

# **Algunas De Las Causas Por Las Que Los Obreros De Las Piramides No Iban A Trabajar T373**

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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. *The Spanish Craze* is the compelling story of the centuries long U S fascination with the history literature art culture and architecture of Spain

2005-11 Anyone who has admired Gainsborough's *Blue Boy* of the Huntington Collection in California, or Rembrandt's *Aristotle Contemplating the Bust of Homer* at the Metropolitan Museum of Art in New York owes much of his or her pleasure to art dealer Joseph Duveen (1869-1939). Regarded as the most influential—or, in some circles, notorious—dealer of the twentieth century, Duveen established himself selling the European masterpieces of Titian, Botticelli, Giotto, and Vermeer to newly and lavishly wealthy American businessmen—J. P. Morgan, John D.

Rockefeller, and Andrew Mellon, to name just a few. It is no exaggeration to say that Duveen was the driving force behind every important private art collection in the United States. The first major biography of Duveen in more than fifty years and the first to make use of his enormous archive—only recently opened to the public—Meryle Secrest's *Duveen* traces the rapid ascent of the tirelessly enterprising dealer, from his humble beginnings running his father's business to knighthood and eventually peerage. The eldest of eight sons of Jewish-Dutch immigrants, Duveen inherited an uncanny ability to spot a hidden treasure from his father, proprietor of a prosperous antiques business. After his father's death, Duveen moved the company into the riskier but lucrative market of paintings and quickly became one of the world's leading art

dealers. The key to Duveen's success was his simple observation that while Europe had the art, America had the money; Duveen made his fortune by buying art from declining European aristocrats and selling them to the squillionaires in the United States. By far the best account of Joseph Duveen's life in a biography that is rich in detail, scrupulously researched, and sympathetically written. [Secrest's] inquiries into early-twentieth-century collecting whet our appetite for a more general history of the art market in the first half of the twentieth century.—John Brewer, *New York Review of Books* The story begins with Duveen pere a Dutch Jew immigrating to Britain in 1866 establishing a business in London going from humble beginnings in an antiques shop to a knighthood celebrating him as one of the countrys leading art dealers