

history of lynnewood hall

History of Lynnewood Hall: A Glimpse Into America's Gilded Age Mansion

history of lynnewood hall is a fascinating journey into the opulence and architectural grandeur of America's Gilded Age. Nestled in Elkins Park, Pennsylvania, Lynnewood Hall stands as a testament to the ambition, wealth, and artistic appreciation of one of the country's most influential families. Exploring the history of Lynnewood Hall reveals not only the story of a magnificent estate but also provides insight into the societal and cultural dynamics of the early 20th century.

The Origins and Vision Behind Lynnewood Hall

The story of Lynnewood Hall begins with its visionary owner, Peter A. B. Widener. A prominent Philadelphia industrialist and philanthropist, Widener amassed a vast fortune through streetcar lines and investments. By the early 1900s, he sought to create a residence that would reflect his wealth and passion for art and culture. The history of Lynnewood Hall is deeply intertwined with Widener's desire to build a palatial home that would rival the great European estates.

Architectural Grandeur: The Creation of an American Château

Commissioned in 1897, the design of Lynnewood Hall was entrusted to Horace Trumbauer, a renowned architect whose work defined many elite homes in the United States. Trumbauer's vision was inspired by the classic French Renaissance style, giving Lynnewood Hall the appearance of a grand château. The mansion boasts approximately 110 rooms spread over 55,000 square feet, making it one of the largest private homes in the country.

Key features included:

- A grand ballroom with soaring ceilings and intricate detailing
- Extensive art galleries to house the Widener family's prized collection
- Lavish guest suites and living quarters outfitted with the finest furnishings
- Beautifully landscaped gardens and grounds designed to complement the architectural splendor

The Widener Family and Their Art Collection

Understanding the history of Lynnewood Hall is incomplete without appreciating the Widener family's role as art collectors. Peter Widener and his son, Joseph E. Widener, were avid patrons of the arts, amassing one of the most impressive private collections in America. The mansion was designed not only as a home but also as a gallery to display masterpieces by European painters.

The Art Legacy Within Lynnewood Hall

The collection featured works by renowned artists such as Rembrandt, Raphael, and Gainsborough. Joseph Widener's passion extended beyond collecting; he later became a founding benefactor of the National Gallery of Art in Washington, D.C. The history of Lynnewood Hall's art holdings illustrates the cultural aspirations of the American elite during the early 20th century, showcasing their desire to bring European sophistication to the United States.

The Decline and Changing Fortunes

Despite its initial grandeur, the history of Lynnewood Hall took a turn as societal changes and economic pressures affected the Widener family. After the deaths of Peter and Joseph Widener, the estate gradually fell into decline. The upkeep of such a vast property became increasingly challenging, and shifting fortunes led to the dispersal of the art collection.

From Private Residence to Neglect

Throughout the mid-20th century, Lynnewood Hall changed hands multiple times. Various owners attempted to repurpose the mansion, considering uses ranging from a school to a corporate retreat, but none succeeded in maintaining the estate's original glory. The mansion's vast size and maintenance costs made it difficult to preserve, leading to periods of neglect and deterioration.

Preservation Efforts and Modern Interest

In recent years, the history of Lynnewood Hall has sparked renewed interest among historians, preservationists, and architectural enthusiasts. Recognizing its significance as a cultural and historical landmark, efforts have been made to restore and preserve the mansion.

Challenges and Opportunities in Restoration

Restoring a property as monumental as Lynnewood Hall presents unique challenges:

- Structural repairs to address decades of neglect
- Preservation of original architectural details and materials
- Securing funding and public or private partnerships for restoration projects

Despite these hurdles, Lynnewood Hall's future offers exciting opportunities to revive a piece of American history. There is growing enthusiasm about opening parts of the estate to the public, turning it into a museum or cultural center that celebrates its rich heritage.

