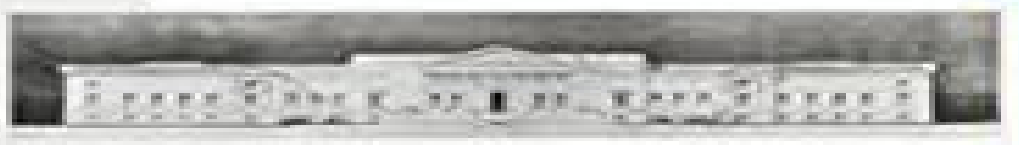
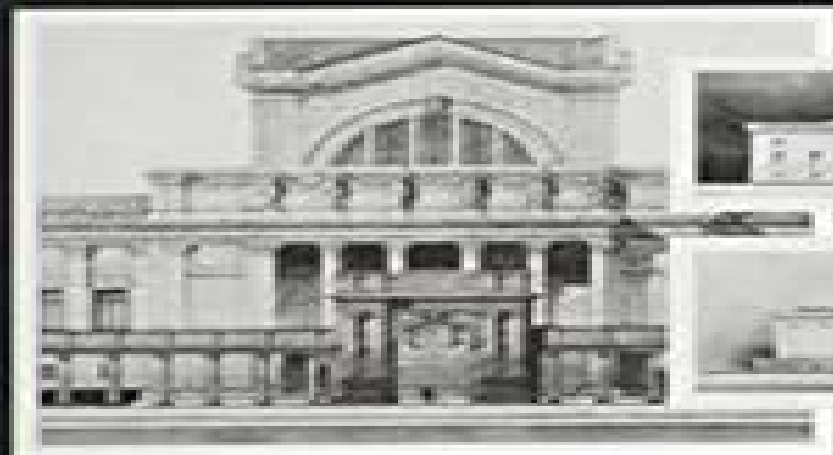


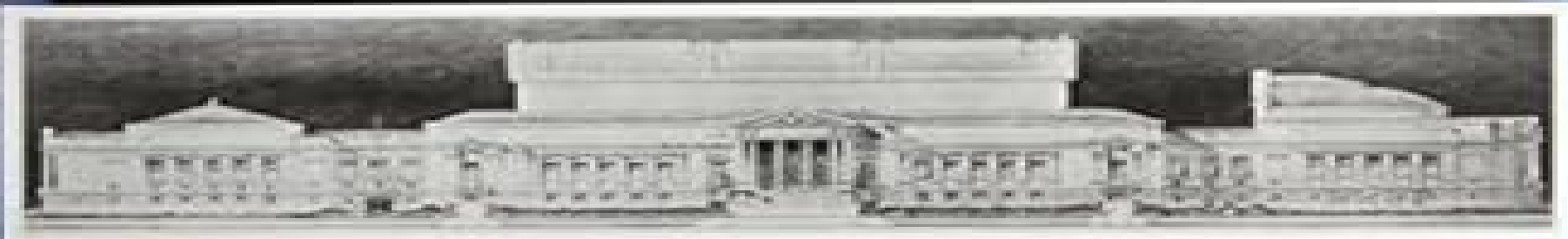


Marble Palaces, Temples of Art

Art Museums, Architecture, and American Culture,
1890–1930



Ingrid A. Steffensen-Bruce



Marble Palaces Temples Of Art

Karen Sonik



Marble Palaces Temples Of Art:

Marble Palaces, Temples of Art Ingrid A. Steffensen-Bruce, 1998 The era from 1890 to 1930 constituted a building boom for American art museums designed in a monumental classical style both the proliferation of the buildings and the ubiquity of the style seem to indicate an architectural as well as a sociocultural phenomenon The present work is an attempt to place the American art museum building of this period into its historical milieu and employs over one hundred illustrations and sociocultural analysis to explain the significance of both the institutions and the structures housing them to those who came into regular contact with them including architects patrons journalists and museum personnel **The Architecture of**

