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Women's Culture Kathleen D. McCarthy 1993-02-15 Kathleen McCarthy here presents the first book-length treatment of the vital role middle- and upper-class women played in the development of American museums in the century after 1830. By promoting undervalued areas of artistic endeavor, from folk art to the avant-garde, such prominent individuals as Isabella Stewart Gardner, Gertrude Vanderbilt Whitney, and Abby Aldrich Rockefeller were able to launch national feminist reform movements, forge extensive nonprofit marketing systems, and "feminize" new occupations.

Masterpieces of American Painting in the Metropolitan Museum of Art Margaretta M. Salinger 1986 One hundred masterpieces from the Metropolitan Museum of Art.

From Museum Critique to the Critical Museum Katarzyna Murawska-Muthesius 2016-03-03 Since the late nineteenth century, museums have been cited as tools of imperialism and colonialism, as strongholds of patriarchalism, masculinism, homophobia and xenophobia, and accused both of elitism and commercialism. But, could the museum absorb and benefit from its critique, turning into a critical museum, into the site of resistance rather than ritual? This book looks at the ways in which the museum could use its collections, its cultural authority, its auratic space and resources to give voice to the underprivileged, and to take an active part in contemporary and at times controversial issues. Drawing together both major museum professionals and academics, it examines the theoretical concept of the critical museum, and uses case studies of engaged art institutions from different parts of the world. It reaches beyond the usual focus on western Europe, America, and 'the World', including voices from, as well as about, eastern European museums, which have rarely been discussed in museum studies books so far.

Classical New York Elizabeth Macaulay-Lewis 2018-09-04 Essays on the historical Greco-Roman influence on the evolving architectural landscape of New York City. During its rise from capital of an upstart nation to global metropolis, the visual language of Greek and Roman antiquity played a formative role in the development of New York's art and architecture. This compilation of essays offers a survey of diverse reinterpretations of classical forms in some of the city's most iconic buildings, public monuments, and civic spaces. Classical New York examines the influence of Greco-Roman thought and design from the Greek Revival of the late eighteenth and early nineteenth centuries through the late-nineteenth-century American Renaissance and Beaux Arts period and into the twentieth century's Art Deco. At every juncture, New Yorkers looked to the classical past for knowledge and inspiration in seeking out new ways to cultivate a civic identity and to structure their public and private spaces. Specialists from a range of disciplines—archaeology, architectural history, art history, classics, and history—focus on how classical art and architecture are repurposed to help shape many of New York City's most evocative buildings and works of art. Federal Hall evoked the Parthenon as an architectural and democratic model; the Pantheon served as a model for the creation of libraries at New York University and Columbia University; Pennsylvania Station derived its form from the Baths of Caracalla; and Atlas and Prometheus of Rockefeller Center recast ancient myths in a new light during the Great Depression. This examination of post-Revolutionary art, politics, and philosophy enriches the conversation about how we shape space—be it civic, religious, academic, theatrical, or domestic—and how we make use of that space and the objects in it.

Dealing Art on Both Sides of the Atlantic, 1860-1940 Lynn Catterson 2017-07-31 *Dealing Art on Both Sides of the Atlantic, 1860-1940* aims to bring the marketplace dynamic into sharper focus by examining the functionaries who participate in the art market—agents, scouts, intermediaries, restorers, fakers, decorators, advisers and experts.

The Metropolitan Museum of Art, Director's Tour Thomas P. Campbell 2014-02-01 Provides an accessible walking tour of highlights of the Metropolitan Museum's renowned and encyclopedic collection, selected by Thomas P. Campbell The only low-priced guides available for one of the most prestigious and popular museums in the world, drawing more than 6 million visitors a year Features iconic masterpieces encompassing all of art history, from one of the most significant collections in the world Let the Metropolitan Museum's director, Thomas P. Campbell, act as your personal guide to one of the world's most renowned and encyclopedic collections of art. Based on the museum's immensely popular audio tour, this handy book provides fascinating guided visits through the first and second floors of the museum, zeroing in on about 50 masterpieces on each tour. Also provided is a shorter itinerary of 'Visitor's Favorites'. Highlights include the Temple of Dendur, from ancient Nubia, Egypt; an exquisitely frescoed bedroom from Boscoreale, near Pompeii; majestic Assyrian reliefs; Rembrandt's Aristotle with a Bust of Homer; armor from both Europe and Asia; an exquisitely carved ivory pendant mask from Benin, Africa; Emmanuel Leutze's Washington Crossing the Delaware; Van Gogh's celebrated painting Wheat Field with Cypress, and many other works.

