falomir Faus,2018 Discover the expressive sensitivity and immediacy of Lorenzo Lotto's portraits in this sumptuous book which accompanies the major exhibition at the Prado Celebrated as one of the greatest portraitists of the Italian Renaissance Lorenzo Lotto uniquely portrayed a cross section of middle class sitters among them clerics merchants and humanists Lotto depicted men women and children in compositions rich in symbolism and imbued with great psychological depth The prominent addition of objects which hinted at the social status interests and aspirations of his subjects added meaning to each work With the inclusion of documents that have survived from Lotto's own account books this catalogue provides extraordinary insight into the artist's individualistic style and the people he portrayed **The Bulletin of the Cleveland Museum of Art** Cleveland Museum of Art,1916 **Eye of the Beholder** Isabella Stewart Gardner Museum,2003 **Biography Index** Bea Joseph,1984 **Clark's Boston Blue Book** ,1918 **Italian Paintings in the Museum of Fine Arts Boston: 13th-15th century** Museum of Fine Arts, Boston,Laurence B. Kanter,1994 Rich in Florentine and Sienese paintings the Italian Paintings Collection includes works by masters like Bernardo Daddi Fra Angelico Botticelli and Giovanni di Paolo as well as Fra Carnevale Crivelli and other artists from surrounding regions This catalogue examines 73 of the museum's Early Italian paintings in great detail Each entry provides full bibliographic provenance and condition information as well as concise essays placing each work in the artist's oeuvre Fenway Court ,1990 **Books in Print** ,1994

Fuel your quest for knowledge with this thought-provoking masterpiece. Dive into the World of **Bernard Mry Berenson Collection**. This educational ebook, conveniently sized in PDF (PDF Size: *), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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