

“You ought to write. You need to probe the heart of life”: art dealer and diarist René Gimpel and the interwar transatlantic art trade (1918-1939)

Review of:

The Journal of a Transatlantic Art Dealer. René Gimpel, 1918-1939, by Diana J. Kostyrko, London, Turnhout: Harvey Miller/ Brepols Publishers, 2017, 360pp., 53 b. & W. illus., €100 hdbk, ISBN 978-1-909400-51-1.

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While the nineteenth century witnessed the rise of the specialised art dealer, the twentieth century confirmed their pre-eminence in the art world. In particular those dealers with premises on both sides of the Atlantic during the first half of the twentieth century contributed to the intensified circulation of art and handled some of the greatest pieces of art ever created. Realising that ‘Europe was full of art and America full of money’, dealers such as Duveen, Knoedler, Wildenstein and René Gimpel shaped collections, fashioned collectors’ taste and advised museums. The impact of dealers on collecting patterns and institutional landscape on both sides of the Atlantic should therefore not be underestimated. Indeed the academic world is increasingly turning its attention to their records and careers as means to elucidate some prominent consumption and circulation patterns in the art world during the interwar period.

In the past few years important dealers’ archives have been acquired or loaned: Agnew’s archives were acquired by the National Gallery, London in 2014; the business archives of P. & D. Colnaghi & Co. Ltd are stored at Windmill Hill/Waddesdon Manor since 2014.¹ However dealers’ archives had already been acquired by major research centres: for example some of the Wildenstein and Co. papers can be accessed at the Frick Collection while the gist of the business documents assembled by Nathan and his son Georges are at the Wildenstein Institute in Paris; the Knoedler Gallery archives and the Duveen Brothers records sit at the Getty Research Institute in Los Angeles. Lastly, some of Gimpel’s own

¹ More recently, it has been announced that art dealer Andrea Rosen who operated in the 1990s-early 2000s and who closed her space in 2017, donated her business archives to the Smithsonian’s Archives of American art in 2019. This latest addition in the growing number of dealers’ archives available for academic research might also help to address the gender imbalance in the art market.; <https://www.aaa.si.edu/collections/andrea-rosen-gallery-records-17626>; the announcement was relayed on *Artnet*: <http://www.artnews.com/2019/08/22/andrea-rosen-smithsonian-archives-american-art/>.

Marie Tavinor 'You ought to write. You need to probe the heart of life' ...

business records can be consulted at the Archives of American Art, Smithsonian Institution where they were acquired in 1972.²

René Gimpel's *Journal* in context

While these archives give an extremely useful but sometimes clinical insight into the daily running of these businesses, dealers' letters, diaries and memoirs have helped create an aura around their sometimes extraordinary lives. They also capture the *zeitgeist* of their epochs with their galleries of colourful characters. For example one may think about Ambroise Vollard (1866-1939)'s *Recollections of a picture dealer*,³ Paul Durand-Ruel (1831-1922)'s *Mémoires du marchand des impressionnistes*⁴ or Daniel Wildenstein (1917-2001)'s *Marchands d'art*.⁵ René Gimpel (1881-1945)'s *Journal d'un collectionneur marchand de tableaux* should be seen as part of this broader lineage of French dealers who recorded their direct knowledge of the art market.⁶ Like Vollard, René Gimpel was a first-hand protagonist of the interwar art market. However, contrary to Vollard and Durand-Ruel who are best-known for their support of avant-garde artists, he mainly dealt in old masters, French eighteenth century '*petits maîtres*' and modern artists, in particular the Impressionists who were highly sought-after by then. Gimpel then turned more proactively to living artists in the second part of his career, experiencing first-hand the vagaries of the primary market.⁷ His family ties with the Wildensteins, the Duveens and the Vuittons further placed him at the heart of elite circles which provide fascinating case studies for historians of collecting, of taste and of the art market.

