

# The NORTON SIMON MUSEUM

Selected paintings at  
The Norton Simon Museum



# Selected Paintings At The Norton Simon By Herrmann Frank

**Norton Simon Museum of Art at  
Pasadena**



## **Selected Paintings At The Norton Simon By Herrmann Frank:**

**Selected Paintings at the Norton Simon Museum, Pasadena, California** Norton Simon Museum of Art at Pasadena, 1980     *France in the Golden Age* Pierre Rosenberg, Metropolitan Museum of Art (New York, N.Y.), 1982

**Library Catalog of the Metropolitan Museum of Art, New York** Metropolitan Museum of Art (New York, N.Y.). Library, 1987     *Duveen* Meryle Secrest, 2005-11 Anyone who has admired Gainsborough's Blue Boy of the Huntington Collection in California or Rembrandt's Aristotle Contemplating the Bust of Homer at the Metropolitan Museum of Art in New York owes much of his or her pleasure to art dealer Joseph Duveen 1869-1939 Regarded as the most influential or in some circles notorious dealer of the twentieth century Duveen established himself selling the European masterpieces of Titian Botticelli Giotto and Vermeer to newly and lavishly wealthy American businessmen J P Morgan John D Rockefeller and Andrew Mellon to name just a few It is no exaggeration to say that Duveen was the driving force behind every important private art collection in the United States The first major biography of Duveen in more than fifty years and the first to make use of his enormous archive only recently opened to the public Meryle Secrest's Duveen traces the rapid ascent of the tirelessly enterprising dealer from his humble beginnings running his father's business to knighthood and eventually apeship The eldest of eight sons of Jewish Dutch immigrants Duveen inherited an uncanny ability to spot a hidden treasure from his father proprietor of a prosperous antiques business After his father's death Duveen moved the company into the riskier but lucrative market of paintings and quickly became one of the world's leading art dealers The key to Duveen's success was his simple observation that while Europe had the art America had the money Duveen made his fortune by buying art from declining European aristocrats and selling them to the squillionaires in the United States By far the best account of Joseph Duveen's life in a biography that is rich in detail scrupulously researched and sympathetically written Secrest's inquiries into early twentieth century collecting whet our appetite for a more general history of the art market in the first half of the twentieth century John Brewer New York Review of Books     **Imago Musicae** Tilman Seebass, 1985-06-30 Each volume in this series for the study of pictorial documents on musical subjects contains articles a catalog published in installments devoted to the complete documentation of specific sources and an annual bibliography that bridges the gap between the bibliographies in art history and musicology     **The British Library General Catalogue of Printed Books 1976 to 1982** British Library, 1983     **Library Catalog of the Metropolitan Museum of Art, New York, Second Edition, Revised and Enlarged** Metropolitan Museum of Art (New York, N.Y.). Library, 1985     **National Union Catalog**, 1982 Includes entries for maps and atlases     *National Union Catalog, 1982*, 1983     *The William Appleton Coolidge Collection* Peter C. Sutton, Museum of Fine Arts, Boston, 1995 The collection formed by William Appleton Coolidge speaks of a remarkable breadth of taste of a spirit responsive to works of art of all periods and of visual discrimination of a high order Many of the works are intimate in scale appropriate for domestic contemplation and it is no surprise that this most unselfish

of collectors delighted in sharing his prized possessions with his friends But he was also keen to benefit a wider audience for years the finest of them were on loan to the Museum of Fine Arts and before his death Mr Coolidge had begun to donate masterpieces including the paintings by Rubens and Signac There have been collectors who formed larger and greater collections however there were very few who cast their net as broadly as William Coolidge while sustaining such a consistently high level of quality His catholicity of taste is a characteristic virtue of the Boston past namely its intellectual curiosity about different times and peoples and its receptivity to good ideas regardless of point or period of origin There is still much to be learned and enjoyed in such an attitude

**Passion for Drawing** Pierre Rosenberg, Louis-Antoine Prat, Bruno Ferte, 2004 Presents 100 color plates and 180 comparative illustrations with bibliography index and biographies of the 66 artists represented in the exhibition Explores three centuries 1615 1900 of French drawing beginning with the late mannerist style and continuing through the triumph of Impressionism The collection was assembled by Louis Antoine and Veronique Prat of Paris Works by Poussin Lorrain Watteau Boucher Fragonard David Ingres Daumier Manet Degas Cezanne and Seurat are presented This work also includes a selection of French school drawing landscapes portraits as well as mythological literary and biblical subjects executed in a variety of media including red and black chalk graphite and pen and ink Eighteenth century sketches known as *pensees* or first thoughts are featured along with celebrated drawings such as Nicolas Poussin's masterpiece of the 1640s The Abduction of Proserpine by Pluto and Magdalene in the Desert by Claude Lorrain

*Bibliographic Guide to Art and Architecture* New York Public Library. Art and Architecture Division, 1982

**The Norton Simon Museum. Selected Paintings. Pasadena, California** Frank Herrmann, 1980 Berggruen Collection

Simon De Pury, Musée d'Art et d'Histoire (Geneva), 1988

**RILA, International repertory of the literature of art**, 1982

*American Museum Guides* Tom L. Freudenheim, Paul Hoffman, 1983 Important Old Master Paintings Robert Barry Simon, 1988

The British National Bibliography Arthur James Wells, 1996 *The Print Collector's Newsletter*, 1981

Selected paintings at the Norton Simon Museum Pasadena, Calif Frank Herrmann, 1980

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