Old Masters, New World Cynthia Saltzman 2008 SALTZMAN/OLD MASTERS; NEW WORLD

The Museum Is Open Andrea Meyer 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.

Residual Media Charles R. Acland 2007 In a society that awaits 'the new' in every medium, what happens to last year's new? From player pianos to vinyl records, and from the typewriter to the telephone, 'Residual Media' is an innovative approach to the aging of culture and reveals that, ultimately, new cultural phenomena rely on encounters with the old.

Making The Met, 1870–2020 Andrea Bayer 2020-03-23 Published to celebrate The Metropolitan Museum of Art's 150th anniversary, *Making The Met, 1870–2020* examines the institution's evolution from an idea—that art can inspire anyone who has access to it—to one of the most beloved global collections in the world. Focusing on key transformational moments, this richly illustrated book provides insight into the visionary figures and events that led The Met in new directions. Among the many topics explored are the impact of momentous acquisitions, the central importance of education and accessibility, the collaboration that resulted from international excavations, the Museum's role in preserving cultural heritage, and its interaction with contemporary art and artists.

Complementing this fascinating history are more than two hundred works that changed the very way we look at art, as well as rarely seen archival and behind-the-scenes images. In the final chapter, Met Director Max Hollein offers a meditation on evolving approaches to collecting art from around the world, strategies for reaching new and diverse audiences, and the role of museums today.

Buying Respectability Thomas Adam 2009-04-01 In 19th-century Leipzig, Toronto, New York, and Boston, a newly emergent group of industrialists and entrepreneurs entered into competition with older established elite groups for social recognition as well as cultural and political leadership. The competition was played out on the field of philanthropy, with the North American community gathering ideas from Europe about the establishment of cultural and public institutions. For example, to secure financing for their new museum, the founders of the Metropolitan Museum of Art organized its membership and fundraising on the model of German art museums. The process of cultural borrowing and intercultural transfer shaped urban landscapes with the building of new libraries, museums, and social housing projects. An important contribution to the relatively new field of

transnational history, this book establishes philanthropy as a prime example of the conversion of economic resources into social and cultural capital.

Picasso in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.) 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.

Art Wars Rachel N. Klein 2020-06-19 A study of three controversies that illuminate the changing cultural role of art exhibition in the nineteenth century From the antebellum era through the Gilded Age, New York City's leading art institutions were lightning rods for conflict. In the decades before the Civil War, art promoters believed that aesthetic taste could foster national unity and assuage urban conflicts; by the 1880s such hopes had faded, and the taste for art assumed more personal connotations associated with consumption and domestic decoration. Art Wars chronicles three protracted public battles that marked this transformation. The first battle began in 1849 and resulted in the downfall of the American Art-Union, the most popular and influential art institution in North America at mid-century. The second erupted in 1880 over the Metropolitan Museum's massive collection of Cypriot antiquities, which had been plundered and sold to its trustees by the man who became the museum's first paid director. The third escalated in the mid-1880s and forced the Metropolitan Museum to open its doors on Sunday—the only day when working people were able to attend. In chronicling these disputes, Rachel N. Klein considers cultural fissures that ran much deeper than the specific complaints that landed protagonists in court. New York's major nineteenth-century art institutions came under intense scrutiny not only because Americans invested them with moral and civic consequences but also because they were part and parcel of explosive processes associated with the rise of industrial capitalism. Elite New Yorkers spearheaded the creation of the Art-Union and the Metropolitan, but those institutions became enmeshed in popular struggles related to slavery, immigration, race, industrial production, and the rights of working people. Art Wars examines popular engagement with New York's art institutions and illuminates the changing cultural role of art exhibition over the course of the nineteenth century.

