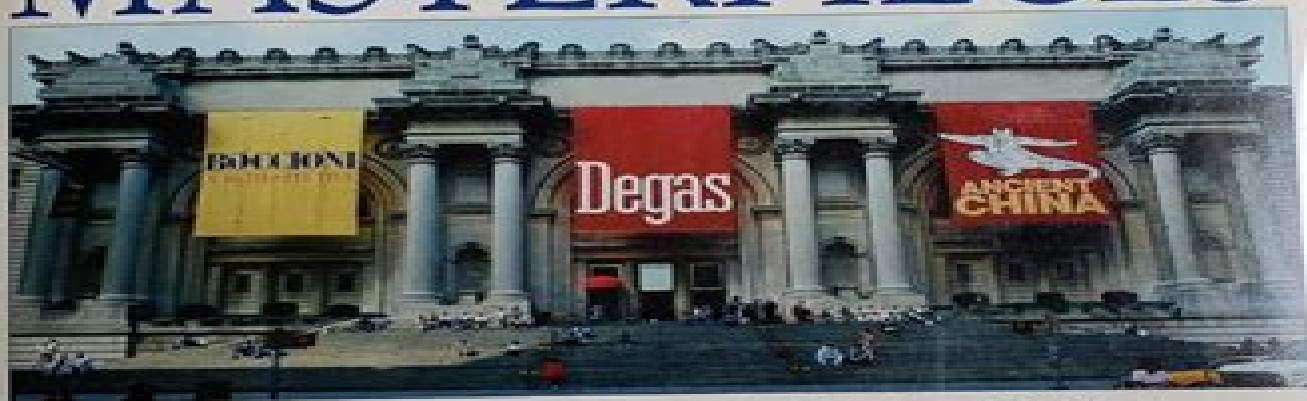


MERCHANTS & MASTERPIECES



THE STORY OF THE METROPOLITAN MUSEUM OF ART

REVISED AND UPDATED

CALVIN TOMKINS

Merchants And Masterpieces The Story Of

Michael Gross



Merchants And Masterpieces The Story Of:

Merchants and Masterpieces Calvin Tomkins, 1970 **Museums in Motion** Edward P. Alexander, Mary Alexander, Juilee Decker, 2017-02-23 Here is a complete introduction to the history of museums types of museums and the key roles that museums play in the twenty first century Following an introductory chapter looking at what a museum is today Part I looks at the history and types of museums art and design museums natural history and anthropology museums science museums history museums historic houses interpretation centers and heritage sites botanical gardens and zoos children s museums The second part of the book explores the primary functions of museums and museum professionals to collect to conserve to exhibit to interpret and to engage to serve and to act The final chapter looks at the museum profession and professional practices Throughout emphasis is on museums in the United States although attention is paid to the historical framing of museums within the European context The new edition includes discussions of technology access and inclusivity woven into each chapter a list of challenges and opportunities in each chapter and Museums in Motion Today vignettes spread throughout the volume in which museum professionals provide their perspectives on where museums are now and where they are going More than 140 images illustrate the volume **The Monied Metropolis** Sven Beckert, 2001 This book first published in 2001 is a comprehensive history of the most powerful group in the nineteenth century United States New York City s economic elite This small and diverse group of Americans accumulated unprecedented economic social and political power and decisively put their mark on the age Professor Beckert explores how capital owning New Yorkers overcame their distinct antebellum identities to forge dense social networks create powerful social institutions and articulate an increasingly coherent view of the world and their place within it Actively engaging in a rapidly changing economic social and political environment these merchants industrialists bankers and professionals metamorphosed into a social class In the process these upper class New Yorkers put their stamp on the major political conflicts of the day ranging from the Civil War to municipal elections Employing the methods of social history *The Monied Metropolis* explores the big issues of nineteenth century social change *Capital City* Thomas Kessner, 2004-04-07 At the beginning of the nineteenth century New York City was an undistinguished town competing with Philadelphia and Boston to be America s dominant port city Just two generations later it had built itself into the country s powerhouse center of trade and finance rivaled only by London as financial capital of the world In *Capital City* Thomas Kessner tells the story of this remarkable transformation With the advantages of its famous harbor and the opening of the Erie Canal in 1825 New York became the chief commercial center for the growing nation As the shipping industry prospered capital accumulated and a growing banking center emerged New York went on to finance the Union cause during the Civil War open the West to development and consolidate the national railroad system The city s energy and opportunity attracted ambitious men from all over the country whose names became synonymous with big business Vanderbilt Carnegie Rockefeller and Morgan New York s banks set the interest rates for the