Gimpel's diary, published by Calmann-Lévy under the title *Journal d'un collectionneur marchand de tableaux* in Paris in 1963 and *Diary of an Art Dealer* in London three years later, was originally composed of twenty-two notebooks or *cahiers* written between 1918 and 1939. It collects vignettes of historical characters, events and artists which Gimpel either experienced first-hand or relays as nested stories. His incisive, witty and sometimes acerbic gallery of portraits makes the *Journal* a highly entertaining read, while his insight into the art market and access to

² Diana J. Kostyrko, *The Journal of a Transatlantic Art Dealer. René Gimpel, 1918-1939*, London, Turnhout: Harvey Miller Publishers, 2017, 268.

³ Ambroise Vollard, *Recollections of a picture dealer*, Boston, Little Brown, 1936; the French manuscript was published in 1937 by Albin Michel under the title *Souvenirs d'un marchand de tableaux*.

⁴ Paul Durand-Ruel, '*Mémoires du marchand des impressionnistes*', in Lionello Venturi, *Les archives de l'impressionnisme*, Paris, New York, Durand-Ruel, 1939.

⁵ Daniel Wildenstein and Yves Stavridès, *Marchands d'art*, Paris, Plon, 1999.

⁶ René Gimpel, *Journal d'un collectionneur marchand de tableaux*, Paris, Calmann-Lévy, 1963.

⁷ For example painter Abraham Mitchine (1898-1931) suddenly died of a heart attack in 1931, two years after Gimpel had started to take an active interest in his work. The journal entry dated 25 April 1931 was titled '*Mintchine, the genius, is dead*'. René Gimpel, *Diary of an Art Dealer*, New York, 1966, '25 April 1931', 414.

Marie Tavinor 'You ought to write. You need to probe the heart of life' ...

a variety of historical characters makes it an indispensable tool for researchers in the field. Leafing through the diary, the reader is often reminded that Gimpel was aware of its importance as a document. From his artist-friend Marie Laurencin's advice 'You ought to write. You need to probe the heart of life',⁸ to what he called the 'love (of) spreading (his) vice',⁹ i.e. advising his entourage of consigning anecdotes and memories to a page, Gimpel's *Journal* constitutes a conscious effort to contribute to 'la petite histoire', if not sometimes 'l'Histoire'.

Given these efforts, it is somehow surprising that the literature on René Gimpel is so scarce. The first publication of his diary in English in 1966 was shortly followed by an exhibition conceived as homage to Gimpel who died in at the Neuengamme concentration camp early in 1945. The show was put together by Gimpel Fils in London that same year.¹⁰ A long period of neglect ensued during which Gimpel's name was only mentioned,¹¹ first broken by a short article by Kostyrko in 2009.¹² The last two decades have witnessed an upsurge in interest,¹³ further promoted by the re-edition of Gimpel's diary in 2011 in a new expanded version,¹⁴ then by several publications contextualising him in the European art market of the first half of the twentieth century,¹⁵ as well as his activities in the Resistance during the Second World War.¹⁶ Indeed it is primarily as a Resistance hero that Gimpel was presented in the preface of the *Journal* (1963) and *Diary* (1966) and in the re-edited *Journal* (2011).¹⁷ However Diana Kostyrko's book is the first comprehensive publication on Gimpel and his cultural and historical context, and as such should be saluted as a welcome addition to the literature.

⁸ Gimpel, *Diary*, '5 January 1923', 209.

⁹ Gimpel, *Diary*, '20 April 1922', 181.

¹⁰ *Homage to René Gimpel: memorial exhibition to mark the publication of his diary*, London, Gimpel Fils Gallery Catalogues, 1965-1966.

¹¹ For example in Meryle Secrest, *Duveen, A Life in Art*, Chicago, The University of Chicago Press, 2004 or in Philip Hook's *Rogues Gallery: A History of Art and its Dealers*, London, Profile, 2017.

¹² Diana J. Kostyrko, 'From Fragonard to Kennard: René Gimpel, Art Dealer', *Art Monthly Australia*, 217 (March 2009): 33-35.

¹³ Eloïse d'Argent, *René Gimpel, l'exemple d'un marchand de tableaux du début du XXème siècle : stratégie commerciale, clientèle et choix artistiques*, unpublished honours thesis, University of Paris-Sorbonne, 2002. In addition, Kostyrko's publication is drawn from the PhD she defended in 2006 at the Australian National University.

