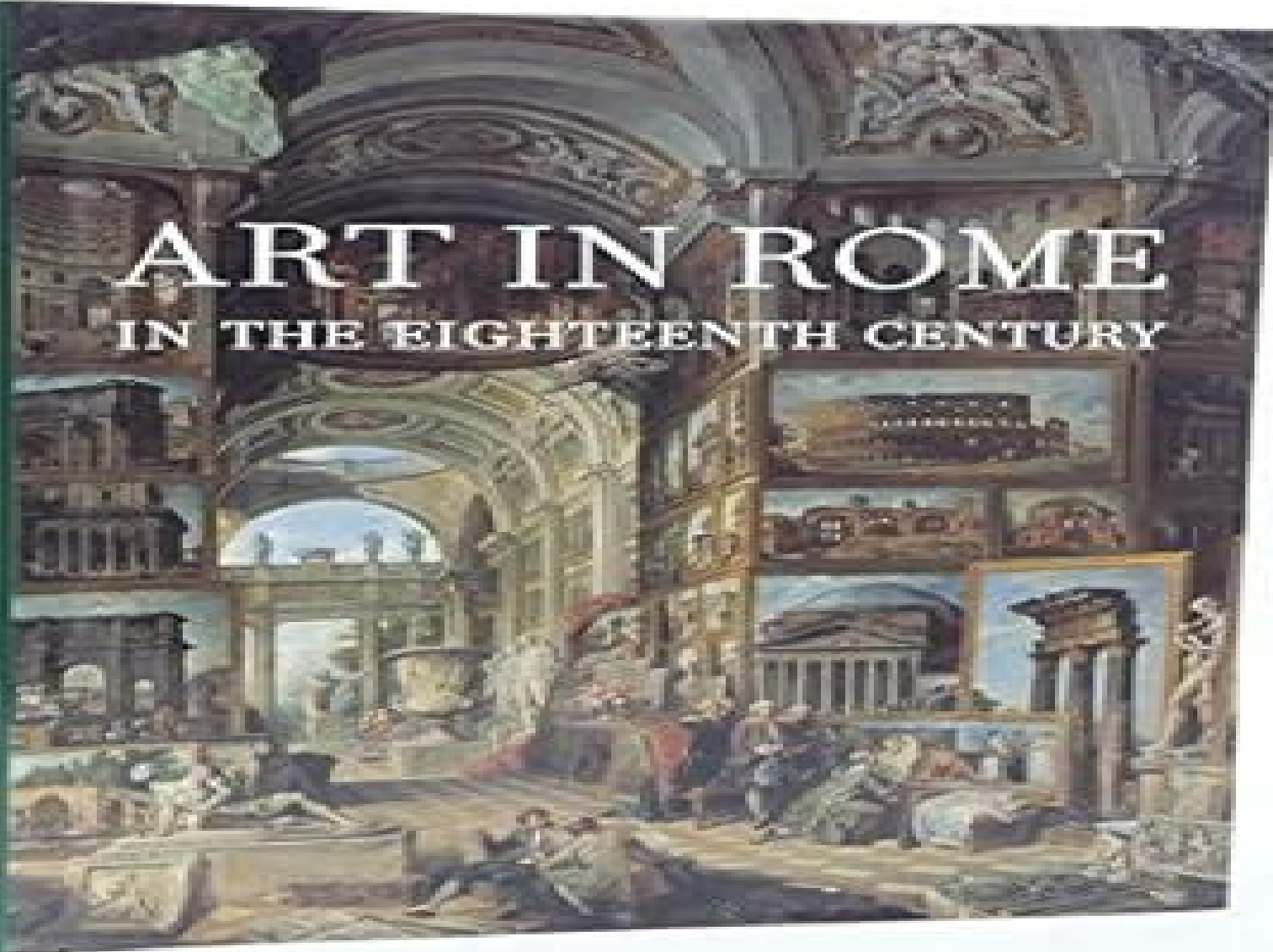


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IN THE EIGHTEENTH CENTURY

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# Art In Rome In The Eighteenth Century