nation its stock exchange fixed the price of securities its investors transformed American business from family owned enterprises into modern corporations and its growing political clout catapulted public figures such as Samuel Tilden and Teddy Roosevelt onto the national stage Combining political and urban history with a colorful cast of characters Capital City chronicles how Gotham's Gilded Age reshaped the metropolis and the nation as it molded our present day economy *The Story of B* Daniel Quinn, 2010-01-13 From the author of the critically acclaimed award winning bestseller Ishmael and its sequel My Ishmael comes a powerful novel with one of the most profound spiritual testaments of our time A compelling humantale that will unglue, stun, shock and rearrange everything you've learned and assume about Western civilization and our future Paul Hawken author of The Ecology of Commerce Father Jared Osborne has received an extraordinary assignment from his superiors Investigate an itinerant preacher stirring up deep trouble in central Europe His followers call him B but his enemies say he's something else the Antichrist However the man Osborne tracks across a landscape of bars cabarets and seedy meeting halls is no blasphemous monster though an earlier era would undoubtedly have rushed him to the burning stake For B claims to be enunciating a gospel written not on any stone or parchment but in our very genes opening up a spiritual direction for humanity that would have been unimaginable to any of the prophets or saviors of traditional religion Pressed by his superiors for a judgement Osborne is driven to penetrate B's inner circle where he soon finds himself an anguished collaborator in the dismantling of his own religious foundations More than a masterful novel of adventure and suspense The Story of B is a rich source of compelling ideas from an author who challenges us to rethink our most cherished beliefs Explore Daniel Quinn's spiritual Ishmael trilogy ISHMAEL MY ISHMAEL THE STORY OF B **The American Bourgeoisie** J. Rosenbaum, S. Beckert, 2010-12-20 This volume engages a fundamental disciplinary question about this period in American history how did the bourgeoisie consolidate their power and fashion themselves not simply as economic leaders but as cultural innovators and arbiters It also explains how culture helped Americans form both a sense of shared identity and a sense of difference *Picasso in the Metropolitan Museum of Art* Metropolitan Museum of Art (New York, N.Y.), Pablo Picasso, Magdalena Dabrowski, Christel Hollevoet, 2010 This publication presents a comprehensive catalogue of the works by Pablo Picasso in the Metropolitan Museum Comprising 34 paintings 59 drawings 12 sculptures and ceramics and more than 400 prints the collection reflects the full breadth of the artist's multi-sided genius as it asserted itself over the course of his long career **The Museum in America** Edward P. Alexander, 2000-01-01 The Museum in America captures the life stories of thirteen visionary museum leaders who helped transform the 19th century's collection of curios into today's institution of public service and education In the lively style of Museum Masters Alexander recounts the stories of pioneers in American history science art and general museums For anyone interested in the history of the museum this volume is the place to start **Why the Museum Matters** Daniel H. Weiss, 2022-11-29 A powerful reflection on the universal art museum considering the values critical to its history and anticipating its evolving place in our cultural future Art museums have

