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OLD MASTERS NEW WORLD

AMERICAN ART
OF THE 19TH CENTURY
EXHIBITION

CLYDE PHILLIPS, JR., DIRECTOR
JANUARY 1990
THE METROPOLITAN MUSEUM OF ART, NEW YORK

Old Masters New World Americas Raid On Europes Great Pictures

Cynthia Saltzman



Old Masters New World Americas Raid On Europe's Great Pictures:

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 **Old Masters**

Worldwide Susanna Avery-Quash, Barbara Pezzini, 2020-10-15 As a result of the Napoleonic wars vast numbers of Old Master paintings were released on to the market from public and private collections across continental Europe The knock on effect was the growth of the market for Old Masters from the 1790s up to the early 1930s when the Great Depression put an end to its expansion This book explores the global movement of Old Master paintings and investigates some of the changes in the art market that took place as a result of this new interest Arguably the most important phenomenon was the diminishing of the traditional figure of the art agent and the rise of more visible increasingly professional dealerships firms such as Colnaghi and Agnew's in Britain Goupil in France and Knoedler in the USA came into existence Old Masters Worldwide explores the ways in which the pioneering practices of such businesses contributed to shape a changing market *Wilhelm Bode and the*

Art Market, 2022-12-05 The professional career and success of Wilhelm Bode 1845-1929 relied on the business of connoisseurship Like other contemporary art historians involved in the commerce of art he was entangled in the reciprocal dynamics and interdependencies of the nascent discipline of art history connoisseurship and the art trade The volume introduces new material and a fresh perspective on Bode's strategic participation in the Western art market exposing the particular consequences of these entanglements on the birth of the art historical canon and showcasing his complex agency within the art marketplace of the late nineteenth and the early twentieth centuries [New York: Art and Cultural Capital of the Gilded Age](#)

Margaret R. Laster, Chelsea Bruner, 2018-08-06 Fueled by a flourishing capitalist economy undergirded by advancements in architectural design and urban infrastructure and patronized by growing bourgeois and elite classes New York's built environment was dramatically transformed in the 1870s and 1880s This book argues that this constituted the formative period of New York's modernization and cosmopolitanism the product of a vital self-consciousness and a deliberate intent on the part of its elite citizenry to create a world class cultural metropolis reflecting the city's economic and political preeminence The interdisciplinary essays in this book examine New York's late nineteenth century evolution not simply as a question of its physical layout but also in terms of its radically new social composition comprising the individuals institutions and organizations that played determining roles in the city's cultural ascendancy **Wilhelm von Bode and the American**

Art Market Michaela Watrelot, 2023-12-19 Based on an extensive and very meticulous study of different archives and the evaluation of original previously unpublished archival material this book highlights the key aspects and trends of the European and American art markets in the late nineteenth and early twentieth centuries In particular the book focuses on how these markets influenced each other from the viewpoint of one of the most prominent museum directors of this period Wilhelm von Bode 1845 1929 Given the complexity of the topic the book is structured into two parts The first part focuses on Bode s interactions with the German banker and dedicated art collector based in Paris Rudolphe Kann 1845 1905 The second part follows the sale of the Kann Collection to the dealer Joseph Duveen and follows on the relationship between Bode Duveen and the American collectors The book will be of interest to scholars working in art history museum studies and the art market

The Fricks Collect Ian Wardropper, 2025-03-04 Before his New York home became a museum Henry Clay Frick engaged some of his era s most important art dealers to build a notable collection and the best decorators to create suitable Gilded Age interiors to accommodate the works This story traces the journey that led to the creation of one of America s finest art collections At its heart this story centers on Frick and his daughter Helen Clay Frick both pivotal figures in the formation of the renowned Frick Collection The volume delves into the Fricks exposure to and acquisition of some of the finest art of their time With an exquisite blend of textual narrative and ample imagery showcasing masterpieces and the sumptuous interiors of homes in Pittsburgh and New York the book offers a captivating narrative of ambition wealth and cultural patronage White Allom Co and Elsie de Wolfe worked with Frick on the decoration of his houses and influenced the choice of many furnishings the owner acquired and that formed the backdrop for his paintings As was commonplace at the time decorators often collaborated with dealers in creating spaces suitable for the esteemed works of art Further influential figures who shaped the era s cultural landscape include Frick s business partner Andrew Carnegie and noted art dealers Joseph Duveen in London and Charles Carstairs of M Knoedler Co in New York Presenting the glittering halls of their homes and the masterpieces adorning the walls of The Frick Collection this volume is a testament to the enduring allure of art and the power of patronage in shaping cultural institutions

To the Collector Belong the Spoils Annie Pfeifer, 2023-02-15 To the Collector Belong the Spoils rethinks collecting as an artistic revolutionary and appropriative modernist practice which flourishes beyond institutions like museums or archives Through a constellation of three author collectors Henry James Walter Benjamin and Carl Einstein Annie Pfeifer examines the relationship between literary modernism and twentieth century practices of collecting objects From James s paper hoarding to Einstein s mania for African art and Benjamin s obsession with old Russian toys she shows how these authors literary techniques of compiling gleaning and reassembling constitute a modernist style of collecting that reimagines the relationship between author and text source and medium Placing Benjamin and Einstein in surprising conversation with James sharpens the contours of collecting as aesthetic and political praxis underpinned by dangerous passions An apt figure for modernity the collector is caught between preservation

and transformation order and chaos the past and the future

Positing a shadow history of modernism rooted in collection citation and paraphrase

