

Ambroise Vollard, *Recollections of a Picture Dealer*. New York, Hacker Art Books, 1978. 326 pp. 33 illus., \$30.00

Gerald Needham

Volume 5, Number 2, 1978–1979

URI: <https://id.erudit.org/iderudit/1077032ar>

DOI: <https://doi.org/10.7202/1077032ar>

[See table of contents](#)

Publisher(s)

UAAC-AAUC (University Art Association of Canada | Association d'art des universités du Canada)

ISSN

0315-9906 (print)

1918-4778 (digital)

[Explore this journal](#)

Cite this review

Needham, G. (1978). Review of [Ambroise Vollard, *Recollections of a Picture Dealer*. New York, Hacker Art Books, 1978. 326 pp. 33 illus., \$30.00]. *RACAR : Revue d'art canadienne / Canadian Art Review*, 5(2), 149–149.
<https://doi.org/10.7202/1077032ar>

part, merely playful? How widespread was the impulse to match form to the existing cityscape and to habitual use? What possible meaning does the internal clutter have? Lambton does not wrestle with these matters, resting content with vague assertions that whatever answers there may be – and we do not have them – Victorian values were healthier than ours. But enough of this: regardless of one's views, the present has a crushing way of defending itself through its uniquely insistent presence.

JOHN M. ROBSON
University of Toronto

AMBROISE VOLLARD *Recollections of a Picture Dealer*. New York, Hacker Art Books, 1978. 326 pp. 33 illus., \$30.00.

The photocopying of the printed word has had both bad and good consequences in the intellectual world. The copying of books and magazine articles of living authors by academics has enriched the manufacturers of photocopying machines at the expense of authors and publishers. The reissuing of older books (especially art books, which often appeared originally in very small editions), on the other hand, has made such volumes broadly available in a very welcome way.

An example of the interesting reprint is Vollard's *Recollections*. As the title indicates, this is a series of reminiscences of the author's experiences as an art dealer. Vollard deliberately avoided criticism or analysis of the work of the artists he sold, and the value of the book lies in the picture he recreates of the Paris art scene before World War I, particularly of the less familiar traditional art world. Vollard loved good stories and the book is packed with anecdotes about artists, dealers and collectors, many of them no doubt true. Nevertheless, there are some illuminating passages on the painters, notably Manet. Vollard presents himself in a modest, self-

deprecating way that reveals little of how the young provincial from La Réunion in the Indian Ocean came to appreciating the best artists of his time, and especially his brilliance in giving Cézanne his first one-man show in 1895. Even at that late date, it was a bold venture.

Vollard's vanity, commented on by Picasso, is indicated more openly in his account of how he became a publisher of *livres d'artiste*. He claims that it was seeing by chance a fine title page with 'Ambroise Firmin-Didot, éditeur' beautifully printed on it, that inspired him to think that 'Ambroise Vollard, éditeur' would look rather fine too. By becoming a publisher, Vollard found a way to stamp his name on his artists' work. He thus achieved recognition as a creative force rather than simply as a middle man of art.

The present book is well produced and does not have the seedy look of some reissues, though it suffers from the inevitable greyness of photo reprints. This might not have pleased Vollard, who is praised in the new foreword for tirelessly seeking skilled printers and demanding their best efforts. One drawback is the price, which may discourage many potential buyers. At this price a critical edition is to be expected, rather than the simple reprint with a brief biographical foreword by Una E. Johnson. When so many books of this kind are being cheaply reprinted by paperback publishers, the volume under review seems to fall between two stools. We hope that Hacker finds a way to make its books more accessible, as it is a worthwhile enterprise.

GERALD NEEDHAM
York University
Toronto

YIGAL YADIN, ed. *Jerusalem Revealed: Archaeology in the Holy City 1968-1974*. New Haven, Yale University Press, and Jerusalem, The Israel Exploration Society, 1975. 139+ viii pp., illus., \$12.95.

This volume, the first of a planned series, is clearly described in the foreword as a reply to the criticism levelled at Israel by UNESCO for extensive archaeological investigation of the Jewish Quarter of the Old City. The text consists of thirty-two articles by a total of twenty-seven contributors. It is divided into three sections: The Ancient City (twenty-one articles), The Mediaeval City (seven articles), and The Modern City (four articles), and within each section there are studies on secular as well as on religious sites. Although the vast majority of topics deal with specifically Jewish subjects, Christian and Islamic themes are also represented and in fact together make up the entire mediaeval section.

An anthology of this nature, covering many different topics and a vast chronological span, is extremely difficult to review in any detail. The following remarks therefore, of necessity, will be confined to fairly general considerations.

The first question arises within the first article and remains unanswered throughout the remaining thirty-one: what is the intended audience? The foreword states that the content consists of abridged translations of material published in the Hebrew quarterly *Qadmoniot*, but the end result seems too detailed for the lay reader yet not detailed enough for the professional archaeologist. Many of the articles assume a degree of background knowledge beyond what might be expected of the general public; at the same time, the lack of an extensive bibliography or of any footnotes whatsoever suggests that the publication is not geared towards the scholar.

The articles are presented chronologically, beginning with 'Jerusalem in the Biblical Period.' This adherence to chronology