played a vital role in our culture drawing on Enlightenment ideals in shaping ideas advancing learning fostering community and providing spaces of beauty and permanence In this thoughtful and often personal volume Daniel H Weiss contemplates the idea of the universal art museum alongside broad considerations about the role of art in society and what defines a cultural experience The future of art museums is far from secure and Weiss reflects on many of the difficulties these institutions face from their financial health to their collecting practices to the audiences they engage to ensuring freedom of expression on the part of artists and curators In grappling with these challenges Weiss sees a solution in shared governance His tone is one of optimism as he looks to a future where the museum will serve a greater public while continuing to be a steward of culture and a place of discovery discourse inspiration and pleasure This poignant questioning and affirmation of the museum explores our enduring values while embracing the need for change in a rapidly evolving world Museums and American Intellectual Life, 1876-1926 Steven Conn,1998 Conn s study includes familiar places like the Metropolitan Museum of Art and the Academy of Natural Sciences but he also draws attention to forgotten ones like the Philadelphia Commercial Museum once the repository for objects from many turn of the century world s fairs What emerges from Conn s analysis is that museums of all kinds shared a belief that knowledge resided in the objects themselves Using what Conn has termed object based epistemology museums of the late nineteenth century were on the cutting edge of American intellectual life By the first quarter of the twentieth century however museums had largely been replaced by research oriented universities as places where new knowledge was produced According to Conn not only did this mean a change in the way knowledge was conceived but also and perhaps more importantly who would have access to it **Rogues' Gallery** Michael Gross,2010-05-11 Behind almost every painting is a fortune and behind that a sin or a crime With these words as a starting point Michael Gross leading chronicler of the American rich begins the first independent unauthorized look at the saga of the nation s greatest museum the Metropolitan Museum of Art In this endlessly entertaining follow up to his bestselling social history 740 Park Gross pulls back the shades of secrecy that have long shrouded the upper class s cultural and philanthropic ambitions and maneuvers And he paints a revealing portrait of a previously hidden face of American wealth and power The Metropolitan Gross writes is a huge alchemical experiment turning the worst of man s attributes extravagance lust gluttony acquisitiveness envy avarice greed egotism and pride into the very best transmuting deadly sins into priceless treasure The book covers the entire 138 year history of the Met focusing on the museum s most colorful characters Opening with the lame duck director Philippe de Montebello the museum s longest serving leader who finally stepped down in 2008 Rogues Gallery then goes back to the very beginning highlighting among many others the first director Luigi Palma di Cesnola an Italian born epic phony whose legacy is a trove of plundered ancient relics some of which remain on display today John Pierpont Morgan the greatest capitalist and art collector of his day who turned the museum from the plaything of a handful of rich amateurs into a professional operation dedicated sort of to the public good John D Rockefeller Jr who never served the Met in

any official capacity but who during the Great Depression proved the only man willing and rich enough to be its benefactor which made him its behind the scenes puppeteer the controversial Thomas Hoving whose tenure as director during the sixties and seventies revolutionized museums around the world but left the Met in chaos and Jane Engelhard and Annette de la Renta a mother daughter trustee tag team whose stories will astonish you think Casablanca rewritten by Edith Wharton With a supporting cast that includes artists forgers and looters financial geniuses and scoundrels museum officers like its chairman Arthur Amory Houghton head of Corning Glass who once ripped apart a priceless and ancient Islamic book in order to sell it off piecemeal trustees like Jayne Wrightsman the Hollywood party girl turned society grand dame curators like the aging Dietrich von Bothmer a refugee from Nazi Germany with a Bronze Star for heroism whose greatest acquisitions turned out to be looted and donors like Irwin Untermyer whose collecting obsession drove his wife and children to suicide and with cameo appearances by everyone from Vogue editors Anna Wintour and Diana Vreeland to Sex Pistols front man Johnny Rotten Rogues Gallery is a rich satisfying alternately hilarious and horrifying look at America's upper class and what is perhaps its greatest creation

Civil Society, Associations and Urban Places Boudien de Vries, 2016-12-05 In recent years the concept of civil society has become central to the historian's understanding of class cultural and political power in the nineteenth century town and city Increasingly clubs and voluntary societies have been regarded as an important step in the formation of formal political parties particularly for the working and middle classes The result of this is the assertion that the more associations existing in a particular society the deeper democracy becomes entrenched In order to test this hypothesis this volume brings together essays by an international group of urban historians who examine the construction of civil society from associational activity in the urban place From their studies it soon becomes clear that such simple propositions do not adequately reflect the dynamics of nineteenth century urban society and politics Urban associations were ideological in purpose and deliberately discriminatory and as such set the boundaries of civil society Thus competing and segmented associations were not only an indication of pluralism and strength but also highlighted a fundamental weakness when faced down by the interests of the state Through a wide array of urban associations in a broad range of settings comprising Austria and Bratislava France and Italy the Netherlands Austro-Hungary England Scotland and the US this volume reflects on the construction of class nation and culture in the associations of the nineteenth century urban place In so doing it shows that a deep and interlocking civil society does not automatically lead to a rise in democratic activity Expansion of the networks of urban association could equally result in greater subdivision and to the fragmentation and isolation of certain groups Partition as much as coherence is our understanding of civil society and associations in the nineteenth century urban place