Andrew Thomas Taylor Susan W. Wagg, 2013 How Andrew Thomas Taylor advanced the quality of architecture in Canada

The Art Museum from Boullée to Bilbao Andrew McClellan, 2008-01-02 Art museums cases of beauty and calm in a fast paced world have emerged in recent decades as the most vibrant and popular of all cultural institutions But as they have become more popular their direction and values have been contested as never before This engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in Europe and the United States Cumulative Book Index, 1998 A world list of books in the English language **Edith Wharton, Willa Cather, and the Place of Culture** Julie

Olin-Ammentorp, 2019-10-01 Edith Wharton and Willa Cather wrote many of the most enduring American novels from the first half of the twentieth century including Wharton's *The House of Mirth* *Ethan Frome* and *The Age of Innocence* and Cather's *O Pioneers* *My Antonia* and *Death Comes for the Archbishop* Yet despite their perennial popularity and their status as major American novelists Wharton 1862-1937 and Cather 1873-1947 have rarely been studied together Indeed critics and scholars seem to have conspired to keep them at a distance Wharton is seen as our literary aristocrat an author who chronicles the lives of the East Coast Europe bound elite while Cather is considered a prairie populist who describes the lives of rugged western pioneers These depictions though partially valid nonetheless rely on oversimplifications and neglect the striking and important ways the works of these two authors intersect The first comparative study of Edith Wharton and Willa Cather in thirty years this book combines biographical historical and literary analyses with a focus on place and aesthetics to reveal Wharton's and Cather's parallel experiences of dislocation their relationship to each other as writers and the profound similarities in their theories of fiction Julie Olin Ammentorp provides a new assessment of the affinities between Wharton and Cather by exploring the importance of literary and geographic place in their lives and works including the role of New York City the American West France and travel In doing so she reveals the two authors shared concern about the culture of place and the place of culture in the United States **The Grove Encyclopedia of American Art** Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

The Bulletin of the Brooklyn Institute of Arts and Sciences ... Brooklyn Institute of Arts and Sciences, 1911

Artifacts and ArtWorks in the Ancient World Karen Sonik, 2021-08-13 Artifacts and ArtWorks De Colonizing the Study and Museum Display of Ancient and Non Western Things Karen Sonik Beyond Representation The Role of Affect in Sumerian Lamenting Paul Delnero Seeing and Knowing Cultural Concepts and the Deictic Power of the Image in Mesopotamia Beate Pongratz Leisten The Contextualization of Art in Non Literate Societies Images and Animal Bronzes in the Armenian Middle Bronze Age Karen S Robinson To Be or Not to Be Divine The Achaemenid King and Essential Ambiguity in Image Text and Historical Context Matthew W Waters Glyptic Images as Reflecting Social Order Changes in Seal Iconographies from Egalitarian to Early Centralized Societies in Greater Mesopotamia Marcella Frangipane Sealing Practices at Tal e Bakun A Revisiting Concepts of Social Organization and Economic Control Barbara Helwing Ephemeral Artifacts Warlock and Witch Figurines in Mesopotamian Anti Witchcraft Rituals Greta Van Buylaere What Lay Beneath Queen Puabi's Garments and Her Passage to the Underworld Rita Wright Assyrian Spaces Surface and Wall as Constitutive Features in Neo Assyrian Narrative Reliefs Marian H Feldman The Assyrian Propaganda Machine in Text and Image The Case of Sennacherib at Tyre in 701 BCE Joshua Jeffers The News from the East Assyrian Archaeology International Politics and the British Press in the Victorian Age David Kertai Assyrian Style and Victorian Materiality Mesopotamia in British Souvenirs Political Caricatures Theatrical Productions and the Sydenham Crystal Palace Kevin M McGeough