Historical Perspectives on Preventive Conservation Sarah Staniforth 2013 This is the sixth volume to appear in the Getty Conservation Institute's Readings in Conservation series, which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage. The present volume provides a selection of more than sixty-five texts tracing the development of the field of preventive conservation from antiquity to the present day. The volume is divided into nine parts: Philosophies of Preventive Conservation, Keeping Things, Early Years of Conservation in Museums, Relative Humidity and Temperature, Light, Pests, Pollution, The Museum Environment and Risk Management, and Future Trends. Writings by such well-known figures as M. Vitruvius Pollio, John Ruskin, and Rachel Carson are complemented by selections from diverse sources including early housekeeping books, eighteenth-century archivist manuals, and Victorian novels. Other seminal texts include John Evelyn's seventeenth-century tract on air pollution in London and the founding manifesto of the Society for the Protection of Ancient Buildings by William Morris. There is also a wide-ranging representation of recent scholarship, including writings from non-Western traditions such as India and Japan. Each reading is introduced by short prefatory remarks explaining the rationale for its selection and the principal matters covered. There is also a bibliography. Intended especially for students, this volume will also be of interest to conservators, museum curators, collection managers, and others involved in caring for collections and objects.

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.

Reading Publics Tom Glynn 2015-01-22 On May 11, 1911, the New York Public Library opened its "marble palace for book lovers" on Fifth Avenue and 42nd Street. This was the city's first public library in the modern sense, a tax-supported, circulating collection free to every citizen. Since before the Revolution, however, New York's reading publics had access to a range of "public libraries" as the term was understood by contemporaries. In its most basic sense a public library in the eighteenth and most of the nineteenth centuries simply meant a shared collection of books that was available to the general public and promoted the public good. From the founding in 1754 of the New York Society Library up to 1911, public libraries took a variety of forms. Some of them were free, charitable institutions, while others required a membership or an annual subscription. Some, such as the Biblical Library of the American Bible Society, were highly specialized; others, like the Astor Library, developed extensive, inclusive collections. What all the public libraries of this period had in common, at least ostensibly, was the conviction that good books helped ensure a productive, virtuous, orderly republic—that good reading promoted the public good. Tom Glynn's vivid, deeply researched history of New York City's public libraries over the course of more than a century and a half illuminates how the public and private functions of reading changed over time and how shared collections of books could serve both public and private ends. *Reading Publics* examines how books and

reading helped construct social identities and how print functioned within and across groups, including but not limited to socioeconomic classes. The author offers an accessible while scholarly exploration of how republican and liberal values, shifting understandings of “public” and “private,” and the debate over fiction influenced the development and character of New York City’s public libraries in the eighteenth and nineteenth centuries.

Reading Publics is an important contribution to the social and cultural history of New York City that firmly places the city’s early public libraries within the history of reading and print culture in the United States.

The Met and the Masses in Postwar America Mitchell Frank 2022-11-17 This book explores the collaborations, during the mid-20th century, between the Metropolitan Museum of Art and the Book-of-the-Month Club.

Between 1948 and 1962 the two institutions collaborated on three book projects-The Metropolitan Museum of Art Miniatures (1948-1957), The Metropolitan Seminars in Art (1958-60), and a print reproduction of Rembrandt’s Aristotle Contemplating the Bust of Homer (1962)-bringing art from the Met’s collections right into the homes of subscribers. The Met and the Masses places these commercial enterprises in a variety of contemporary and historical contexts, including the relation of cultural education to democracy in America, the history of the Met as an educational institution, the rise of art education in postwar America, and the concurrent transformation of the home into a space that mediated familial privacy and the public sphere. Using never before published archival material, the book demonstrates how the Met sought to bring art to the masses in postwar America, whilst upholding its reputation as an institution of high culture. It is essential reading for scholars, researchers and curators interested in the history of modern art, museum and curatorial studies, arts and cultural management, heritage studies, as well as the history of art publications.

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.