¹⁴ René Gimpel, *Journal d'un collectionneur: marchand de tableaux*, Paris, Hermann, 2011.

¹⁵ Denise Vernerey, Hélène Yvanoff, *Les artistes et leurs galeries, Paris-Berlin, 1900-1950*, Rouen, Le Havre, PURH, 2018

¹⁶ Emmanuelle Polack, *Le marché de l'art sous l'Occupation: 1940-1944*, Paris, Tallandier, 2019.

¹⁷ In 1963, the preface was written by French writer and member of the *Académie française* Jean Guéhenno; Guéhenno's statement was then quoted in French by Herbert Read in the London 1966 edition. In 2011, Gimpel's role in the Résistance was explained on the first page, before the 'Editors' Notes'. *Journal*, 8.

Yet it would be a mistake to believe that Kostyrko's book focussed exclusively on René Gimpel and his business activities. Rather she embarked on a monumental fresco aiming to use Gimpel's diary as a starting point to explore 'cultural history as it is lived and perceived by him'.¹⁸ Indeed Gimpel's diary offers rich and complex layers of study: an insight into the intercontinental artistic trade between the two World Wars at a time it was flourishing; a problematic example of editorial licence; a gallery of human characters including some prominent cultural, artistic and political figures (writer Marcel Proust, composer Germaine Tailleferre, aviator Louis Blériot, French Prime Minister Georges Clémenceau among many others), and ultimately a chronicle of the interwar period. The author therefore sets out to use the diary as a tool into cultural history rather than solely a means of assessing Gimpel's role in the art market of the period. In so doing, the author seems to work closer to the original spirit of the *Journal* as noted in the 2011 edition.¹⁹ In addition to the various editions of the *Journal*, the author had access to family archives which has given her further insight into Gimpel's life and career.

The interwar transatlantic art trade

The introduction seeks to grasp and communicate the many facets found in the diary. Indeed Gimpel's observations encompass France's cultural heritage, changing habits in the consumption and circulation of art between Paris and New York. The *Journal* also includes comments on the latest technology and means of transportation: telephones, express trains and transatlantic liners. The reader is therefore invited to embrace the scope of Gimpel's socio-political views whilst being reminded that the *Journal* was manipulated before its first publication to omit some comments on French political life. If what was published as Gimpel's *Journal* did not fully reflect what the author set out to write, how then, should the *Journal* be approached? The author contends that beyond editorial licence, it provides a unique viewpoint on the transformations triggered by modernity and its consequences on the art market, society at large and on René Gimpel himself,²⁰ not only an art dealer but also a Jew whose optimistic tone gradually shifts towards disillusion into the 1930s.²¹

This ambitious interdisciplinary project is then laid out in nine thematic chapters allowing the author to explore several facets of the diary. Unsurprisingly the first chapter gives pride of place to the 'art object' and the dealer-collector as its corollary. Using Gimpel's experience as well as the Degas sale of 1918, Kostyrko

¹⁸ Kostyrko, *Journal*, 14.

¹⁹ 'Dans cette nouvelle version, plus fidèle au texte original, de nombreuses entrées concernant sa vie professionnelle ont été ajoutées, mettant en valeur ses réflexions sur la vie culturelle, sociale et politique'. René Gimpel, *Journal d'un collectionneur, Marchand de tableaux*, 2011, 9.

²⁰ Kostyrko, *Journal*, 26.

²¹ Kostyrko, *Journal*, 27.

uses a number of philosophical and sociological frameworks to show the tight and meaningful connections between the various agents involved in collecting and facilitating the circulation of art objects, among whom the transatlantic art dealer emerged as a prominent figure. Walter Benjamin and art historian Christoph Asendorf feature prominently as their theories illuminate the psychology of collecting and the agency of objects, dealers and collectors.²² In particular, Asendorf's concepts of 'inertia' and 'circulation' act as a useful binary opposition underpinning the art market and the commodification of art.²³

