

ARTFUL PARTNERS

BERNARD BERENSON
AND JOSEPH DUVEEN

The startling story of the
secret collusion between
the century's most eminent
art critic and the world's
most successful art dealer

BY COLIN SIMPSON

Artful Partners Bernard Berenson And Joseph Duveen

Didier Musso



Artful Partners Bernard Berenson And Joseph Duveen:

Artful Partners Colin Simpson, 1986 **The Artful Partners** Colin Simpson (arte.), 1988 **The Artful Partners** Colin Simpson, 1987 **Henry Walters and Bernard Berenson** Stanley Mazaroff, 2020-05-05

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 [Visualizing Jews Through the Ages](#) Hannah Ewence, Helen Spurling, 2015-03-24 This volume explores literary and material representations of Jews Jewishness and Judaism from antiquity to the twenty first century Gathering leading scholars from within the field of Jewish Studies it investigates how the debates surrounding literary and material images within Judaism and in Jewish life are part of an on going strategy of image management the urge to shape direct authorize and contain Jewish literary and material images and encounters with those images a strategy both consciously and unconsciously undertaken within multifarious arenas of Jewish life from early modern German lands to late twentieth century North London late Antique Byzantium to the curation of contemporary Holocaust exhibitions **Dealing Art on Both Sides of the Atlantic, 1860-1940** Lynn Catterson, 2017-07-31 Dealing Art on Both Sides of the Atlantic 1860 1940 aims to bring the marketplace dynamic into sharper focus with its essays which examine the many functionaries who participate in the art market network among them agents scouts intermediaries restorers fakers decorators advisers and experts All of the essays are rooted in case studies

which give voice to the various aspects of supply from branding to marketing from inventory to display from restoration to pastiche to fabrication Each is incredibly rich in their marshalling of primary sources and archival materials in sum they present an impressive array of new research Contributors are Fae Brauer Denise M Budd Patrizia Cappellini Lynn Catterson Sebastien Chaffour Laura D Corey Flaminia Gennari Santori Jacqueline Marie Musacchio Joanna Smalcerz Alexandra Provo AnnaLea Tunesi and Leanne Zalewski

Bernard Berenson Rachel Cohen,2013-10-28 Few would have predicted that Bernard Berenson from a poor Lithuanian Jewish immigrant family would rise above poverty Yet Berenson left his crowded home near Boston s railyards and transformed himself into the world s most renowned expert on Italian Renaissance paintings the owner of a beautiful villa and an immense private library in the hills outside Florence The explosion of the Gilded Age art market and Berenson s work for dealer Joseph Duveen supported a luxurious life but it came with painful costs Berenson hid his origins and though his attributions remain foundational felt that he had betrayed his gifts as a critic and interpreter of paintings This finely drawn portrait of Berenson the first biography devoted to him in a quarter century draws on new archival materials that bring out the significance of his secret business dealings and the central importance of several women in his life and work his sister Senda Berenson his wife Mary Berenson his patron Isabella Stewart Gardner his lover Belle da Costa Greene his dear friend Edith Wharton and the companion of his last forty years Nicky Mariano Rachel Cohen explores Berenson s inner world and extraordinary visual capacity while also illuminating the historical forces new capital the developing art market persistent anti-Semitism and the two world wars that profoundly affected his life My Dear BB ... Bernard Berenson,2015-01-01 In 1925 the 22 year old Kenneth Clark 1903 1983 and the legendary art critic and historian Bernard Berenson 1865 1959 met in Italy From that moment they began a correspondence that lasted until Berenson s death at age 94 This book makes available for the first time the complete correspondence between two of the most influential figures in the 20th century art world and gives a new and unique insight into their lives and motivations The letters are arranged into ten chronological sections each accompanied by biographical details and providing the context for the events and personalities referred to They were both talented letter writers informative spontaneous humorous gossipy and in their frequent letters they exchanged news and views about art and politics friends and family life collectors connoisseurship discoveries books read and written and travel Berenson advised Clark on his blossoming career warning against the museum and commercial art worlds while encouraging his promise as a writer and interpreter of the arts Above all these letters trace the development of a deep and intimate friendship *William and Henry Walters, the Reticent Collectors* William R. Johnston,1999-10-25 Surprisingly the story of how William Walters and his son Henry created one of the finest privately assembled museums in the United States has not been told **BOOK JACKET** *Rembrandt, Reputation, and the Practice of Connoisseurship* Catherine B. Scallen,2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition

