

Online Library Rogues Gallery The Secret Story  
Of The Lust Lies Greed And Betrayals That Made  
The Metropolitan Museum Of Art

# **Rogues Gallery The Secret Story Of The Lust Lies Greed And Betrayals That Made The Metropolitan Museum Of Art**

A dramatic account of the recent voluntary surrender of priceless pieces of art by American museums to the governments of Italy and Greece reveals the illegal antiquities trade at the Getty museum, the roles played by various contributors and the aftershocks being experienced throughout the art world. 15,000 first printing.

Feigen, an art collector and dealer, writes from fifty years experience in the art world.

An absorbing chronicle of a much overlooked chapter in Jacqueline Kennedy Onassis's life—her nineteen-year editorial career History remembers Jacqueline Kennedy Onassis as the consummate first lady, the nation's tragic widow, the millionaire's wife, and, of course, the quintessential embodiment of elegance. Her biographers, however, skip over an equally important stage in her life: her nearly twenty year long career as a book editor. Jackie as Editor is the first book to focus exclusively on this remarkable woman's editorial career. At the age of forty-six, one of the most famous women in the world went to work for the first time in twenty-two years. Greg Lawrence, who had three of his books edited by Jackie, draws from interviews with more than 125 of her former collaborators and acquaintances in the publishing world to examine one of the twentieth century's most enduring subjects of fascination through a new angle: her previously untouted skill in the career she chose. Over the last third of her life, Jackie would master a new industry, weather a very public professional scandal, and shepherd

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more than a hundred books through the increasingly corporate halls of Viking and Doubleday, publishing authors as diverse as Diana Vreeland, Louis Auchincloss, George Plimpton, Bill Moyers, Dorothy West, Naguib Mahfouz, and even Michael Jackson. Jackie as Editor gives intimate new insights into the life of a complex and enigmatic woman who found fulfillment through her creative career during book publishing's legendary Golden Age, and, away from the public eye, quietly defined life on her own terms.

Fashion photographers sold not only clothes but ideals of beauty and visions of perfect lives. Gross provides a rollicking account of fashion photography's golden age-- the wild genius, ego, passion, and antics of the men (and a few women) behind the camera, from the postwar covers of Vogue to the triumph of the digital image. He takes you behind the scene of revolutionary creative processes-- and the private passions-- of these visionary magicians.

"Michael Gross's new book...packs [in] almost as many stories as there are apartments in the building. The Jackie Collins of real estate likes to map expressions of power, money and ego... Even more crammed with billionaires and their exploits than 740 Park" (Penelope Green, The New York Times). With two concierge-staffed lobbies, a walnut-lined library, a lavish screening room, a private sixty-seat restaurant offering residents room service, a health club complete with a seventy-foot swimming pool, penthouses that cost almost \$100 million, and a tenant roster that's a roll call of business page heroes and villains, Fifteen Central Park West is the most outrageously successful, insanely expensive, titanically tycoon-stuffed real estate development of the twenty-first century. In this "stunning" (CNN) and "deliciously detailed" (Booklist, starred review) New York Times bestseller, journalist Michael Gross turns his gimlet eye on the new-money wonderland that's sprung up on the

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southwest rim of Central Park. Mixing an absorbing business epic with hilarious social comedy, Gross “takes another gossip-laden bite out of the upper crust” (Sam Roberts, *The New York Times*), which includes Denzel Washington, Sting, Norman Lear, top executives, and Russian and Chinese oligarchs, to name a few. And he recounts the legendary building’s inspired genesis, costly construction, and the flashy international lifestyle it has brought to a once benighted and socially *déclassé* Manhattan neighborhood. More than just an apartment building, 15CPW represents a massive paradigm shift in the lifestyle of New York’s rich and famous—and is a bellwether of the city’s changing social and financial landscape.

A charged biography of a notorious Nazi art plunderer and his career in the postwar art world Bruno Lohse (1911–2007) was one of the most notorious art plunderers in history. Appointed by Hermann Göring to Hitler’s special art looting agency, he went on to supervise the systematic theft and distribution of over 22,000 artworks, largely from French Jews; helped Göring develop an enormous private art collection; and staged twenty private exhibitions of stolen art in Paris’s *Jeu de Paume* museum during the war. By the 1950s Lohse was officially denazified but back in the art dealing world, offering looted masterpieces to American museums. After his death, dozens of paintings by Renoir, Monet, and Pissarro, among others, were found in his Zurich bank vault and adorning the walls of his Munich home. Jonathan Petropoulos spent nearly a decade interviewing Lohse and continues to serve as an expert witness for Holocaust restitution cases. Here he tells the story of Lohse’s life, offering a critical examination of the postwar art world.

“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

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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

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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.

A "thrilling, well-researched" account of years of scandal at the prestigious Getty Museum (Ulrich Boser, author of *The Gardner Heist*). In recent years, several of America's leading art museums have voluntarily given up their finest pieces of classical art to the governments of Italy and Greece. Why would they be moved to such unheard-of generosity? The answer lies at the Getty, one of the world's richest and most troubled museums, and scandalous revelations that it had been buying looted antiquities for decades. Drawing on a trove of confidential museum records and candid interviews, these two journalists give us a fly-on-the-wall account of the inner workings of a world-class museum, and tell a story of outlandish characters and bad behavior that could come straight from the pages of a thriller. "In an authoritative account, two reporters who led a Los Angeles Times investigation reveal the details of the Getty Museum's illicit purchases, from smugglers and fences, of looted Greek and Roman antiquities. . . . The authors offer an excellent recap of the museum's misdeeds, brimming with tasty details of the

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scandal that motivated several of America's leading art museums to voluntarily return to Italy and Greece some 100 classical antiquities worth more than half a billion dollars."