Chapter two examines the taste for the eighteenth century in France with an emphasis on the early decades of the twentieth century: Jacques Doucet's collection first, to which the author returns more in depth in Chapter three, and the Camondo family. Both collections were housed in purpose built neoclassical mansions and townhouses, a trend shared by fashionable dealers such as the Wildensteins on rue La Boétie and the Duveens on Place Vendôme. Later René Gimpel inhabited Jacques Doucet's *hôtel particulier* at 19 Rue Spontini. The author harks back the taste for eighteenth century revivalism in France to a number of cultural and psychological factors linked to nostalgia for the *Ancien Régime*, a taste for the hedonistic qualities associated with that century, as well as the highly decorative qualities of the eighteenth century styles. Kostyrko builds on the notion of mimetic desire expressed in a social environment to explain why dealers felt compelled to create a *mise en scène* in their commercial space and promoted 'the trend for eclectic historicism and aristocratic emulation'.²⁴ In that context, no-one better than Joseph Duveen created circuits of circulation and distribution of eighteenth century *objets d'art* and *meubles de luxe* before turning to the fine arts, thereby encroaching on Gimpel and Wildenstein's territories.

Chapter three expands on the motifs discussed in the previous chapters with two case studies: the collections of Rudolf Kann and Jacques Doucet. Rudolf Kann was born to a wealthy and distinguished Jewish family of financiers from Frankfurt who moved to Paris after the Franco-Prussian war. He amassed a collection of international renown over a period of thirty five years comprising Louis XV furnishings, Dutch and Flemish paintings among which Rembrandt and Memling, tapestries and objects d'art, housed in a classical architectural setting on avenue d'Iena. The author inscribed Kann in a filiation of collectors renown for the breadth and quality of their possessions, from the third Marquess of Hertford down to the new generation of financiers in Paris such as the Jacquemart-André, Cognacq-Jay, as well as Belle Huntington in America. The sale of the Kann collection in 1907 is particularly interesting as an art business case study as this is the only time when Duveen, Wildenstein and Gimpel joined forces, expertise and finances (backed by Pierpont Morgan in return for a first refusal on the objects). A fine example of

²² Gimpel himself collected literary manuscripts by French writers such as Verlaine, Hugo, Huysmans or Anatole France. Kostyrko, *Journal*, 42.

²³ Kostyrko, *Journal*, 29.

²⁴ Kostyrko, *Journal*, 57.

transatlantic dealing, many exquisite items of the Kann collection found homes in America (Isabella Stewart Gardner, Benjamin Altman, Belle Huntington) while a handful remained in Europe and Kann's *Hôtel* was acquired by Calouste Gulbenkian. The second part of the chapter is dedicated to Jacques Doucet and his much discussed collecting shift from eighteenth century art to avant-garde artists in 1912. As the author points out, *en bloc* sale were not new; however she reveals that Doucet had sought to manipulate his own sale by asking Gimpel and Wildenstein to 'support it' in return for a percentage.²⁵ Although Doucet 'was not liked' according to Gimpel, his auction attracted cognoscenti and became a world record.²⁶ Using the Doucet and the Rouart sale, Kostyrko emphasises another side of transatlantic dealing: that in modern art, one that Gimpel had to increasingly turn to in the late 20s and in the 30s.

Chapter four moves to the other side of the Atlantic and examines some American nouveau-riche collectors who became Gimpel's clients over the years. The author conducts an analysis of the sociological constructs and cultural makeup underpinning the American elite's adoption of the European aristocratic lifestyle during the Gilded Age. Their 'conspicuous consumption' obeyed some strict social and moral codes, paralleled by the art dealers' own set of values and adherence to a 'court system' akin, according to the author, to the one what Baldassare Castiglione described in *The Courtier*, published in Venice in 1528. This seminal publication fashioned European manners well into the age of democratisation,²⁷ and the author argues that René Gimpel had adopted much of the traits of Castiglione's courtier. As a correlate, the concept of 'gentleman' is explored, mostly as it was perceived by Gimpel himself. For example collector William Salomon was counted as a gentleman as he possessed taste and knowledge; on the other hand Henry Clay Frick was not deemed to be one because 'his elegance was in bad taste'.²⁸ Beyond these remarks, the central problem of what constitutes 'good taste' is posed and contextualised within the sociological and philosophical frameworks offered by Bourdieu's *Distinction* and Gadamer's *Truth and Method*. The transatlantic dealers generally fostered the dichotomy European aristocratic connoisseur/ American nouveau-riche collectors and monitored the maturation of the phenomenon of 'American cosmopolitanism' as it grew over the Gilded Age. Their roles often oscillated between those of courtier and adviser; in particular Gimpel saw it his duty to warn his clients against some of their choices, which sometimes resulted in acrimonious exchanges. Indeed dealers were often at the heart of polemics as to their expertise and their moral sense in dealing with 'unsuspecting' American clients. Gimpel himself was not spared when writer and art critic Guillaume

