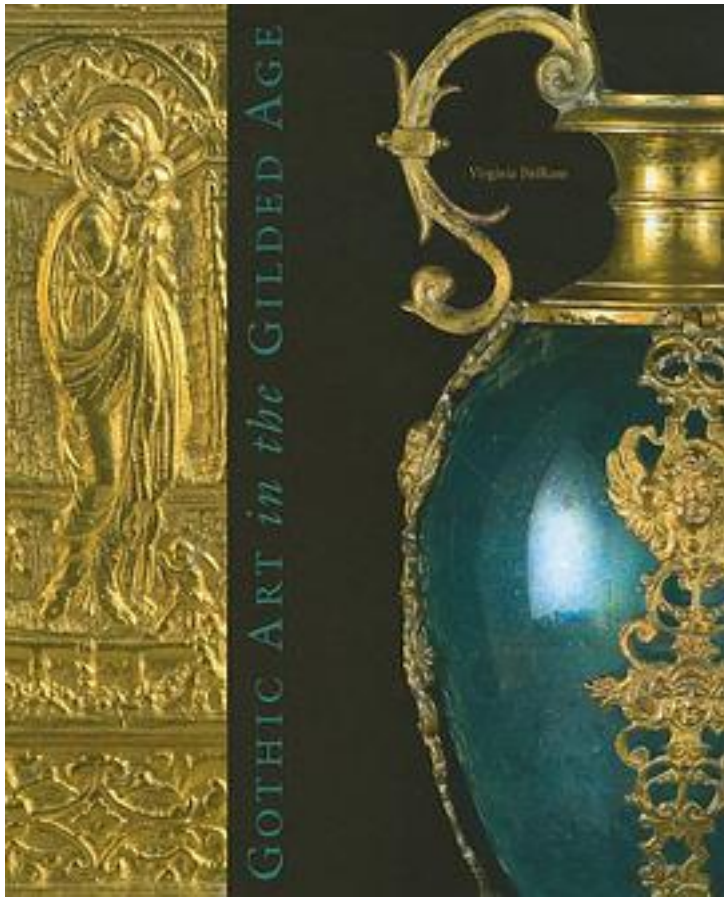


Gothic Art in the Gilded Age



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Paintings of ruined cathedrals, tales of horror and nationalist claims to medieval origins for language, law and cultural patrimony--these mark the beginning of the re-invention of the Gothic that was to become key to the Romantic Movement of the early 19th century. By contrast, in the U.S., it was only after the Civil War, the spread of

Ruskin's teachings and the emergence of Gilded Age wealth that art collectors developed a taste and an interpretation for artefacts previously consigned to a Dark Age of blind faith and alien codes of representation. In this highly original book, a team of international experts trace the history of the first sizable collection of Gothic art brought from Paris to the U.S. Though it first belonged to Alva Vanderbilt (the Commodore's daughter-in-law), it was sold to John Ringling in 1927 and is now part of the Ringling Museum. The essays explain why early Italian paintings, including a masterpiece by Piero di Cosimo, could be regarded as Gothic rather than Renaissance and show how 19th-century installations of the objects enveloped them in an atmosphere of mystery and ancient privilege. A catalogue with colour illustrations of every object in the collection makes this book indispensable to Museum visitors as well as to scholars of medieval art, medieval revivals and the history of collecting.

作者介绍:

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