Exploring Lynnewood Hall Today: What Visitors Need to

Know

For those intrigued by the history of Lynnewood Hall, visiting or learning about the mansion offers a window into an era of extraordinary wealth and taste. Although not fully open to the public, special events and tours occasionally provide access to the estate.

Tips for Appreciating Lynnewood Hall

- Research the Widener family's history to better understand the context of the mansion's creation.
- Explore related Gilded Age estates and museums to compare architectural and artistic styles.
- Follow preservation groups and local historical societies for updates on tours and restoration efforts.

The Broader Context: Lynnewood Hall and the Gilded Age

The history of Lynnewood Hall cannot be separated from the broader narrative of the Gilded Age in America—a period marked by rapid industrialization, immense wealth accumulation, and stark social contrasts. Mansions like Lynnewood Hall symbolized the aspirations and excesses of this time, serving as both private retreats and public statements of success.

Studying Lynnewood Hall enriches our understanding of this period, highlighting how architecture, art, and family legacies intersected to shape cultural identity. It also prompts reflection on the preservation of such historic landmarks amid changing societal values.

Lynnewood Hall remains a captivating monument to America's past, offering layers of history that continue to inspire curiosity and admiration. Its story, from a lavish private estate to a symbol of cultural heritage, echoes the complexities of wealth, art, and preservation through the ages.

Frequently Asked Questions

What is Lynnewood Hall?

Lynnewood Hall is a historic mansion located in Elkins Park, Pennsylvania, known for its grand architecture and extensive art collection.

Who built Lynnewood Hall and when?

Lynnewood Hall was built by industrialist Peter A. B. Widener between 1897 and 1900.

What architectural style is Lynnewood Hall designed in?

Lynnewood Hall is designed in the Beaux-Arts architectural style, characterized by classical details and grand proportions.

Why is Lynnewood Hall historically significant?

Lynnewood Hall is significant due to its association with the Widener family, its impressive art collection, and as an example of Gilded Age architecture and wealth.

What was the original purpose of Lynnewood Hall?

The mansion was originally built as a private residence for the Widener family and to house their extensive art collection.

What happened to the Widener family's art collection at Lynnewood Hall?

Much of the Widener art collection was eventually donated to institutions like the National Gallery of Art in Washington, D.C.

Has Lynnewood Hall been used for purposes other than a private residence?

Yes, over the years, Lynnewood Hall has been used for various purposes including events, filming locations, and was at times at risk of demolition before preservation efforts.

Is Lynnewood Hall open to the public today?

As of recent years, Lynnewood Hall is privately owned and not generally open to the public, though there have been efforts and discussions about preservation and potential public access.

Additional Resources

History of Lynnewood Hall: Unveiling the Legacy of an American Gilded Age Mansion

history of lynnewood hall traces the story of one of America's most opulent and historically significant mansions, nestled in Elkins Park, Pennsylvania. This grand estate, often overshadowed by more famous estates like the Biltmore or Hearst Castle, stands as a testament to the ambition and artistic patronage of the early 20th century American elite. Exploring the history of Lynnewood Hall reveals not only architectural grandeur but also cultural transformations and economic shifts that have influenced its fate over more than a century.

The Origins of Lynnewood Hall

Lynnewood Hall was commissioned by Peter A.B. Widener, a wealthy Philadelphia industrialist and art collector, whose fortune was built on streetcar and tobacco enterprises. Completed in 1900, the mansion exemplifies the American Gilded Age's penchant for European-inspired grandeur and serves as a physical manifestation of Widener's social aspirations and cultural interests. Designed by architect Horace Trumbauer, Lynnewood Hall was intended to rival the great European aristocratic estates, combining Beaux-Arts architectural principles with lavish interiors.

The estate covers approximately 110,000 square feet, making it one of the largest private homes in the United States. Construction involved over 100 craftsmen who meticulously worked on the intricate woodwork, marble, and decorative plaster. The mansion's layout includes 110 rooms, featuring grand ballrooms, a massive art gallery, and elegant guest quarters, each designed to impress visitors and accommodate lavish social events.

