

# *Rediscoveries in Art*

Some aspects of taste, fashion and collecting in  
England and France

Winner of the 1977 Mitchell Prize in Art History



*Francis Haskell*

# Rediscoveries In Art Some Aspects Of Taste Fashion And Collecting In England And France

**K Morrison**



## **Rediscoveries In Art Some Aspects Of Taste Fashion And Collecting In England And France:**

*Rediscoveries in Art* Francis Haskell, 1976      *Critical Readings in Impressionism and Post-Impressionism* Mary Tompkins Lewis, 2023-12-22 The essays in this wide ranging beautifully illustrated volume capture the theoretical range and scholarly rigor of recent criticism that has fundamentally transformed the study of French Impressionist and Post Impressionist art Readers are invited to consider the profound issues and penetrating questions that lie beneath this perennially popular body of work as the contributors examine the art world of late nineteenth century France including detailed looks at Monet Manet Pissarro Degas C zanne Morisot Seurat Van Gogh and Gauguin The authors offer fascinating new perspectives placing the artworks from this period in wider social and historical contexts They explore these painters pictorial and market strategies the critical reception and modern criteria the paintings engendered and the movement s historic role in the formation of an avant garde tradition Their research reflects the wealth of new documents critical approaches and scholarly exhibitions that have fundamentally altered our understanding of Impressionism and Post Impressionism These essays several of which have previously been familiar only to scholars provide instructive models of in depth critical analysis and of the competing art historical methods that have crucially reshaped the field Contributors Carol Armstrong T J Clark Stephen F Eisenman Tamar Garb Nicholas Green Robert L Herbert John House Mary Tompkins Lewis Michel Melot Linda Nochlin Richard Schiff Debora Silverman Paul Tucker Martha Ward      *Survival of the fittest?* Henri Zerner,      Art and Religion in Eighteenth-Century Europe Nigel Aston, 2009-07-15 Eighteenth century Europe witnessed monumental upheavals in both the Catholic and Protestant faiths and the repercussions rippled down to the churches religious art forms Nigel Aston now chronicles here the intertwining of cultural and institutional turmoil during this pivotal century The sustained popularity of religious art in the face of competition from increasingly prevalent secular artworks lies at the heart of this study Religious art staked out new spaces of display in state institutions palaces and private collections the book shows as well as taking advantage of patronage from monarchs such as Louis XIV and George III who funded religious art in an effort to enhance their monarchical prestige Aston also explores the motivations and exhibition practices of private collectors and analyzes changing Catholic and Protestant attitudes toward art The book also examines purchases made by corporate patrons such as charity hospitals and religious confraternities and considers what this reveals about the changing religiosity of the era as well An in depth historical study Art and Religion in Eighteenth Century Europe will be essential for art history and religious studies scholars alike      London and the Emergence of a European Art Market, 1780-1820 Susanna Avery-Quash, Christian Huemer, 2019-08-06 Showcasing diverse methodologies this volume illuminates London s central role in the development of a European art market at the turn of the nineteenth century In the late 1700s as the events of the French Revolution roiled France London displaced Paris as the primary hub of international art sales Within a few decades a robust and sophisticated art market flourished in London London and the Emergence of a European Art

Market 1780 1820 explores the commercial milieu of art sales and collecting at this turning point In this collection of essays twenty two scholars employ methods ranging from traditional art historical and provenance studies to statistical and economic analysis they provide overviews case studies and empirical reevaluations of artists collectors patrons agents and dealers institutions sales and practices Drawing from pioneering digital resources notably the Getty Provenance Index as well as archival materials such as trade directories correspondence stock books and inventories auction catalogs and exhibition reviews these scholars identify broad trends reevaluate previous misunderstandings and consider overlooked commercial contexts From individual case studies to econometric overviews this volume is groundbreaking for its diverse methodological range that illuminates artistic taste and flourishing art commerce at the turn of the nineteenth century