**Edgar Peters Bowron, Joseph J.  
Rishel, Philadelphia Museum of Art**

## **Art In Rome In The Eighteenth Century:**

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**The Art Market in Rome in the Eighteenth Century** Paolo Coen, 2018-11-05 Recent interest in the economic aspects of the history of art have taken traditional studies into new areas of enquiry Going well beyond provenances or prices of individual objects our understanding of the arts has been advanced by research into the demands intermediaries and clients in the market Eighteenth century Rome offers a privileged view of such activities given the continuity of remarkable investments by the local ruling class combined with the decisive impact of external agents largely linked to the Grand Tour This book the result of collaboration between international specialists brings back into the spotlight protagonists facts and dynamics that have remained unexplored for many years

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*15th-18th Century French Drawings in the Metropolitan Museum of Art*

Metropolitan Museum of Art (New York, N.Y.), Jacob Bean, 1986

### **Fifteenth- to Eighteenth-century European**

**Drawings** Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman an interest reflected in the remarkable number and quality of drawings they owned from the fifteenth and early sixteenth centuries In addition to an important group of early German drawings the collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden the only design for a decorative sculpture to survive from the fifteenth century The great artists of the seventeenth century Peter Paul Rubens Jacob Jordaens Claude Lorrain and Rembrandt among them are also represented Rembrandt by seven drawings including the large study of Leonardo's Last Supper that would stay in his mind all through his career Drawings by Antoine Watteau Jean Honor Fragonard Gabriel de Saint Aubin Thomas Gainsborough Paul Sandby and George Romney are among the many from eighteenth century France and England The volume discusses all 153 drawings at length placing each in its art historical setting and complementing the discussion with comparative illustrations of related works This e book on the MetPublications website is also accompanied by links to related works and under the Additional resourcestab are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines viewed May 1 2014

### **Italy's Eighteenth Century**

Paula Findlen, Wendy Wassyng Roworth, Catherine M. Sama, 2009 In the age of the Grand Tour foreigners flocked to Italy to gawk at its ruins and paintings enjoy its salons and cafés attend the opera and revel in their own discovery of its past But they also marveled at the people they saw both male and female In an era in which castrati were rock stars men served women as ciceroni and dandified Englishmen became macaroni Italy was perceived to be a place where men became women The great publicity surrounding female poets journalists artists anatomists and scientists and the visible roles for such women in salons academies and universities in many Italian cities also made visitors wonder whether women had become men Such images of course were stereotypes but they were nonetheless grounded in a reality that was unique to the Italian peninsula This volume illuminates the social and cultural landscape of eighteenth century Italy by exploring how questions of gender in music art literature science and medicine shaped perceptions of Italy in the age of the Grand Tour

### **Display of Art in the Roman Palace,**

**1550-1750** Gail Feigenbaum, 2014-08-01 This book explores the principles of the display of art in the magnificent Roman palaces of the early modern period focusing attention on how the parts function to convey multiple artistic social and political messages all within a splendid environment that provided a model for aristocratic residences throughout Europe Many of the objects exhibited in museums today once graced the interior of a Roman Baroque palazzo or a setting inspired by one In fact the very convention of a paintings gallery the mainstay of museums traces its ancestry to prototypes in the palaces of Rome Inside Roman palaces the display of art was calibrated to an increasingly accentuated dynamism of social and official life activated by the moving bodies and the attention of residents and visitors Display unfolded in space in a purposeful narrative

that reflected rank honor privilege and intimacy With a contextual approach that encompasses the full range of media from textiles to stucco this study traces the influential emerging concept of a unified interior It argues that art history even the emergence of the modern category of fine art was worked out as much in the rooms of palaces as in the printed pages of Vasari and other early writers on art **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 **The Academy of Europe:**

**Rome in the 18th Century** William Benton Museum of Art,1973 [Eighteenth-century French Drawings in New York Collections](#) Perrin Stein,Mary Tavenor Holmes,Metropolitan Museum of Art (New York, N.Y.),1999 *Papacy and Politics in Eighteenth-Century Rome* Jeffrey Collins,2004-04-08 Publisher Description [Classical Culture and the Idea of Rome in Eighteenth-Century England](#) Philip Ayres,1997-08-28 This book looks at the aristocratic adoption of Roman ideals in eighteenth century English culture **Getty Research Journal, No. 10** Gail Feigenbaum,2018-03-06 The Getty Research