Philanthropy, Patronage, and Civil Society Thomas Adam 2004-02-12 In *Philanthropy, Patronage, and Civil Society*, Thomas Adam has assembled a comparative set of case studies that challenge long-held and little-studied assumptions about the modern development of philanthropy. Histories of philanthropy have often neglected European patterns of giving and the importance of financial patronage to the emergence of modern industrialized societies. It has long been assumed, for example, that Germany never developed civic traditions of philanthropy as in the United States. In truth, however, 19th-century German museums, art galleries, and social housing projects were not only privately founded and supported, they were also blueprints for the creation of similar public institutions in North America. The comparative method of the essays also reveals the extent to which the wealthy classes on both sides of the Atlantic defined themselves through their philanthropic activities. Contributors are Thomas Adam, Maria Benjamin Baader, Karsten Borgmann, Tobias Brinkmann, Brett Fairbairn, Eckhardt Fuchs, David C. Hammack, Dieter Hoffmann, Simone Lässig, Margaret Eleanor Menninger, and Susannah Morris.

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.

Museums in Motion Edward P. Alexander 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 Park and the People Roy Rosenzweig 1992 Delineate the politicians, business people, artists, immigrant laborers, and city dwellers who are the key players in the tale. In tracing the park’s history, the writers also give us the history of New York. They explain how squabbles over politics, taxes, and real estate development shaped the park and describe the acrimonious debates over what a public park should look like, what facilities it should offer, and how it should accommodate the often incompatible.

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.

Holy Day, Holiday Alexis McCrossen 2018-08-06 The mass protests that greeted attempts to open the 1893 Chicago World’s Fair on a Sunday seem almost comical today in an era of seven-day convenience and twenty-four-hour shopping. But the issue of the meaning of Sunday is one that has historically given rise to a wide range of strong emotions and pitted a surprising variety of social, religious, and class interests against one another. Whether observed as a day for rest, or time-and-a-half, Sunday has always been a day apart in the American week. Supplementing wide-ranging historical research with the reflections and experiences of ordinary individuals, Alexis McCrossen traces conflicts over the meaning of Sunday that have shaped the day in the United States since 1800. She investigates cultural phenomena such as blue laws and the Sunday newspaper, alongside representations of Sunday in the popular arts. Holy Day, Holiday attends to the history of religion, as well as the histories of labor, leisure, and domesticity.

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 Monied Metropolis Sven Beckert 2003-02-03 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.

The Cloisters Peter Barnet 2012-11-27 Home to an extraordinary collection of treasured masterworks, including the famed Unicorn Tapestries, The Cloisters is devoted to the art and architecture of medieval Europe. This splendid new guide, published to celebrate The Cloisters’ seventy-fifth anniversary, richly illustrates and describes the most important highlights of its collection, from paintings, illuminated manuscripts, and exquisitely carved ivories to its monumental architecture evocative of the grand religious spaces and domestic interiors of the Middle Ages. The Cloisters remains a testament to design innovation—a New York City landmark with sweeping views of the Hudson River—featuring original elements of Romanesque and Gothic architecture dating from the 12th through the 15th century. Three of the structures enclose beautiful gardens cultivated with species known from tapestries, medieval herbals, and other historic sources. These exotic spaces, the art masterpieces, and the fragrant plants offer visitors an oasis of serenity and inspiration. This book both encapsulates and enhances that experience.

Goya in the Metropolitan Museum of Art Colta Feller Ives 1995 Goya is the most original artist of his generation & the best known Spanish painter of all time. This study offers the reader an insightful introduction to the painter & his great talent. It includes 43 color & black & white photographs of Goya’s work as displayed in the Metropolitan Museum of Art.

Playing It Straight Jennifer A. Greenhill 2012-08-01 Outgrowth of the author’s thesis (Yale University, 2007) under the title: The plague of jocularity: contesting humor in American art and culture, 1863-1893.

Capital City Thomas Kessner 2004-04-07 Describes the emergence of post-Civil War New York City, as it evolved from a port city to metropolis via the birth of capitalism, and how such moguls as Rockefeller, Carnegie, and J. P. Morgan helped define the foundation of twentieth-century financial institutions. By the author of *Fiorello H. LaGuardia and the Making of Modern New York*. Reprint. 15,000 first printing.

Making the Mummies Dance Thomas Hoving 1994-02-15 The former director of the famed New York museum recounts his activities at the art world’s pinnacle, from wooing important patrons to battling for acquisitions.

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.