**The Manchester Art Treasures Exhibition of 1857** Elizabeth A. Pergam, 2017-07-05 An overdue study of a groundbreaking event this is the first book length examination of the Manchester Art Treasures Exhibition of 1857 Intended to rehabilitate Manchester's image at a heady time of economic prosperity the Exhibition became a touchstone for aesthetic social and economic issues of the mid nineteenth century Reverberations of this moment can be followed to the present day in the discipline of art history and its practice in public museums of Europe and America Highlighting the tension between art and commerce philanthropy and profit the book examines the Exhibition's organization and the presentation of the works of art in the purpose built Art Treasures Palace Pergam places the Exhibition in the context of contemporary debates about museum architecture and display With an analysis of the reception of both Ancient and Modern paintings the book questions the function of exhibitions in the construction of an art historical canon The book also provides an essential reference tool a compiled list of all of the paintings exhibited in 1857 that are now in public collections throughout the world with an analysis of the collecting trends manifest in their provenance

British Romanticism and the Reception of Italian Old Master Art, 1793-1840 Maureen McCue, 2016-05-23 As a result of Napoleon's campaigns in Italy Old Master art flooded into Britain and its acquisition became an index of national prestige Maureen McCue argues that their responses to these works informed the writing of Romantic period authors enabling them to forge often surprising connections between Italian art the imagination and the period's political social and commercial realities Dr McCue examines poetry plays novels travel writing exhibition catalogues early guidebooks and private experiences recorded in letters and diaries by canonical and noncanonical authors including Felicia Hemans William Buchanan Henry Sass Pierce Egan William Hazlitt Percy Shelley Lord Byron Anna Jameson Maria Graham Callcott and Samuel Rogers Her exploration of the idea of connoisseurship shows the ways in which a knowledge of Italian art became a key marker of cultural standing that was no longer limited to artists and aristocrats while her chapter on the literary production of post Waterloo Britain traces the development of a critical vocabulary equally applicable to the visual arts and literature In offering cultural historical and literary readings of the responses to Italian art by early nineteenth century writers Dr McCue illuminates the important role they played in shaping the themes that are

central to our understanding of Romanticism      **Poetic Exhibitions** Eric Gidal, 2001 In the process of tracing poetic and critical responses to the museum and its collections *Poem Exhibitions* simultaneously demonstrates the impact of nationalist ideologies and scientific discourse on formal and thematic developments in Romantic poetry and aesthetics      **Art Information and the Internet** Lois Swan Jones, 2013-12-16 In the first book of its kind art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats print sources CD ROMS documentary videos and microfiche sets to produce excellent research results The book is divided into three sections Basic Information Formats Types of Websites and How to Find Them and How to Use Web Information Jones discusses the strengths and limitations of Websites scholarly and basic information resources are noted and search strategies for finding pertinent Websites are included Art Information and the Internet also discusses research methodology for studying art historical styles artists working in various media individual works of art and non Western cultures as well as art education writing about art problems of copyright and issues concerning the buying and selling of art This title will be periodically updated      **Old Masters Worldwide** Susanna Avery-Quash, Barbara Pezzini, 2020-10-15 As a result of the Napoleonic wars vast numbers of Old Master paintings were released on to the market from public and private collections across continental Europe The knock on effect was the growth of the market for Old Masters from the 1790s up to the early 1930s when the Great Depression put an end to its expansion This book explores the global movement of Old Master paintings and investigates some of the changes in the art market that took place as a result of this new interest Arguably the most important phenomenon was the diminishing of the traditional figure of the art agent and the rise of more visible increasingly professional dealerships firms such as Colnaghi and Agnew s in Britain Goupil in France and Knoedler in the USA came into existence *Old Masters Worldwide* explores the ways in which the pioneering practices of such businesses contributed to shape a changing market      **A Cultural History of the Violin in Nineteenth-Century London** Tom Wilder, 2025-03-18 Examines the violin s evolution as not just instrument but valued objet d art through the eyes of musicians collectors makers dealers connoisseurs journalists auctioneers and traders The nineteenth century saw developments in the composition performance and reception of classical music that led to an unprecedented shift in how the violin was appreciated from humble craft object to one of art A utilitarian tool defined in 1800 by its tonal properties became by century s end an expensive objet d art classified almost exclusively in terms of physical visible properties In London s vibrant musical life Cremonese violins acquired special significance and in turn helped shape the beliefs knowledge and behaviour of the disparate actors connected to the instrument musicians collectors makers dealers connoisseurs journalists auctioneers and traders By 1880 London had supplanted Paris as the centre of the international violin trade One firm in particular W E Hill Sons emerged as a major presence in both the local musical community and the global violin market The Hills were makers restorers dealers and connoisseurs They were also writers collectors and

