

The Bourgeois and the Bibelot



R É M Y G . S A I S S E L I N

The Bourgeois And The Bibelot

Elizabeth Bradford Smith



The Bourgeois And The Bibelot:

The Bourgeois and the Bibelot Rémy Gilbert Saisselin, 1984 Examines how art was changed from aesthetic experience to consumer commodity during the nineteenth century and discusses the changing social role of art **Bricabracomania**

Rémy Gilbert Saisselin, 1985 Literature and Material Culture from Balzac to Proust Janell Watson, 2000-01-13 This book addresses the issues of collecting consuming classifying and describing the curiosities antiques and objets d'art that proliferated in French literary texts during the last decades of the nineteenth century After Balzac made such issues significant in canonical literature the Goncourt brothers Huysmans Mallarmé and Maupassant celebrated their golden age Flaubert and Zola scorned them Rachilde and Lorrain perverted them Proust commemorated their last moments of glory Focusing on the bibelot the modern French term for knick knack curiosity or other collectible Janell Watson shows how the sudden prominence given to curiosities and collecting in nineteenth century literature signals a massive change in attitudes to the world of goods which in turn restructured the literary text according to the practical logic of daily life calling into question established scholarly notions of order Her study makes an important contribution to the literary history of material culture

The Juggler of Notre Dame and the Medievalizing of Modernity. Jan M. Ziolkowski, 2018-07-24 This ambitious and vivid study in six volumes explores the journey of a single electrifying story from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt he is saved when the statue delighted by his skill miraculously comes to life Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth century Paris before its translation into English in Britain and the United States The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations and Ziolkowski concludes with an examination of the explosion of interest in The Juggler of Notre Dame in the twentieth century and its place in mass culture today Volume 2 Medieval Meets Medievalism deals with the influence of the tale in nineteenth and early twentieth century Europe and America and the development of literary medievalism at this time The Juggler of Notre Dame and the Medievalizing of Modernity is a rich case study for the reception of the Middle Ages in modernity Spanning centuries and continents the medieval period is understood through the lens of its post modern reception in Europe and America Profound connections between the verbal and the visual are illustrated by a rich trove of images including book illustrations stained glass postage stamps architecture and Christmas cards Presented with great clarity and simplicity Ziolkowski's work is accessible to the general reader while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies medievalism philology literary history art history folklore performance studies and reception studies The Poetics of the Occasion Marian Zwerling Sugano, 1992 Although Mallarmé is commonly viewed as the high priest of the autonomous work of art by far the bulk of his

actual poetic writing was occasional verse With few exceptions the works written after 1873 manifest a reinvestment in the world subsequent to the metaphysical crises of the 1860 s In addition to the Tombeaux the toasts and certain of the Eventails Mallarme composed the Vers de circonstance more than 450 quatrains and distichs inscribed on envelopes postcards calling cards Easter eggs small stones photographs and jugs of Calvados This is the first comprehensive reading and analysis of the neglected late poetry heretofore dismissed as of marginal interest This book has a dual purpose By exploring the occasional verse of Mallarme which itself thematizes the problematics of the occasion the author seeks to rehabilitate such writing for critical study She does this not by proclaiming its high seriousness but by insisting on its casual amenable public nature Unlike previous critics who have often apologized for straying into the fringes of the canon the author delights in the marginal insisting that in a poetics of the occasion traditional oppositions such as center margin become skewed and break down The author s second purpose is to come to a better understanding of Mallarme in light of what he actually wrote rather than the work projected in his correspondence and prose articles which has claimed so much critical attention Each of the chapters of the book highlights one aspect of occasional poetry through an investigation of representative texts both canonical and occasional The author also discusses the relationship between Mallarme s poetics and the plastic arts tracing the changing conception of the representation of the monument from the nineteenth to the twentieth century as well as the correspondences between the more radical aspects of Mallarme s practice of writing and the contemporary arts Far more than a study of a single writer this book is the first to propose a pragmatic definition of occasional literature to undertake a broad study of the problem of occasion in literature and to trace the historical trajectory of occasional writing as a specific discourse The book is illustrated with 27 halftones

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Bricabracomania Rémy Gilbert Saisselin,1985 Museum Memories Didier Maleuvre,1999 The author shows how museum culture offers a unique vantage point on the 19th and 20th centuries preoccupation with history and subjectivity and demonstrates how the constitution of the aesthetic provides insight into the realms of technology industrial culture architecture and ethics

The Bibelot ,1907 **Museums, Media And Cultural Theory** Henning, Michelle,2005-12-01 This book explores how historical and contemporary museums and exhibitions restage the relationship between people and material things and how in doing so they become important sites for the development of new forms of experience memory and knowledge

The Bibelot Thomas Bird Mosher,1907 *Architectuur & vooruitgang* Yves Schoonjans,2007 Craft Australia ,1986 A Cultural History of Fashion in the Twentieth Century Bonnie English,2007-08-15 No Marketing Blurb

Chronicles of Culture ,1985 **Medieval Art in America** Elizabeth Bradford Smith,1996 This catalogue was published in 1996 to accompany an innovative exhibition Medieval Art in America Patterns of Collecting 1800 1940 organized by the Frick Art Museum and the Palmer Museum of Art With works of art borrowed from numerous prominent institutions including the Metropolitan Museum of Art and the Art Institute of Chicago the exhibition

focused not on the objects themselves but rather on the motivations and methods that led collectors to bring medieval art to America. The catalogue for the 1996 exhibition now newly available to the public enables readers to revisit the pioneering display of objects ranging from ivory statues to stained glass. With an illustrated catalogue of the 75 objects in the show and essays on well known collectors and collections of medieval art, this volume is an indispensable reference for the study of both American collecting and medieval art.

Selling Culture Debora Silverman, 1986 *A Collector's Vision* Rachael Sadinsky, 1989 **"You Gotta Lean a Bit Into the Decorative"** Thomas David Carroll, 1992 **Nature Fancywork** Andrea Kolasinski Marcinkus, 2008 **The Material Culture of Gender, the Gender of Material Culture** Katharine Martinez, Kenneth L. Ames, 1997

Moving beyond traditional notions of gender as a static concept wherein human beings are passively molded into gender appropriate behavior, 23 scholars instead view it as a negotiated, contested, and interactive process. In showing some of the ways gender is made visible, they explore avenues such as the gender of things that surround us, subtle and invisible processes of inclusion and exclusion, from valuation fusing form and content, practice and product, and how the material culture of gender produces gendered beings.

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