Architectural Significance and Design Features

The history of Lynnewood Hall is inseparable from its architectural splendor. Horace Trumbauer, a prominent architect of his time, was tasked with creating a residence that would not only house Widener's extensive art collection but also symbolize cultural refinement and wealth. The design draws heavily from French Renaissance palaces, particularly the chateaux of the Loire Valley, blending classical symmetry with modern amenities.

Key architectural features include:

- A grand central hall with a sweeping staircase, designed to create an immediate sense of awe upon entry.
- Luxurious materials such as imported marble, rare wood paneling, and gilded moldings throughout the interior.
- State-of-the-art innovations for the era, including electric lighting and central heating, reflecting the Widener family's embrace of modern technology.
- Extensive formal gardens and landscaped grounds designed to complement the mansion's grandeur and offer privacy.

The Widener Family and Their Cultural Impact

Peter Widener and his family played a pivotal role in the cultural history of Lynnewood Hall. Beyond its status as a private residence, the mansion was a repository for one of the most significant private art collections in America. The Widener collection included masterpieces by artists such as Rembrandt, Raphael, and Vermeer, positioning Lynnewood Hall as a cultural landmark.

After Peter Widener's death in 1915, the mansion continued to be a family home and art showcase. However, the subsequent generations faced challenges maintaining the property and the collection. The history of Lynnewood Hall during the 20th century reflects broader social changes, including the decline of the Gilded Age aristocracy and shifts in wealth distribution.

Transition and Decline

The Great Depression and the two World Wars profoundly impacted the estate's upkeep and the family's fortunes. By the mid-20th century, maintaining such a vast mansion became increasingly impractical. The Widener heirs eventually donated large portions of the art collection to institutions like the National Gallery of Art and the Philadelphia Museum of Art, dispersing the cultural treasures that had once defined Lynnewood Hall.

Simultaneously, the mansion itself suffered from neglect. The upkeep costs, combined with changing social attitudes toward ostentatious displays of wealth, led to its gradual abandonment. The history of Lynnewood Hall during this period is marked by missed preservation opportunities and a growing recognition of the mansion's architectural and historical value.

Preservation Efforts and Modern Relevance

In recent decades, the history of Lynnewood Hall has attracted renewed interest from preservationists, historians, and the real estate community. The mansion's status as a National Historic Landmark underscores its architectural and cultural importance, but restoration challenges remain daunting due to the scale and condition of the property.

Several preservation efforts have focused on stabilizing the structure and raising awareness about its significance. These campaigns emphasize the mansion's potential as a cultural and educational resource, highlighting its unique position as an untouched example of Gilded Age luxury and design.

Challenges and Opportunities

- **Restoration Costs:** The sheer size and deterioration of Lynnewood Hall mean restoration requires substantial financial investment, often deterring potential buyers or developers.
- **Adaptive Reuse:** Ideas for repurposing the mansion include converting it into a museum, event space, or boutique hotel, which could provide sustainable financial models while preserving its heritage.
- **Community Engagement:** Local and historical societies advocate for public access and educational programming to foster appreciation and support for ongoing preservation.

The history of Lynnewood Hall thus reflects a broader dialogue about historic preservation in

America, balancing the need to protect architectural treasures with practical considerations of use and funding.

Comparative Context within American Mansions

When placed alongside other monumental estates from the Gilded Age, Lynnewood Hall stands out for several reasons. Unlike the Biltmore Estate in North Carolina, built by George Vanderbilt, or Hearst Castle in California, Lynnewood Hall was primarily designed as a private family residence rather than a public attraction or showpiece for a media magnate.

While many grand homes of the era have been converted into museums or historic sites, Lynnewood Hall's relatively secluded location and complex ownership history have limited its public exposure. However, its scale and artistic heritage rival more celebrated mansions, offering unique insights into the lifestyle and cultural priorities of America's early 20th-century elite.