melomaniacs deeply implicated in London's instrument auction and exhibition scene. The mutually reinforcing nature of these activities which they consciously turned to account for commercial reasons bear witness to events and developments earlier in the century. Their story illuminates this first study of the violin's nineteenth century journey from simple musical instrument to mystified work of art. **Proceedings, American Philosophical Society (vol. 149, no. 4, 2005)**, **The Destruction of Art** Dario Gamboni, 2013-06-01. Last winter a man tried to break Marcel Duchamp's Fountain sculpture. The sculpted foot of Michelangelo's David was damaged in 1991 by a purportedly mentally ill artist. With each incident intellectuals must confront the unsettling dynamic between destruction and art. Renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth, exploring specters of censorship, iconoclasm, and vandalism that surround such acts. Gamboni uncovers here a disquieting phenomenon that still thrives today worldwide. As he demonstrates through analyses of incidents occurring in nineteenth and twentieth century America and Europe, a complex relationship exists among the evolution of modern art, destruction of artworks, and the long history of iconoclasm. From the controversial removal of Richard Serra's Tilted Arc from New York City's Federal Plaza to suffragette protests at London's National Gallery, Gamboni probes the concept of artist's rights, the power of political protest, and how iconoclasm sheds light on society's relationship to art and material culture. Compelling and thought provoking, *The Destruction of Art* forces us to rethink the ways that we interact with art and react to its power to shock or subdue. *Civilizing Rituals* Carol Duncan, 2005-06-20. Illustrated with over fifty photos, *Civilizing Rituals* merges contemporary debates with lively discussion and explores central issues involved in the making and displaying of art as industry and how it is presented to the community. Carol Duncan looks at how nations, institutions, and private individuals present art and how art museums are shaped by cultural, social, and political determinants. *Civilizing Rituals* is ideal reading for students of art history and museum studies, and professionals in the field will also find much of interest here. Jean-Baptiste-Pierre LeBrun Bette W. Oliver, 2018-06-18. Jean Baptiste Pierre LeBrun's life was marked by his intense interest in art, first as an artist and then from 1770 until his death in 1813 as an art dealer, connoisseur, and as a participant in the transformation of the Louvre into a national museum during the French Revolution. He managed to accommodate whichever regime assumed power, from monarchy to republic to empire. He married the artist Elisabeth Vigée in 1776, and together they figured prominently in the pre-revolutionary cultural world of Paris. LeBrun travelled widely, buying art for his gallery and contributing to a number of aristocratic collections. His expertise in attributions of 17th century Dutch and Flemish paintings was acknowledged internationally, while his reference work on the subject was considered the most comprehensive ever written. LeBrun, the grand nephew of the illustrious artist Charles LeBrun, became one of the most successful art dealers in Paris. He played an active role in the politics of art between 1789 and 1802, serving as an expert commissioner in restoration at the national museum. His inventories of artworks confiscated from all over Europe by Napoleon's armies have provided a valuable record of the development of the French national museum. In addition, his