To the Collector Belong the Spoils traces the movement's artistic innovation to its preoccupation with appropriating and rewriting the past

By despoiling and decontextualizing the work of others these three authors engaged in a form of creative plunder that evokes collecting's long history in the spoils of war and conquest

As Pfeifer demonstrates more than an archive or taxonomy modernist collecting practices became a radical creative endeavor the artist as collector the collector as artist

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

Foreign Currency Volatility and the Market for French Modernist Art David Challis, 2021-08-04

Foreign Currency Volatility and the Market for French Modernist Art examines how the collapse of the French franc in the decades following the First World War activated powerful push and pull economic forces that compelled French art collectors to monetise their collections while simultaneously elevating the purchasing power of international art collectors

These factors are shown to have played a significant and previously under recognised role in the large scale translocation of French modernist art that radically accelerated its commercial and critical reception across the globe and positioned it at the apex of the newly established hierarchy of modern art

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 with its essays which examine the many functionaries who participate in the art market network among them agents scouts intermediaries restorers fakers decorators advisers and experts

All of the essays are rooted in case studies which give voice to the various aspects of supply from branding to marketing from inventory to display from restoration to pastiche to fabrication

Each is incredibly rich in their marshalling of primary sources and archival materials in sum they present an impressive array of new research

Contributors are Fae Brauer Denise M Budd Patrizia Cappellini Lynn Catterson Sebastien Chaffour Laura D Corey Flaminia Gennari Santori Jacqueline Marie Musacchio Joanna Smalcerz Alexandra Provo Anna Lea Tunesi and Leanne Zalewski

American Stories Helene Barbara Weinberg, Carrie Rebora Barratt, 2009

They also consider the artists responses to foreign prototypes travel and training changing exhibition venues

and audience expectations The persistence of certain themes childhood marriage the family and the community the attainment and reinforcement of citizenship attitudes toward race the frontier as reality and myth and the process and meaning of making art underscores evolving styles and standards of storytelling Divided into four chronological sections the book begins with the years surrounding the American Revolution and the birth of the new republic when painters such as Copley Peale and Samuel F B Morse incorporated stories within the expressive bounds of portraiture During the Jacksonian and pre Civil War decades from about 1830 to 1860 Mount Bingham Lilly Martin Spencer and others painted genre scenes featuring lighthearted narratives that growing audiences for art could easily read and understand

Italy in the American Imagination Ian J. Bickerton, 2023-10-04 It is almost impossible to imagine the United States without making reference to Italy There is scarcely any aspect of American culture untouched by Italy its history art architecture fashion film music the mafia or even more viscerally its food Italy occupies a space of near mythical proportion in the American imagination When many Americans think of or dream about and imagine the good life how and where they would like to live they think most often of Italy the beauty the life style the romance the excitement and sense of adventure that Italy offers By looking at the fluid and multi dimensional imaginative interactions Americans have with Italian culture and society this comprehensive and robust volume offers a new and novel way of exploring the influence of Italy upon the United States University of New South Wales historian Ian James Bickerton argues that if we wish to understand the United States and how Americans define themselves and their nation it is vital to examine how they imagine themselves and he demonstrates that throughout U S history one of the most powerful stimulants shaping the imaginary world of Americans has been Italy

The Trade in Rare Books and Manuscripts between Britain and America c. 1890-1929 Danielle Magnusson, Laura Cleaver, 2022-09-08 This Element examines the trade in rare books and manuscripts between Britain and America during a period known as the Golden Age of collecting Through analysis of contemporary press reports personal correspondence trade publications and sales records this study contrasts American and British perspectives as rare books passed through the commercial market The aim is to compare the rhetoric and reality of the book trade in order to assess its impact on emerging cultural institutions contemporary scholarship and shifting notions of national identity By analysing how markets emerged dealers functioned and buyers navigated the market this Element interrogates accepted narratives about the ways in which major rare book and manuscript collections were formed and how they were valued by contemporaries

In the Kitchen of Art Marco Grassi, 2021-04-20 Deeply learned and with a style all his own Marco Grassi is as at home with Duccio as he is with Norton Simon Bronzino as with Bernard Berenson a painting on his desk as with a Last Supper in Florence s Basilica of Santa Croce In the Kitchen of Art selects the art conservator and dealer s most memorable contributions to The New Criterion over a span of nearly twenty years Beginning with a previously unpublished memoir of his own Florentine upbringing and continuing with in depth critical discussions of the greats of Italian art along with recollections of the grandest collectors of the twentieth