²⁵ Kostyrko, *Journal*, 91.

²⁶ Kostyrko, *Journal*, 90.

²⁷ Kostyrko, *Journal*, 106.

²⁸ Kostyrko, *Journal*, 110.

Marie Tavinor 'You ought to write. You need to probe the heart of life' ...

Apollinaire questioned his attribution of Fragonard's *Bonne mère* in 1914.²⁹ Although the attribution has been confirmed in 2004, Gimpel's reputation somehow suffered from the blow.

A coda to this unfortunate but revealing episode is developed in Chapter five. Four panels and an overdoor by Fragonard acquired by Judge and steel magnate Elbert Gary in 1917 seemed to have constituted collateral damage of the quarrel between Gimpel & Wildenstein and Apollinaire. Indeed the author pointed to a gap in the panels' provenance until 1935. Their absence from the sale following Gary's death provoked public speculation as to their whereabouts and the reasons which caused their disappearance. Archival material seems to indicate a private settlement between Gary, Gimpel & Wildenstein and Duveen and a temporary change of attribution to Huet. The rest of the chapter documents the bulimic acquisition of French eighteenth century fine and decorative arts, Italian 'primitive' paintings and tapestries by William Salomon whose sale in 1923 became 'the third biggest of its kind in America'.³⁰ Many of the items had been acquired from Gimpel & Wildenstein; Gimpel brought back a number of them at the sale.

Biographical elements framing Gimpel's business ties and career development

The last three chapters delve into Gimpel's genealogy and family ties. This is a welcome addition as Gimpel's business was very much a family affair, one that continues to this day. Chapter six develops a geographical analysis of Ernest and René Gimpel's international presence as a means of establishing their increasing success through the spaces they inhabited. This chapter therefore follows René more closely mainly through his business trips to America between 1901 and 1917. This geo-cultural mapping provides fresh perspective on transatlantic dealing, from the dangers of sea journeys during the First World War to fashionable meeting places for European expats. People and objects shared these maritime routes, sometimes unsuccessfully as *La Schiavona's* failed sale in New York in 1914 illustrated.³¹ This chapter also veers towards a closer exploration of René's own transatlantic experiences: using his correspondence, the author highlights some of his business transactions, maps his business premises, relates meetings with competitors and collectors, records his musings on modernity and America. Further biographical information is provided, such as the death of Ernest Gimpel in a hotel room in New York on 7 January 1907, or the first encounter between René and his future wife Florence Duveen in New York on 6 April 1904.

²⁹ Gimpel was convinced that Apollinaire had been paid by his competitor Jacques Seligmann. Kostyrko, *Journal*, 119.

³⁰ Kostyrko, *Journal*, 139.

³¹ The Portrait of a Lady ('La Schiavona'), NG5385, entered the collections of the National Gallery, London in 1942. <https://www.nationalgallery.org.uk/paintings/titian-portrait-of-a-lady-la-schiavona>