The Invention of the American Art Museum

Kathleen Curran, 2016-07-01 American art museums share a mission and format that differ from those of their European counterparts which often have origins in aristocratic collections This groundbreaking work recounts the fascinating story of the invention of the modern American art museum starting with its roots in the 1870s in the craft museum type which was based on London's South Kensington now the Victoria and Albert Museum At the turn of the twentieth century American planners grew enthusiastic about a new type of museum and presentation that was developed in Northern Europe particularly in Germany Switzerland and Scandinavia Called Kulturgeschichte cultural history museums they were evocative displays of regional history American trustees museum directors and curators found that the Kulturgeschichte approach offered a variety of transformational options in planning museums classifying and displaying objects and broadening collecting categories including American art and the decorative arts Leading institutions including the Museum of Fine Arts Boston and the Metropolitan Museum of Art in New York adopted and developed crucial aspects of the Kulturgeschichte model By the 1930s such museum plans and exhibition techniques had become standard practice at museums across the country

The House that Love Built, an Italian Renaissance Temple to Arts and Letters

William Francklyn Paris, 1925 *Valuing Detroit's Art Museum* Jeffrey Abt, 2017-03-27 This book explores the perilous situation that faced the Detroit Institute of Arts during the city's bankruptcy when creditors considered it a nonessential asset that might be sold to settle Detroit's debts It presents the history of the museum in the context of the social economic and political development of Detroit giving a history of the city as well as of the institution and providing a model of contextual institutional history Abt

describes how the Detroit Institute of Arts became the fifth largest art museum in America from its founding as a private non profit corporation in 1885 to its transformation into a municipal department in 1919 through the subsequent decades of extraordinary collections and facilities growth coupled with the repeated setbacks of government funding cuts during economic downturns Detroit's 2013 bankruptcy underscored the nearly 130 years of fiscal missteps and false assumptions that rendered the museum particularly vulnerable to the monetary power of a global art investment community eager to capitalize on the city's failures and its creditors demands This is a remarkable and important contribution to many fields including non profit management and economics cultural policy museum and urban history and the histories of both the Detroit Institute of Arts and the city of Detroit itself Despite the museum's unique history its story offers valuable lessons for anyone concerned about the future of art museums in the United States and abroad

First Book of History Student of history, 1856

First Book of History Samuel Griswold Goodrich, 1838

Displaying the Ideals of Antiquity Johannes Siapkis, Lena Sjögren, 2013-08-29

Displaying the Ideals of Antiquity investigates the study and display of ancient sculpture from archaeological art historical and museum studies perspectives Ancient sculptures not only give us knowledge about ancient Greek and Roman pasts but they also mediate ideals that inform modern perceptions of antiquity This book analyzes how an art historical tradition establishes and preserves an idealized view of antiquity in classical archaeology and in museum exhibitions The authors investigate how these ideals are kept alive today an approach that often is neglected in studies on ancient reception This book offers an international scope and illustrates how academic conceptual foundations influence museum exhibitions This timely volume discusses contemporary museum exhibitions of ancient sculpture and clarifies how old discourses continue to affect museum exhibitions and conceptualizations of ancient sculptures The authors analyze close to 100 museums around the world and demonstrate the ways in which ancient sculptures are mediated across Europe and the West

A Museum on the Verge Jeffrey Abt, 2001

The Detroit Institute of Arts is one of America's largest and oldest municipal art museums However even as the museum grew into a distinguished collection there were threats of closure The DIA has walked a financial tightrope since it opened just over a century ago and was nearly closed by government funding cuts in the 1970s and 1990s Now Jeffrey Abt tells how the DIA has had to struggle to maintain its fine art collection with barely enough income to remain open *A Museum on the Verge* goes behind the scenes at the DIA to disclose the political economic and social forces that shaped the museum from its founding to the present day Drawing on new archival research Abt reveals that the growing discrepancy between the museum's size and its operating budget was the result of a century of ad hoc solutions to institutional problems that left the DIA vulnerable to annual income losses especially reductions of government funding He also explains its complex relations with private and government entities and delineates the integral role of the museum's support group the Founders Society Abt's account is supplemented by a wealth of material including legal documents and numerical data taken at five year intervals from the 1880s through 2000 that is presented in