century this book shows the art world in the round Mary Cassatt Between Paris and New York Ruth E. Iskin, 2025-01-28
The first comprehensive study of Cassatt's life work and legacy through the prism of a transatlantic framework This book re
envisioning Mary Cassatt in the context of her transatlantic network friendships exhibitions politics and legacy Rather than
defining her as either an American artist or a French impressionist author Ruth E Iskin argues that we can best understand
Cassatt through the complexity of her multiple identifications as an American patriot a committed French impressionist and a
suffragist Contextualizing Cassatt's feminist outlook within the intense pro and anti suffrage debates in the United States
Iskin shows how these impacted her artistic representations of motherhood fatherhood and older women Mary Cassatt
between Paris and New York also argues for the historical importance of her work as an advisor to American collectors and
demonstrates the role of museums in shaping her legacy highlighting the combined impact of gender national and
transnational dynamics **Women in International and Universal Exhibitions, 1876-1937** Rebecca Rogers, Myriam
Boussahba-Bravard, 2017-08-14 This book argues for the importance of bringing women and gender more directly into the
dynamic field of exposition studies Reclaiming women for the history of world fairs 1876-1937 it also seeks to introduce new
voices into these studies dialoguing across disciplinary and national historiographies From the outset women participated not
only as spectators but also as artists writers educators artisans and workers without figuring among the organizers of
international exhibitions until the 20th century Their presence became more pointedly acknowledged as feminist movements
developed within the Western World and specific spaces dedicated to women's achievements emerged International
exhibitions emerged as showcases of modernity and progress but also as windows onto the foreign the different the
unexpected and the spectacular As public rituals of celebration they transposed national ceremonies and protests onto an
international stage For spectators exhibitions brought the world home for organizers the entire world was a fair Women were
actors and writers of the fair narrative although acknowledgment of their contribution was uneven and often ephemeral
Uncovering such silence highlights how gendered the triumphant history of modernity was and reveals the ways women as a
category engaged with modern life within that quintessential modern space the world fair *British Models of Art
Collecting and the American Response* Dr Inge Reist, 2014-10-28 This collection of fourteen essays by distinguished art and
cultural historians examine points of similarity and difference in British and American art collecting Half the essays examine
the trends that dominated the British art collecting scene of the nineteenth century Others focus on American collectors
using biographical sketches and case studies to demonstrate how collectors in the United States embellished the British
model to develop their own often philanthropic approach to art collecting **Imperial Stewards** K. Ian Shin, 2025-07-22
From the Gilded Age to World War II elite collectors and museums in the United States transformed from owning a
smattering of Chinese porcelain as curios to possessing some of the world's largest and most sophisticated collections of
Chinese art Imperial Stewards argues that beyond aesthetic taste and economics geopolitics were critical to this

transformation Collecting and studying Chinese art and antiquities honed Americans belief that they should dominate Asia and the Pacific Ocean through the ideology of imperial stewardship a view that encompassed both genuine curiosity and care for Chinese art and the enduring structures of domination and othering that underpinned the burgeoning transpacific art market Tracing both transatlantic and transpacific networks across the Pacific and the Atlantic K Ian Shin uncovers a diverse cast of historical actors that both contributed to US imperial stewardship and also challenged it including Protestant missionaries German diplomats Chinese Hawaiian merchants and Chinese overseas students among others By examining the development of Chinese art collecting and scholarship in the United States around the turn of the twentieth century Imperial Stewards reveals both the cultural impetus behind Americans long standing aspirations for a Pacific Century and a way to understand and critique the duality of US imperial power around the globe The Rape of Europa Charles

FitzRoy,2015-02-26 The Rape of Europa is one of Titian s great masterpieces a work charged with eroticism and classical mystique behind which lies a tale as compelling as the painting itself Here Charles FitzRoy weaves a unique account of its history and the painting s movement following the rise and fall of the countries in which it has been housed The story ranges from its place at the court of King Philip II of Spain through French revolution and English intrigue to its final move to America engineered by the brilliant but devious art historian Bernard Berenson This is the tale of how Titian s masterpiece has captivated kings nobles artists and lovers alike for over four centuries since its conception and continues to do so today

The First Smithsonian Collection Helena E. Wright,2015-04-28 Outstanding Academic Title Choice 2015 Winner Ewell Newman Award of the American Historical Print Collectors Society 2016 In 1849 the Smithsonian purchased the Marsh Collection of European engravings Not only the first collection of any kind to be acquired by the new Institution it was also the first public print collection in the nation and it presented an important symbol of cultural authority The prints formed part of the library of Vermont Congressman George Perkins Marsh 1801 1882 a member of the Smithsonian s Board of Regents The uncertainty of the Smithsonian s mission in the early years complicated its motivation for purchasing the collection especially given Marsh s position as a Regent in financial difficulty After a serious fire in 1865 portions of the collection were deposited at the Library of Congress and the Corcoran Gallery of Art Efforts to reclaim it began in the 1880s as a new generation of Smithsonian staff expanded the National Museum but they achieved only mixed success Through the story of the Marsh Collection the book explores the cultural values attributed to prints in the 19th century including their prominent role in expositions and their influence on visual culture at a time when collecting styles were moving from an individual s private contemplation of artworks to wider public venues of exposition in museums and reception by multiple audiences The history of this first Smithsonian collection enlivens an important stage in the development of American cultural identity and in the formation of the Smithsonian as a national institution

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