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IRELANDS' COLLECTORS: A HISTORICAL PERSPECTIVE

Collecting in Ireland today is often depicted solely as the pursuit by the nouveaux riches of trophy canvases by Jack B. Yeats. Yet, as William Laffan describes in this detailed analysis of contemporary Irish collectors, some remarkable and little-known collections of international significance are being formed, eclipsing even those of the Anglo-Irish aristocracy.

66 ST PETER AND THE BRANCACCII CHAPEL

The frescoes in the Brancacci chapel in Sta Maria del Carmine still present a surprising number of iconographical enigmas. Margaret Finch proposes some solutions, based on studying the chapel's decoration within a tradition of depictions of the life of St Peter, to whom it was originally dedicated.

76 IN SEARCH OF LEBEL

Two attractive eighteenth-century fêtes galantes in the National Gallery of Ireland are signed simply 'J. Lobel', an otherwise unidentified French painter. Martin Eidelberg sifts through the many artists with that surname and suggests a solution to the puzzle.

80 AN IMPERIAL PARURE

The Louvre has purchased the necklace and earrings which formed part of the emerald parure commissioned by Napoleon for the Empress Marie Louise in 1810. Diana Scarisbrick explains their significance.

84 WHO WAS ROBERT BURNARD?

Angus Trumble investigates the mystery of a remarkable double portrait painted in about 1833 by Robert Burnard, a Cornish painter who emigrated to Australia in 1839. It carried an attribution to Agasse in the past, so why are no other paintings by Burnard known in England?

88 THE PLAYFAIR PROJECT

The National Gallery of Scotland has unveiled the Woson Link, which unites the gallery with the newly refurbished Royal Scottish Academy in a development that includes spacious new public facilities. This challenging task has been accomplished with great sensitivity and flair by John Miller + Partners, writes Michael Hall.
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