LSI Keywords Integration

Throughout the history of Lynnewood Hall, terms such as "Gilded Age mansion," "Horace Trumbauer architecture," "Widener art collection," "historic preservation," and "American Beaux-Arts estate" naturally emerge, enriching the narrative and enhancing search relevance. The estate's connection to Philadelphia's historical milieu and its role in American cultural heritage further underscore its significance.

Many historians and architectural enthusiasts continue to explore Lynnewood Hall as a case study in wealth, art patronage, and evolving attitudes towards historic estates, underscoring its enduring importance in scholarly and public discourse.

The ongoing story of Lynnewood Hall is emblematic of the complexities involved in maintaining vast historic properties amid changing economic conditions and cultural values. As efforts to restore and repurpose this grand mansion continue, it remains a fascinating window into America's Gilded Age legacy and the enduring allure of architectural magnificence.

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as he went on to become the most formally educated architect in America at that time. Abele later contributed to the architectural history of America by designing over 200 buildings throughout his career including the Widener Memorial Library (1913) at Harvard University and the Free Library of Philadelphia (1917). Architectural history is a valuable resource for those studying architecture. As such this book is beneficial for academics and students of architecture and architectural historians with a particular interest in minority discussions.

history of lynnewood hall: The Cambridge History of the Bible: Volume 2, The West from the Fathers to the Reformation G. W. H. Lampe, 1975-10-31 The study of the Bible in the West, from Jerome and the Fathers to the time of Erasmus.

history of lynnewood hall: Recollections of Grand Mansions Pasquale De Marco, 2025-05-02 Step into the Gilded Age and explore the architectural marvels of Newport's legendary mansions. This captivating book takes you on a guided tour through these opulent estates, showcasing their grandeur, history, and the fascinating lives of the families who once called them home. From the opulent palaces of the Vanderbilts and Astors to the elegant villas of the Belmonts and Morgans, each mansion unfolds a unique tale of wealth, ambition, and social transformation. Through vivid descriptions and captivating anecdotes, you'll witness the rise of Newport as a summer playground for the nation's wealthiest families and explore the social and economic forces that shaped this extraordinary era. Beyond their architectural significance, these mansions also serve as repositories of American history. Their opulent interiors, adorned with priceless works of art and furnishings, offer glimpses into the tastes and aspirations of the Gilded Age elite. From the grand ballrooms to the intimate private chambers, each room tells a story of a bygone era. Today, these mansions stand as living museums, welcoming visitors to experience the grandeur of the Gilded Age firsthand. Through guided tours, special events, and educational programs, they continue to captivate and inspire, reminding us of the enduring power of human creativity and ambition. As you delve into the pages of this book, you'll not only gain insights into the past but also appreciate the enduring legacy of the Gilded Age. The mansions of Newport serve as a testament to the human spirit's capacity for innovation, artistry, and the pursuit of the extraordinary. Immerse yourself in the world of these architectural wonders and discover the fascinating stories that unfold within their walls. This book is an essential guide for anyone interested in American history, architecture, or the opulent lifestyle of the Gilded Age. If you like this book, write a review on google books!

history of lynnewood hall: The Kentucky Derby, Preakness and Belmont Stakes Richard Sowers, 2014-03-11 This is the definitive history of thoroughbred racing's three premier events, which have never before been explored in such detail. This book gives the history of America's classic races from the inaugural Belmont Stakes in 1867 through 2013, identifying which equine participants were truly worthy of lasting acclaim and which were one-hit wonders. Perhaps even more compelling are the stories of the men and women who rode, trained, owned, or bred classic winners, including their exploits on the turf and their triumphs and failures in arenas far removed from horse racing.