Money in the Air Gail Feigenbaum, Sandra van Ginhoven, Edward Sterrett, 2024-06-25 This volume explores the crucial role of art dealers in creating a transatlantic art market in the late nineteenth and early twentieth centuries There was money in the air ever so much money wrote Henry James in 1907 reflecting on the American appetite for art acquisitions Indeed collectors such as Henry Clay Frick and Andrew W Mellon are credited with bringing noteworthy European art to the United States with their collections forming the backbone of major American museums today But what of the dealers who possessed the expertise in art and recognized the potential of developing a new market model on both sides of the Atlantic Money in the Air investigates the often overlooked role of these dealers in creating an international art world Contributors examine the histories of well known international firms like Duveen Brothers M Knoedler Co and Goupil Cie and their relationships with American clients as well as accounts of other remarkable dealers active in the transatlantic art market Drawing on dealer archives scholars reveal compelling findings including previously unknown partnerships and systems of cooperation This volume offers new perspectives on the development of art collections that formed the core of American art museums such as the National Gallery of Art the Metropolitan Museum of Art and the Frick Collection ART THEFT AND FORGERY INVESTIGATION Robert E. Spiel, 2000-01-01 The goal of this unique manual is to arm criminal investigators with tools and weapons that are suitable and effective against art theft and forgery The author with over 25 years experience in the art theft investigation field presents comprehensive techniques tips and ideas to help diminish the level of frustration experienced by criminal investigators required to handle the growing number and magnitude of art crimes The structure of the manual is simple and direct The first part guides the reader in the use of the text and introduces the art world environment The second part discusses the investigator's interaction with the victim including interviewing crime scene investigation and identifying and developing suspects Part three deals with offenders and covers such topics as art theft methods forgery techniques methods of distribution and investigative countermeasures The final section presents a comprehensive review of solutions and recoveries including chapters on legal weapons insurance and rewards the use of experts universal and variable contact group classifications object bulletins art criminal photo albums informant development undercover methods unidentified victims and recovery and seizure of stolen or fake art In addition the book is complemented by an extensive glossary and bibliographic resources This exceptionally unique manual is intended to function at an intensely practical level and is intended for both study and immediate reference Wilhelm Bode and the Art Market, 2022-12-05 The professional career and success of Wilhelm Bode 1845 1929 relied on the business of connoisseurship Like other contemporary art historians involved in the commerce of art he was entangled in the reciprocal dynamics and interdependencies of the nascent discipline of art history connoisseurship and the art trade The volume introduces new material and a fresh perspective on Bode's strategic participation in the Western art market exposing the particular consequences of these entanglements on the birth of the art historical canon and showcasing his complex agency within the

art marketplace of the late nineteenth and the early twentieth centuries **The Compleat Collector** Ross Skoggard, 2011 A complete collection of articles written between 1988 and 1993 by Ross Skoggard for the column The Collector in the Sunday edition of the Toronto Star **Jews in an Illusion of Paradise** Norman Simms, 2018-01-23 These further six chapters of Jews in an Illusion of Paradise now focus on individual exemplary figures and clusters of poets dramatists critics journalists art historians Jews whose achievements were once celebrated but now are almost all but forgotten not because of changes in aesthetic taste or style but because of social political and other ideological issues The book continues to examine the clash between their conscious and unconscious self presentation as Jews in a culture that wilfully or inadvertently misunderstood or rejected this aspect of otherness the men and women represented from the mid nineteenth to the mid twentieth centuries Whereas the first volume concentrated on the themes images and rhetorical motifs of this awkward status of Jewish intellectuals and artists here the ambiguous personalities and repressed anxieties of the exemplary figures are stressed For millennia Jews were considered outside of normal history passive victims of persecution then suddenly with Emancipation they fell into history and out of their mythical place in the scheme of things Everything seemed to crumble into dust and ashes Belonging and Betrayal Charles Dellheim, 2021-09-21 The old masters new masters Was modernism Jewish In the middle To have and have not *The Grove Encyclopedia of American Art* Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries *The J. Paul Getty Museum Journal* The J. Paul Getty Museum, 1989-11-02 The J Paul Getty Museum Journal 16 is a compendium of articles and notes pertaining to the Museum s permanent collections of antiquities drawings illuminated manuscripts paintings and sculpture and works of art This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty s recent acquisitions Volume 16 includes articles written by Richard A Gergel Lee Johnson Myra D Orth Barbra Anderson Louise Lippincott Leonard Amico Peggy Fogelman Peter Fusco Gerd Spitzer and Clare Le Corbeiller

Dutch Paintings in the Metropolitan Museum of Art Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art 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

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