

# Patriotic Taste Collecting Modern Art In Pre Revolutionary Paris

The Oxford Handbook of the Ancien Régime Artists' Things Female Portraiture and Patronage in Marie Antoinette's Court Art and Religion in Eighteenth-Century Europe Hobbies, a weekly journal for amateurs Art bibliographies Modern The Butterfly Books ARTnews Building News Choice Futures and Ruins Gentry The Art Collector The Builder Voltaire Object Design in the Age of Enlightenment The Academy The Studio Watteau to Degas French Paintings of the Fifteenth Through the Eighteenth Century William Doyle Katie Scott Sarah Grant Nigel Aston Nicolas Barker Nina Lenore Dubin Alfred Trumble John Leigh Ulrich Leben Colin B. Bailey National Gallery of Art (U.S.)

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an exploration of current scholarly thinking about the wide and surprisingly complex range of historical problems associated with the study of ancien régime europe

histories of artists personal possessions shed new light on the lives of their owners artists are makers of things yet it is a measure of the disembodied manner in which we generally think about artists that we rarely consider the everyday items they own this innovative book looks at objects that once belonged to artists revealing not only the fabric of the eighteenth century art world in france

but also unfamiliar and sometimes unexpected insights into the individuals who populated it including jean antoine watteau françois boucher jean baptiste greuze and elisabeth vigée lebrun from the curious to the mundane from the useful to the symbolic these items have one thing in common they have all been eclipsed from historical view some of the objects still exist like jean honoré fragonard s color box and jacques louis david s table others survive only in paintings such as jeansiméon chardin s cistern in his copper drinking fountain or in documents like françois lemoine s sword the instrument of his suicide several were literally lost including pastelists jean baptiste perronneau s pencil case in this fascinating book the authors engage with fundamental historical debates about production consumption and sociability through the lens of material goods owned by artists the free online edition of this open access publication is at [getty.edu/publications/artists\\_things](http://getty.edu/publications/artists_things) and includes zoomable illustrations free pdf and epub downloads of the book are also available

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

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 as an in depth historical study art and religion in eighteenth century europe will be essential for art history and religious studies scholars alike

it was not only in his histories that voltaire thought worried and wrote about history in fact many of voltaire s most provocative and tantalising remarks on history lie outside the province of the so called oeuvres historiques in the vast expanses of his complete works and historical events and historical figures elicit some of his most imaginative writing voltaire s propensity to write about history in works that are not histories sheds new light on his historiographical thought and temper the historian that emerges from these pages is by turns a feverish bed ridden man haunted by the st bartholomew massacre an overwhelming preoccupation of voltaire s although it receives only cursory attention in the prose histories an inspired poet mythologising henri iv s epic adventures a bawdy satirist amused by joan of arc a raconteur nourished by historical anecdotes even a doting uncle winking at his niece as he elaborates a philosophy of history in all these forms and at all these times an interest in history is integral and abiding far from being marginal or oblique these works yield important insights into a pervasive voltairean sense of history which finds in these different forms both the freedoms and the traditions and indeed often the readers denied to the oeuvres historiques moreover innovative works like the henriade and candide which fall into this category prove as influential to historians as voltaire s recognised histories voltaire s prodigious energy and versatility in fields other than history have probably harmed his reputation as a historian when already in the eighteenth century historians were increasingly expected to be specialists this study shows that voltaire s historiographical thought ranges across areas and texts artificially sundered by subsequent editorial compartmentalisations and it reveals a restlessly complex inventive writer confronting history in numerous different guises

the free drawing school ecole royale gratuite de dessin fulfilled the enlightenment ideal of an education open to all rich and poor male and female and of an education founded not on apprenticeship and the teachings of one master but on ideas of every sort and the practical application of universal principles established in 1766 by royal decree the school survived the political turmoil of the revolution and of the decades that followed the surviving documents engravings drawings and objects that can be traced to the school as well as the impressive number of artisans who trained there such as

craftsman claudes odier sculptor sebastien cave architect charles percier and painter girodet and the important figures in eighteenth century cultural life including voltaire lavoisier the duc de choiseul and madame du barry who were involved with the school attest to its enormous importance in the development of the decorative arts in france

this illustrated book written by leading scholars and the result of years of research and technical analysis catalogues nearly one hundred paintings from works by francois clouet in the sixteenth century to paintings by elisabeth louise vige le brun in the eighteenth all these works are explored in detailed readable entries that will appeal as much to the general art lover as to the specialist book jacket

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