history of lynnewood hall: A History of the Pennsylvania Horticultural Society, 1827-1927 James Boyd, 1929

history of lynnewood hall: The Spanish Craze Richard L. Kagan, 2019-03-01 The Spanish Craze is the compelling story of the centuries-long U.S. fascination with the history, literature, art, culture, and architecture of Spain. Richard L. Kagan offers a stunningly revisionist understanding of the origins of hispanidad in America, tracing its origins from the early republic to the New Deal. As Spanish power and influence waned in the Atlantic World by the eighteenth century, her rivals created the "Black Legend," which promoted an image of Spain as a dead and lost civilization rife with innate cruelty and cultural and religious backwardness. The Black Legend and its ambivalences influenced Americans throughout the nineteenth century, reaching a high pitch in the Spanish-American War of 1898. However, the Black Legend retreated soon thereafter, and Spanish culture and heritage became attractive to Americans for its perceived authenticity and antimodernism. Although the Spanish craze infected regions where the Spanish New World

presence was most felt—California, the American Southwest, Texas, and Florida—there were also early, quite serious flare-ups of the craze in Chicago, New York, and New England. Kagan revisits early interest in Hispanism among elites such as the Boston book dealer Obadiah Rich, a specialist in the early history of the Americas, and the writers Washington Irving and Henry Wadsworth Longfellow. He also considers later enthusiasts such as Angeleno Charles Lummis and the many writers, artists, and architects of the modern Spanish Colonial Revival in the United States in the late nineteenth and early twentieth centuries. Spain's political and cultural elites understood that the promotion of Spanish culture in the United States and the Western Hemisphere in general would help overcome imperial defeats while uniting Spaniards and those of Spanish descent into a singular *raza* whose shared characteristics and interests transcended national boundaries. With elegant prose and verve, *The Spanish Craze* spans centuries and provides a captivating glimpse into distinct facets of Hispanism in monuments, buildings, and private homes; the visual, performing, and cinematic arts; and the literature, travel journals, and letters of its enthusiasts in the United States.

history of lynnewood hall: *Smuggling the Renaissance* Joanna Smalcerz, 2020-01-13

Smuggling the Renaissance: The Illicit Export of Artworks Out of Italy, 1861-1909 explores the phenomenon of art spoliation in Italy following Unification (1861), when the international demand for Italian Renaissance artworks was at an all-time high but effective art protection legislation had not yet been passed. Making use of rich archival material Joanna Smalcerz narrates the complex and often dramatic struggle between the lawmakers of the new Italian State, and international curators (e.g., Wilhelm Bode), collectors (e.g., Isabella Stewart Gardner) and dealers (e.g., Stefano Bardini) who continuously orchestrated illicit schemes to export abroad Italian masterpieces. At the heart of the intertwining of the art trade, art scholarship and art protection policies the author exposes the socio-psychological dynamics of unlawful collecting.

history of lynnewood hall: *Historic Landmarks of Philadelphia* Roger W. Moss, 2008-11-18

Architectural historian Moss and photographer Crane set out to celebrate the surviving historic architecture of Philadelphia. This lavishly illustrated book celebrates Philadelphia's evolution from a modest mercantile outpost of a colonial power to a world-renowned cosmopolitan city.

history of lynnewood hall: *Henry Walters and Bernard Berenson* Stanley Mazaroff, 2020-05-05

Collecting Italian Renaissance paintings during America's Gilded Age was fraught with risk because of the uncertain identities of the artists and the conflicting interests of the dealers. Stanley Mazaroff's fascinating account of the close relationship between Henry Walters, founder of the legendary Walters Art Museum in Baltimore, and Bernard Berenson, the era's preeminent connoisseur of Italian paintings, richly illustrates this important chapter of America's cultural history. When Walters opened his Italianate museum in 1909, it was labeled as America's "Great Temple of Art." With more than 500 Italian paintings, including self-portraits purportedly by Raphael and Michelangelo, Walters's collection was compared favorably with the great collections in London, Paris, and Berlin. In the midst of this fanfare, Berenson contacted Walters and offered to analyze his collection, sell him additional paintings, and write a scholarly catalogue that would trumpet the collection on both sides of the Atlantic. What Berenson offered was what Walters desperately needed—a badge of scholarship that Berenson's invaluable imprimatur would undoubtedly bring. By 1912, Walters had become Berenson's most active client, their business alliance wrapped in a warm and personal friendship. But this relationship soon became strained and was finally severed by a confluence of broken promises, inattention, deceit, and ethical conflict. To Walters's chagrin, Berenson swept away the self-portraits allegedly by Raphael and Michelangelo and publicly scorned paintings that he was supposed to praise. Though painful to Walters, Berenson's guidance ultimately led to a panoramic collection that beautifully told the great history of Italian Renaissance painting. Based primarily on correspondence and other archival documents recently discovered at the Walters Art Museum and the Villa I Tatti in Florence, the intriguing story of Walters and Berenson offers unusual insight into the pleasures and perils of collecting Italian Renaissance paintings, the ethics in the marketplace, and the founding of American art museums.