both tables and graphs The data which comprehensively survey vital statistics such as attendance collections growth and finances provide a rich resource for comparative research on other museums As a case study of a prominent public institution A Museum on the Verge offers an invaluable research model for scholars and museum professionals alike *The Deceivers* Aviva Briefel, 2018-07-05 The nineteenth century witnessed an unprecedented increase in art forgery caused both by the advent of national museums and by a rapidly growing bourgeois interest in collecting objects from the past This rise had profound repercussions on notions of selfhood and national identity within and outside the realm of art Although art critics denounced forgery for its affront to artistic traditions they were fascinated by its power to shape the human and object worlds and adopted a language of art forgery to articulate a link between the making of fakes and the making of selves The *Deceivers* explores the intersections among artistic crime literary narrative and the definition of identity Literary texts joined more specialized artistic discourses in describing the various identities associated with art forgery the forger the copyist the art expert the dealer the restorer Built into new characters were assumptions about gender sexuality race and nationality that themselves would come to be presented in a language of artistic authenticity Aviva Briefel places special emphasis on the gendered distinction between male forgers and female copyists Copying a benign occupation when undertaken by a woman became forgery laden with criminal intent when performed by men Those who could successfully produce handle or detect spurious things and selves were distinguished from others who were incapable of distinguishing the authentic from the artistic and human forgeries Through close reading of literary narratives such as *Trilby* and *The Marble Faun* as well as newspaper accounts of forgery scandals *The Deceivers* reveals the identities both authentic and fake that emerged from the Victorian culture of forgery **The Fine Arts' Courts in the Crystal Palace. First Series. North-west Side, Etc**, 1854

The behaviour book : A manual for ladies Eliza Leslie, 2025-04-24 In *The Behaviour Book A Manual for Ladies* Eliza Leslie navigates the intricate landscape of 19th century social expectations offering an insightful guide to the comportment expected of women in her time This instructional text employs a didactic tone blending practical advice with moral philosophy addressing a spectrum of topics such as etiquette social interactions and domestic responsibilities The book serves as both a reflection of and a response to the evolving roles of women in Victorian society encapsulating the period's values while subtly advocating for personal agency within its confines Eliza Leslie an accomplished author and culinary innovator was deeply entrenched in the literary and cultural milieu of her era Her experiences as a writer and editor likely influenced her perspective on women's roles and societal expectations Leslie's background in etiquette literature alongside her advocacy for women's education informed her nuanced approach in this manual allowing her to blend practicality with an understanding of women's inner lives and aspirations *The Behaviour Book* is highly recommended for readers interested in the historical context of gender norms and the evolution of women's roles Leslie's insightful observations and practical advice resonate even today making this work a valuable resource for anyone seeking to understand the intricacies of social

etiquette and the larger framework of women s rights during the 19th century With the Empress Dowager of China - Illustrated Edition Katharine Augusta Carl,2025-01-28 The day of my first Audience at the Chinese Court August 5th we were up betimes at the American Legation for it takes full three hours to drive out to the Summer Palace from Peking and punctuality is the etiquette of Oriental as well as of Occidental potentates Our audience was for half past ten o clock and the portrait of the Empress Dowager was to be begun at eleven that hour as well as the day and the month having been chosen after much deliberation and many consultations of the almanac as the most auspicious for beginning work on the first likeness ever made of Her Majesty We left the Legation at seven A M in the trap of the United States Legation Guard that being the only vehicle available large enough to carry the party Mrs Conger and her interpreter and myself and my painting materials which included a large canvas and a folding easel After leaving the City the drive out to the Summer Palace is through fertile fields and a fair smiling landscape **Stone** ,1928

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