inventories have been useful in the identification and recovery of Nazi confiscations during World War II LeBrun's accomplishments during a tumultuous period of political and artistic change present evidence of his contributions to the concept of the modern art museum notably in the areas of conservation restoration and arrangement **In the Mind's Eye** Alexandra Wettlaufer, 2003 This comparative interdisciplinary study investigates the relationship between literature and the visual arts in France and Britain from 1750-1900 Through a close examination of the prose writings of Diderot Baudelaire and Ruskin read against the background of contemporary philosophy aesthetics and theories of language *In the Mind's Eye* proposes a new interpretation of the influence and rivalries underlying the development of art criticism as a genre during this period The visual impulse the desire to transcend the limitations of language and make the reader see is located within the historical traditions of ekphrasis enargeia and the paragone while in each chapter the individual author's theories of the mind memory and imagination provide a critical framework for his stylistic experiments *In the Mind's Eye* presents an in-depth analysis of the cultural theoretical and aesthetic implications of artistic border crossings and by contextualizing the movement toward visual-verbal hybridity in the fiction and criticism of Diderot Baudelaire and Ruskin brings new perspectives to nineteenth-century studies in art and literature **Female Portraiture and Patronage in Marie Antoinette's Court** Sarah Grant, 2018-09-03 This comprehensive book brings to light the portraits private collections and public patronage of the *princesse de Lamballe* a pivotal member of Marie Antoinette's inner circle Drawing extensively on unpublished archival sources Sarah Grant examines the princess's many portrait commissions and the rich character of her private collections which included works by some of the period's leading artists and artisans The book sheds new light on the agency sorority and taste of Marie Antoinette and her friends a group of female patrons and model of courtly collecting that would be extinguished by the coming revolution Reclaiming a Plundered Past Magnus T. Bernhardsson, 2013-08-21 The looting of the Iraqi National Museum in April of 2003 provoked a world outcry at the loss of artifacts regarded as part of humanity's shared cultural patrimony But though the losses were unprecedented in scale the museum looting was hardly the first time that Iraqi heirlooms had been plundered or put to political uses From the beginning of archaeology as a modern science in the nineteenth century Europeans excavated and appropriated Iraqi antiquities as relics of the birth of Western civilization Since Iraq was created in 1921 the modern state has used archaeology to forge a connection to the ancient civilizations of Mesopotamia and/or Islamic empires and so build a sense of nationhood among Iraqis of differing religious traditions and ethnicities This book delves into the ways that archaeology and politics intertwined in Iraq during the British Mandate and the first years of nationhood before World War II Magnus Bernhardsson begins with the work of British archaeologists who conducted extensive excavations in Iraq and sent their finds to the museums of Europe He then traces how Iraqis' growing sense of nationhood led them to confront the British over antiquities law and the division of archaeological finds between Iraq and foreign excavators He shows how Iraq's control over its archaeological patrimony was

directly tied to the balance of political power and how it increased as power shifted to the Iraqi government Finally he examines how Iraqi leaders including Saddam Hussein have used archaeology and history to legitimize the state and its political actions

The House of Fragile Things James McAuley, 2021-03-01 A powerful history of Jewish art collectors in France and how an embrace of art and beauty was met with hatred and destruction In the dramatic years between 1870 and the end of World War II a number of prominent French Jews pillars of an embattled community invested their fortunes in France s cultural artifacts sacrificed their sons to the country s army and were ultimately rewarded by seeing their collections plundered and their families deported to Nazi concentration camps In this rich evocative account James McAuley explores the central role that art and material culture played in the assimilation and identity of French Jews in the fin de siècle Weaving together narratives of various figures some familiar from the works of Marcel Proust and the diaries of Jules and Edmond Goncourt the Camondos the Rothschilds the Ephrussis the Cahens d Anvers McAuley shows how Jewish art collectors contended with a powerful strain of anti-Semitism they were often accused of invading France s cultural patrimony The collections these families left behind many ultimately donated to the French state were their response tragic attempts to celebrate a nation that later betrayed them

**The Aesthetic Relation** Gérard Genette, 1999 One of the best known continental theorists writing today Gérard Genette here explores our aesthetic relation to works of art Through an analysis of the views of thinkers ranging from David Hume and Immanuel Kant to Monroe C Beardsley Arthur Danto and Nelson Goodman Genette seeks to identify the place of the aesthetic in a theory of artistic appreciation His discussion is rich in detailed examples drawn from all of the arts The Aesthetic Relation is a companion volume to *The Work of Art Immanence and Transcendence* published by Cornell in 1997 Taken together the two books offer a comprehensive theory of art which addresses the work of art as at once object and action Genette maintains that our aesthetic relation to all types of objects presupposes that special attention is paid to their outward aspect rather than to their usefulness when appraising them Such appraisals while wholly subjective and temporary are expressed as objective and universal judgments about the items in question Further he asserts that our aesthetic relation to works of art in particular is based on an awareness of an aesthetic intention that defines an object as a work of art as well as on an awareness of a work s position in its historical and generic field



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