history of lynnewood hall: *Spaces of Connoisseurship* Alison Clarke, 2022-07-18 In *Spaces of*

Connoisseurship, Alison Clarke explores the 'who', 'where' and 'how' of judging Old Master paintings in the nineteenth-century British art trade. She describes how the staff at family art dealers Thomas Agnew & Sons ("Agnew's") and London's National Gallery took advantage of emerging technologies such as the railways and photography. Through encounters with pictures in a range of locations, both private and public, these art market actors could build up the visual memory and necessary expertise to compare artworks and judge them in terms of attribution, condition and beauty. Also explored are the display tactics adopted by both commercial outfit and art museum to showcase pictures once acquired. In a time of ever-spiralling art prices, this book tackles the question of why some paintings are preferred over others, and exactly how art experts reach their judgements.

history of lynnewood hall: The Philadelphia Area Architecture of Horace Trumbauer

Rachel Hildebrandt, 2009 Architect Horace Trumbauer (1868-1938) is well known for the wide range of residential, commercial, and civic structures he designed in and around Philadelphia. His works can be found along Old York Road and the Main Line, as well as in Philadelphia and Springfield Township, Montgomery County. During the American renaissance in architecture, Trumbauer masterfully interpreted the classical styles, designing many of the area's most notable structures. Captured in stunning exterior and interior photographs, The Philadelphia area architecture of Horace Trumbauer highlights the architect's most significant works, including the Philadelphia Museum of Art, the Keswick Theatre, the Widener Building, Whitmarsh Hall, Lynnewood Hall, and Ardrossan--P. [4] of cover.

history of lynnewood hall: The Amusement Park Stephen M. Silverman, 2019-05-07

Experience the electrifying, never-before-told true story of amusement parks, from the middle ages to present day, and meet the colorful (and sometimes criminal) characters who are responsible for their enchanting charms. Step right up! The Amusement Park is a rich, anecdotal history that begins nine centuries ago with the pleasure gardens of Europe and England and ends with the most elaborate modern parks in the world. It's a history told largely through the stories of the colorful, sometimes hedonistic characters who built them, including: Showmen like Joseph and Nicholas Schenck and Marcus Loew Railroad barons Andrew Mellon and Henry E. Huntington The men who ultimately destroyed the parks, including Robert Moses and Fred Trump Gifted artisans and craft-people who brought the parks to life An amazing cast of supporting players, from Al Capone to Annie Oakley And, of course, this is a full-throttle celebration of the rides, those marvels of engineering and heart-stopping thrills from an author, Stephen Silverman, whose life-long passion for his subject shines through. The parks and fairs featured include the 1893 Chicago World's Fair, Coney Island, Steeplechase Park, Dreamland, Euclid Beach Park, Cedar Point, Palisades Park, Ferrari World, Dollywood, Sea World, Six Flags Great Adventure, Universal Studios, Disney World and Disneyland, and many more.

history of lynnewood hall: 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.

history of lynnewood hall: Tour of Insanity: Manifesto for Better Home Design Kelly