Journal features the work of art historians museum curators and conservators from around the world as part of the Getty s mission to promote critical thinking in the presentation conservation and interpretation of the world s artistic legacy Articles present original research related to the Getty s collections initiatives and research projects This issue features essays on the cross cultural features of a small alabaster vessel in the international style of the ancient Mediterranean French and Flemish influences in the Montebourg Psalter a new identification for the so called bust of Saint Cyricus the effects of the Reformation on the art market in northern Europe sketchbooks kept by the Portuguese painter Jo o Glama Stroeberle containing comments from his teachers the origins of the architectural history survey Japanese ink aesthetics in non ink media the impact of the invention of adhesive tape in the 1930s on the artistic process of abstract painters and the importance of ephemeral artifacts for the documentation of Carolee Schneemann s performance works Shorter texts include notices on an Egyptian ushabti from the tomb of Neferibresaneith a bronze statuette newly identified as representing the Alexandrian god Hermanubis and an etching by Felix Bracquemond commissioned by the Parisian gallery Arnold Tripp

**Art and Ideas in Eighteenth-century Italy** Italian Institute (London, England), Harold Acton, 1960      **Drawn to Art**

Sonia Couturier, 2011 In the eighteenth century's burgeoning culture of travel and Grand Tours Rome was the essential destination. From all over Europe artists jostled with art lovers and collectors of antiquities each influencing the other in their respective ambitions. The cult of Rome was particularly strong in France and this volume looks at more than 100 works by artists such as Hubert Robert, Jean Honor Fragonard and Jacques Louis David who made pilgrimages to the Eternal City and who were decisively influenced by their time there. The works are contextualized across five different sections: the first focuses on the tradition of academic training in Rome; the second explores the depiction of the city's landscape and surrounding countryside; the third looks at Rome and Paris cultures of art lovers, patrons and artists; the fourth section examines the eighteenth-century conception of antiquities; and the final section looks at Rome's annual festivals and their influence on French artists.

**Rome in the Age of Enlightenment** Hanns Gross, 2004-04-22 This is the only scholarly work in the English language on the city of Rome in the Age of the Enlightenment and the only book in any language to treat this fascinating city in all its multifarious aspects. Professor Gross combines extensive archival research with the latest findings of other scholars to produce a uniquely rounded portrait of the papal capital, elegantly illustrated with contemporary engravings by Piranesi and others. The book is divided into two sections, in the first of which Professor Gross discusses the material and institutional structures of the city including its demography, economy, food supply and judicial systems. The second section considers aspects of intellectual, cultural and artistic life. Professor Gross contends not only that the ancien régime Rome witnessed a decline in Counter Reformation fervour but that this decay resulted in a marked dissonance in the political, social and cultural life of the city.

European Art of the Eighteenth Century Daniela Tarabra, 2008 The Art Through the Century series introduces readers to important visual vocabulary of Western art. Back cover

**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      **Beyond the Grand Tour** Rosemary Sweet, Gerrit Verhoeven, Sarah Goldsmith, 2017-02-17 Travel in early modern Europe is frequently represented as synonymous with the institution of the Grand Tour a journey undertaken by elite young males from northern Europe to the centres of the arts and antiquity in Italy Taking a somewhat different perspective this volume builds upon recent research that pushes beyond this narrow orthodoxy and which decentres Italy as the ultimate destination of European travellers Instead it explores a much broader pattern of travel undertaken by people of varied backgrounds and with divergent motives for travelling By tapping into current reactions against the reification of the Grand Tour as a unique and distinctive practice this volume represents an important contribution to the ongoing process of resituating the Grand Tour as part of a wider context of travel and topographical writing Focusing upon practices of travel in northern and western Europe rather than in Italy particularly in Britain the Low Countries and Germany the essays in this collection highlight how itineraries continually evolved in response to changing political economic and intellectual contexts In so doing the reasons for travel in northern Europe are subjected to a similar level of detailed analysis as has previously only been directed on Italy By doing this the volume demonstrates the variety of travel experiences including the many shorter journeys made for pleasure health education and business undertaken by travellers of varying age and background across the period In this way the volume brings to the fore the experiences of varied categories of traveller from children to businessmen which have traditionally been largely invisible in the historiography of travel

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