Chapter seven expands on the biographies of members of the Gimpel family starting with eighteenth century livestock dealer Nathan Laszar, charting the family's upward mobility, finally ending with René Gimpel's own suffering during the Second World War and his death on 3 January 1945 in the Neuengamme concentration camp. The origins of the Gimpel family in Alsace go back to the Napoleonic decrees forcing Jewish families to change their names; later the impact of the 1870 war between France and Prussia which resulted in the annexation of Alsace-Lorraine pushed the Gimpel family to leave their region of origin. In exploring the "Vuitton connection", a family from Jura (René's mother Adèle was born a Vuitton), the author perceptively juxtaposes her research with René's own search for his origins as expressed in the *Journal*. She then weaves in the Wildenstein connection, a family who also moved from Alsace to Paris after the Franco-Prussian war. Nathan Wildenstein, who became business partner with Ernest and then René between 1889 and 1919, moved to the capital in 1874 in order to become a *négociant*. The complicated family ties connecting the Gimpel, Wildenstein and Vuitton families are researched with great care and are supplemented by a detailed family tree in the appendix. The epilogue projects the Gimpel family beyond René's generation and explains how two of his sons opened the Gimpel fils gallery in London specialised in modern British art which has continued to this day.

Chapter eight is adapted from a previous publication in the Burlington magazine and traces the literary genesis of the diaries, the adaptations it underwent as it was published and translated.³² It also includes Gimpel's own copious revisions. This is an excellent chapter, well-constructed and which sheds light on the diary as a literary object. The author's central question: 'what can the reader reasonably expect from the Gimpel journal?' is tackled with honesty and in great depth. The author makes it clear that the journal was of paramount importance for Gimpel: indeed he produced a carbon copy and noted a return address as well as the promise of a reward in case it was lost.³³ The twenty-two *cahiers* or notebooks which compose the journal have never left the family. The history of its publication is interesting in itself as it reveals cultural biases and post-war preoccupations as well as partisan views: for example the first publisher feared that Gimpel's considerations about fakes could face legal reprisal. The historiography of the reception of the journal should also be noted as it highlights changing attitudes towards dealers and accounts of the art market after the Second World War.

Chapter nine finally charts the collision of past and present as the modern trope becomes more and more present in the second part of Gimpel's diary. Using the year 1913 in New York as an emblematic vignette of the shifts at play in the transatlantic art market, the author contrasts the failed sale of *La Schiavona* with the organisation of the Armory Show. Both as a man and as an art dealer, René Gimpel

³² Diana Kostyrko, 'René Gimpel's *Diary of an Art Dealer*', *The Burlington Magazine*, 1350: 157 (September 2015), <https://www.burlington.org.uk/archive/article/rene-gimpels-diary-of-an-art-dealer>

³³ Kostyrko, *Journal*, 199.

Marie Tavinor 'You ought to write. You need to probe the heart of life' ...

had to face the shifts in taste and he had to adapt to a changing landscape. For example his portrayal of women evolves from considering them as social objects to acknowledging them as active producers of modernity. Indeed the second part of the diary reflects a shift towards living artists such as Marie Laurencin and Rose Adler and witnesses the rise of the *style moderne* in the decorative arts.

The conclusion contains a reflection on 'contextualisation' as a methodological approach and further highlights Gimpel's uncomfortable relation to modernity. Some long gaps in the diary speak of Gimpel's difficulties of keeping his business afloat during the Great Depression. There is a sense that Gimpel somehow sat uneasily between past and present as the journal records 'the pressure of the modern imperative'.³⁴ He seemed to have an ambiguous stance towards modernity: on the one hand, he mourned the loss of disappearing friends and values while on the other hand he had the firm belief that in her dark hours, France could only be saved by a modern poet, Surrealist Paul Eluard. From that perspective, the *Journal* does not offer any clear way forward; rather the author describes it as an 'ethnology of players wherein the modern art market is a symptom of the modern nation'.³⁵ This absence of firm stance was criticised as modern critics condemned Gimpel's lack of political grasp however other critics have praised the sense of 'foreboding' contained in the *Journal*. Gimpel was presented as an expert or a 'heroic patriot' whereas the author insists that as 'a producer of modern life' Gimpel's literary output should be apprehended in 'the *longue durée*'.³⁶ The present book definitely constitutes an attempt to widen the scope that the edited *Journal* showcased but curiously René Gimpel sometimes feels absent from the vast fresco which emerges.