Mitchell, Matt Zakutny, 2021-11-26 Kelly's superpowers: Wicked creative writer with a flair for satire. Matt's superpowers: Combines creativity with the ability to see what the world needs. Kelly and Matthew have strong and opposite views of the world and spend a great deal of time and energy

trying to convince each other who's right. It is in the spirit of these heated debates that we have arrived at the first book in our Tour of Insanity series. We hope you find this book entertaining and debate-worthy. www.tourofinsanity.com

history of lynnewood hall: *West Virginia History*, 2011

history of lynnewood hall: *Jewish Dealers and the European Art Market, c. 1860–1940* Silvia Davoli, Tom Stammers, 2025-01-23 Before the tragedy of the Holocaust, many of the leading art and antiques dealers across Europe were Jewish, establishing dynamic cross-Channel, international and transatlantic networks. Aside from a few famous examples, however, we are only at the beginning of exploring the diversity of Jewish dealers' commercial and cultural worlds, and reflecting on the particular conditions that made possible their dramatic expansion within the profession. Adopting a wider geography than any previous study, this book brings together a team of distinguished international contributors to consider Jewish art dealers as an interconnected cohort, tied together by common strategies and a shared vulnerability. After an extended historiographical introduction, the volume presents case studies and trends from 1860-1940, including: Jewish family businesses in Western Europe; the role of Jews as mediators of art from East Asia; the antisemitism and suspicion faced by Jewish dealers; Jews as theorists, exhibition makers and promoters of modern art; and the geographical mobility and professional reinvention of Jewish dealers in times of economic and political crisis. With a wide variety of illustrations, including paintings, decorative arts, historic photographs and archival material, the volume adopts a mix of methodological approaches to analyse a key chapter in Jewish cultural history and in the history of the international art market. Includes Afterword by Charles Dellheim, author of *Belonging and Betrayal: How Jews Made the Art World Modern* (2021).

history of lynnewood hall: 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.

history of lynnewood hall: Philadelphia Gentlemen E. Digby Baltzell, 2018-12-01 Although primarily a Proper Philadelphia story that starts with the city's Golden Age at the close of the eighteenth century, this classic study of an American business aristocracy of colonial stock and Protestant (largely Episcopalian) affiliations is also an analysis of how fabulously wealthy, nineteenth-century family founders in Boston, New York, and Philadelphia supported a series of class-creating institutions outside the family. These institutions included: the New England boarding schools; Harvard, Yale, and Princeton; and urban men's clubs and suburban country clubs. They produced, in the course of the twentieth century, a national, intercity, upper-class way of life. *Philadelphia Gentlemen* shows how this class reached its peak of power and influence in America on the eve of the Second World War. "Writing both as a Philadelphian and a sociologist, Mr. Baltzell has dissected the upper-class structure of his native city with results as fascinating as they are illuminating."—John Barkham, *Saturday Review Syndicate* "In constructing a picture of the proper Philadelphian, Baltzell has made use of masses of printed material and some manuscript sources, there is little on Philadelphia and Philadelphia families which he has neglected....a gold mine of information."—*American Historical Review* "Philadelphia Gentlemen says important things about class and power in America, and says it in ways that will interest and fascinate; both sociologists and laymen."—Seymour Martin Lipset "This is a very, very important book."—*The New York Times Book Review*

history of lynnewood hall: The Montgomery County Story Everett Gordon Alderfer, 1952

history of lynnewood hall: The Buried Past John L. Cotter, Daniel G. Roberts, Michael Parrington, 1992 *The Buried Past* presents the most significant archaeological discoveries made in one of America's most historic cities. Based on more than thirty years of intensive archaeological

investigations in the greater Philadelphia area, this study contains the first record of many nationally important sites linking archaeological evidence to historical documentation, including Interdependence and Valley Forge National Historical Parks. It provides an archaeological tour through the houses and life-ways of both the great figures and the common people. It reveals how people dined, what vessels and dishes they used, and what their trinkets (and secret sins) were.

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