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 Masterpieces and the History of Literature, Analysis, Criticism, Character and Incident Julian Hawthorne, 1903

In Pursuit of Privilege Clifton Hood, 2016-11-08 A history that extends from the 1750s to the present. *In Pursuit of Privilege* recounts upper class New Yorkers' struggle to create a distinct world guarded against outsiders even as economic growth and democratic opportunity enabled aspirants to gain entrance. Despite their efforts, New York City's upper class has been drawn into the larger story of the city both through class conflict and through their role in building New York's cultural and economic foundations. *In Pursuit of Privilege* describes the famous and infamous characters and events at the center of this extraordinary history from the elite families and wealthy tycoons of the eighteenth and nineteenth centuries to the Wall Street executives of today. From the start, upper class New Yorkers have been open and aggressive in their behavior, keen on attaining prestige, power and wealth. Clifton Hood sharpens this characterization by merging a history of the New York economy in the eighteenth century with the story of Wall Street's emergence as an international financial center in the late nineteenth and early twentieth centuries as well as the dominance of New York's financial and service sectors in the 1980s. Bringing together several decades of upheaval and change, he shows that New York's upper class did not rise exclusively from the Gilded Age but rather from a relentless pursuit of privilege affecting not just the urban elite but the city's entire cultural, economic and political fabric.

The New York Market for French Art in the Gilded Age, 1867-1893 Leanne M. Zalewski, 2022-12-15 This transatlantic study analyses a missing chapter in the history of art collecting: the first art market bubble in the United States. In the decades following the Civil War, French art monopolized art collections across the United States. During this Gilded Age, picture rush, the commercial art system, art dealers, galleries, auction houses, exhibitions, museums, art journals, press coverage, art histories and collection catalogues established a strong foothold it has not relinquished to this day. In addition, a pervasive concern for improving aesthetics and providing the best contemporary art to educate the masses led to the formation not only of private art collections but also of institutions such as the Metropolitan Museum of Art and to the publication of art histories. Richly informed by collectors and art dealers' diaries, letters, stock books, journals and hitherto

neglected art histories The New York Market for French Art in the Gilded Age 1867 1893 offers a fresh perspective on this trailblazing era *The Museum Is Open* Andrea Meyer, Benedicte Savoy, 2013-12-12 Museum science museum analysis museum history and museum theory all this expanding terminology underscores the growing scholarly interest in museums A recurring assertion is that as an institution the museum has largely functioned as a venue for the formation of specifically national identities This volume by contrast highlights the museum as a product of transnational processes of exchange focusing on the period from 1750 to 1940 **Asian Art at the Metropolitan Museum The Metropolitan Museum of Art Bulletin, v. 73, no. 1 (Summer, 2015)** Maxwell K. Hearn, 2015-08-13 This Bulletin marks the centennial celebration of the founding of the Department of Asian Art at The Metropolitan Museum of Art Showcasing some of the Met's most beautiful examples of Asian Art along with archival material this Bulletin is a compact but lushly illustrated account of one of the world's most comprehensive collections of the paintings sculptures textiles and decorative arts of Asia **Old Masters, New World** Cynthia Saltzman, 2008-08-14 A spellbinding account of the rapacious pursuit of the most exquisite paintings in the world In the Gilded Age newly wealthy and culturally ambitious Americans began to compete for Europe's extraordinary Old Master pictures causing a major migration of art across the Atlantic Old Masters New World is a backstage look at the cutthroat competition financial maneuvering intrigue and double dealing often involved in these purchases not to mention the seductive power of the ravishing paintings that drove these collectors including financier J Pierpont Morgan sugar king H O Havemeyer Boston aesthete Isabella Stewart Gardner and industrialist Henry Clay Frick Packed with stunning reproductions this is an ideal gift book for art lovers and history buffs alike **American Portrait Miniatures in the Manney Collection** Dale T. Johnson, 1990

The Enigmatic Realm of **Merchants And Masterpieces The Story Of**: Unleashing the Language is Inner Magic

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