As a coda, the Epilogue is concerned with the continuation of René Gimpel's engagement through his sons. After being freed from a concentration camp, his sons Charles and Peter moved to England and opened Gimpel Fils in Mayfair in 1946. Their first exhibition showed 'A Selection from Five Centuries of French Painting' some of their father's recovered artworks however Gimpel Fils soon focussed on living British artists.³⁷ Gimpel Fils later opened another gallery in Paris in 2007, another way of continuing René Gimpel's legacy.

A wealth of additional material: the book's appendices

Four appendices complete the book. The first two appendices are family trees: one showing the Gimpel/ Wildenstein/ Vuitton families and the other showing the Duveen/ Gimpel/ Lowengard/ Abrahams families. René's family tree goes back to Abraham Isaac, later Gimbel, who lived in Strasburg by 1808.³⁸ The name was changed to Gimpel early in the nineteenth century. René's father Ernest Gimpel

³⁴ Kostyrko, *Journal*, 232.

³⁵ Kostyrko, *Journal*, 233.

³⁶ Kostyrko, *Journal*, 236.

³⁷ Kostyrko, *Journal*, 237.

³⁸ Kostyrko, *Journal*, 240.

Marie Tavinor 'You ought to write. You need to probe the heart of life' ...

(1858-1907) married Clarisse-Adélaïde Vuitton (1862-1915) while René's grandmother was Jeannette Wildenstein (1831-1874). On the other side of the family, René's wife Florence (1886-1978) was the younger sister of Joseph Duveen, later Lord Duveen of Millbank. René was also close to his nephew Armand Lowengard (1893-1944), who together with Edward Fowles (1885-1971), became joint owners of the Duveen business in 1939.³⁹ These family trees illustrate the tight connections between some of the key players in the transatlantic art market of the early twentieth century.

Appendix three gives a detailed twenty-four-page chronology starting in 1784 when a French royal decree asked for a census for 'Jews tolerated in Alsace'.⁴⁰ This chronology includes biographical information for the Gimpel, Lowengard, Wildenstein and Duveen families as well as other personalities who later became part of René Gimpel's business relations such as Bernard Berenson. It also lists some key developments of the art market, such as the birth of the *Salon des Indépendants* historical events such as wars, and economic contexts.⁴¹ It gives a convenient tool to use against the narratives developed in the book's nine chapters. Appendix four further provides seventy pages listing selected artworks 'mentioned in *Journal d'un collectionneur*, the manuscript of the journal, or in correspondence; or works otherwise handled by Ernest or René Gimpel, as noted in the Gimpel Family Archives'.⁴² The author synthesised the information from different archives in order to present as complete as possible a database of works which went through the Gimpel business. The database is organised alphabetically, from 'André, Albert' to 'Witz, Konrad (circle of)' with the surprising exceptions of Titian's *La Schiavona*, and Johannes Vermeer, Gimpel's favourite artist and a leitmotiv in the *Journal*. Whenever possible however, the Appendix gives the title of the works, their sale price, the context of the transaction, the date of the archival entry (and transaction), its reference, some provenance notes as well as 'comments', usually quoting Gimpel's journal entry or otherwise giving more information on the work's provenance. It further draws a useful distinction between works which were handled during the partnership between Gimpel and Wildenstein, or those which were exclusively handled by René Gimpel after 1919. This last Appendix in particular provides an invaluable tool for provenance researchers and they complete the wealth of provenance information contained in the footnotes throughout the book. This is all the more important as the 2011 re-edition of the *Journal* consciously omitted many a sale price – a curious decision considering the growing interest in art market studies.⁴³

³⁹ https://oac.cdlib.org/findaid/ark:/13030/kt3n39n6jd/entire_text/.

⁴⁰ Kostyrko, *Journal*, 244.

⁴¹ Kostyrko, *Journal*, 251.

⁴² Kostyrko, *Journal*, 269.

⁴³ 'Concernant les longues listes de prix de vente d'œuvres d'art, il nous a semblé inutile de les maintenir toutes'. *Journal*, 2011, 10.

Marie Tavinor 'You ought to write. You need to probe the heart of life' ...

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