Museums in Motion Edward Porter Alexander 2008 In 1979, Edward P. Alexander’s *Museums in Motion* was hailed as a much-needed addition to the museum literature. In combining the history of museums since the eighteenth century with a detailed examination of the function of museums and museum workers in modern society, it served as an essential resource for those seeking to enter to the museum profession and for established professionals looking for an expanded understanding of their own discipline. Now, Mary Alexander has produced a newly revised edition of the classic text, bringing it the twenty-first century with coverage of emerging trends, resources, and challenges. New material also includes a discussion of the children’s museum as a distinct type of institution and an exploration of the role computers play in both outreach and traditional in-person visits.

Harbor Hill Richard Guy Wilson 2008-03-04 An architectural tour of the Long Island grand estate commissioned by the imperious Katherine Duer Mackay evaluates the ways in which its extravagant grounds and décor reflected the religious disparities, class struggles, and social structures of the Gilded Era.

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 Metropolitan Museum of Art Kathryn Calley Galitz 2016-09-20 This monumental new book is the first to celebrate the greatest and most iconic paintings from the encyclopedic collections of The Metropolitan Museum of Art, New York, one of the largest, most important, and most beloved museums in the world. This impressive volume’s broad sweep of material, all from a single museum, makes it at once a universal history of painting and the ideal introduction to the iconic masterworks of this world-renowned institution. More than 1,000 lavish color illustrations and details of 500 masterpiece paintings, created over 5,000 years in cultures across the globe, are presented chronologically from the dawn of civilization to the present. These works represent a grand tour of painting from ancient Egypt and classical antiquity and prized Byzantine and medieval altarpieces, to paintings from Asia, India, Africa and the Americas, and and the greatest European and North American masters. The Metropolitan Museum of Art includes and introduction and illuminating texts about each artwork written specially for this volume by Kathryn Calley Galitz, whose experience as both curator and educator at the Met makes her uniquely qualified. European and American artists include Duccio, El Greco, Raphael, Titian, Botticelli, Bronzino, Caravaggio, Turner, Velázquez, Goya, Rubens, Rembrandt, Brueghel, Vermeer, David, Renior, Monet, Van Gogh, Gauguin, Cézanne, Degas, Sargent, Homer, Matisse, Picasso, Pollock, Jasper Johns, and Warhol. The artworks are arranged in rough chronological order, without regard to geography or culture, offering a visual timeline of the history of painting, from the earliest examples on pottery jars made over five thousand years ago to canvases on which the paint has barely dried. Freed from the constraints imposed by the physical layout of the Museum, the paintings resonate anew; and this chronological framework reveals unexpected visual affinities among the works. For those wishing to experience the unparalleled breadth and depth of the Met’s collection, or study masterpieces of painting from throughout history, this important volume is sure to become a classic cherished by art lovers around the world.

Highbrow/Lowbrow Lawrence Levine 1990-09 Looks at the development of a split between serious and popular

culture in America and discusses drama, opera, orchestral music, art, and literature

Merchants and Masterpieces Calvin Tomkins 1989 Beautifully written and newly revised to include the museum's most controversial era, this sparkling social history reveals the ideas and financial power behind the Metropolitan's dramatic 12-year history. Photos.

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.

Charles Molesworth 2016-03-01 Shortly after the turn of the twentieth century, the Metropolitan Museum of Art began an ambitious program of collection building and physical expansion that transformed it into one of the world's foremost museums, an eminence that it has maintained ever since. Two men of singular qualities and accomplishments played key roles in the Met's transformation—J. P. Morgan, America's leading financier and a prominent art collector, and Roger Fry, the headstrong English expert in art history who served as the Met's curator of painting. Their complicated, often contentious relationship embodies and illuminates the myriad tensions between commerce and art, philanthropists and professional staff, that a great museum must negotiate to define and fulfill its mission. In this masterful, multidisciplinary narrative, Charles Molesworth offers the first in-depth look at how Morgan and Fry helped to mold the cultural legacy of masterpieces of painting and the development of the "encyclopedic" museum. Structuring the book as a joint biography, Molesworth describes how Morgan used his vast wealth to bring European art to an American citizenry, while Fry brought high standards of art history from the world of connoisseurs to a general public. Their clashes over the purpose and functions of the Met, which ultimately led to Fry's ouster, reveal the forces—personal and societal—that helped to shape the Metropolitan Museum and other major American cultural institutions during the twentieth century.

The Capitalist and the Critic