—Publishers Weekly, starred review "An astonishing and penetrating look into a veiled world where beauty and art are in constant competition with greed and hypocrisy. This engaging book will cast a fresh light on many of those gleaming objects you see in art museums." —Jonathan Harr, author of *The Lost Painting*

*Follow the Money* exposes the labyrinth of connections between D.C.'s slimiest swamp creatures—Democrat operatives, lying informants, desperate and destructive FBI agents, Obama power brokers, CIA renegade John Brennan, George Soros, and more—who conspired to attack Trump by manufacturing one bogus scandal after another. Bestselling author, podcast favorite, and Fox News contributor Dan Bongino delivers the third and most shocking of his acclaimed series chronicling the Deep State war against Donald Trump. Starting with the Trump impeachment hearings, Bongino works forward and backward to piece together the connections of a vast, well-funded cabal of wealthy Democrats and D.C. swamp elite to the non-stop deluge of manufactured scandals launched specifically to attack, destabilize, and ultimately remove Trump and his administration. Zooming in on Ukraine, Bongino unspools a complex sequence of corruption—from the miraculous "discovery" of a mysterious black ledger that linked financial

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transactions to Trump campaign insider Paul Manafort and cast a shadow over the entire Trump team, to Joe Biden's unexamined quid pro quo interference with Kyiv politics as he threatened to withhold a loan unless a prosecutor was removed from office. The former Secret Service agent exposes how Glenn Simpson, the corrupt cheerleader behind the lie-filled Steele dossier, wrangled millions from top Democrat donor George Soros to meddle in Ukraine politics. Bongino also reveals Soros's desperate multimillion-dollar plan to stop Trump's re-election. Using FBI documents, Bongino reveals the outrageous actions of Robert Mueller's investigators, who sat on evidence that proved the supposedly damning Trump Tower meeting between a Russian lawyer and senior campaign officials was nothing more than a twenty-minute waste of time for all involved. Other chapters delve into the disturbing presence of Obama's fixer, obstruction angel Kathryn "Kathy" Ruemmler, who represents a rogues gallery of Russiagate political operatives; the FBI's inside source on the National Security Council, Anthony Ferrante, who dedicated himself to the fruitless task of trying to prove the Steele dossier was legitimate; and "Special Agent 1" Stephen M. Somma's curious obsession with Lt. Gen. Michael Flynn, which was stoked by a Flynn-fixated paid operative named Stefan Halper. Flynn is the centerpiece of one of the book's most revealing

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chapters, in which Bongino deconstructs the FBI's elaborate takedown of Trump's National Security Advisor, revealing how and why the three-star general was set up not once...but three times. Bongino also returns to the last, desperate attempt to derail Trump—the impeachment trial—and uncovers Adam Schiff's lies and the Ukraine-call whistleblower's multiple secret ties to never-Trumpers and Schiff himself. In the final chapter, Bongino unveils the newest front to stop Trump: the unleashing of COVID-19 from China and how the disease mutated from a killer plague in Wuhan to a weapon to destroy America's economy and, with it, Trump's re-election chances. Follow the Money displays dizzying detective work from a truly relentless, passionate, and patriotic reporter. An astonishing chronicle of the relentless war to destroy Donald Trump and his administration, this exposé is a must-read for anyone who wants to unravel the most shocking and corrupt campaign to unseat a sitting president in American history.

In this utterly immersive volume, Mike Wallace captures the swings of prosperity and downturn, from the 1898 skyscraper-driven boom to the Bankers' Panic of 1907, the labor upheaval, and violent repression during and after the First World War. Here is New York on a whole new scale, moving from national to global prominence -- an urban dynamo driven by restless ambition,

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boundless energy, immigrant dreams, and Wall Street greed. Within the first two decades of the twentieth century, a newly consolidated New York grew exponentially. The city exploded into the air, with skyscrapers jostling for prominence, and dove deep into the bedrock where massive underground networks of subways, water pipes, and electrical conduits sprawled beneath the city to serve a surging population of New Yorkers from all walks of life. New York was transformed in these two decades as the world's second-largest city and now its financial capital, thriving and sustained by the city's seemingly unlimited potential. Wallace's new book matches its predecessor in pure page-turning appeal and takes America's greatest city to new heights.

How does our government eavesdrop? Whom do they eavesdrop on? And is the interception of communication an effective means of predicting and preventing future attacks? These are some of the questions at the heart of Patrick Radden Keefe's brilliant new book, *Chatter*. In the late 1990s, when Keefe was a graduate student in England, he heard stories about an eavesdropping network led by the United States that spanned the planet. The system, known as Echelon, allowed America and its allies to intercept the private phone calls and e-mails of civilians and governments around the world. Taking the mystery of Echelon as his point of departure,

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Keefe explores the nature and context of communications interception, drawing together fascinating strands of history, fresh investigative reporting, and riveting, eye-opening anecdotes. The result is a bold and distinctive book, part detective story, part travel-writing, part essay on paranoia and secrecy in a digital age. Chatter starts out at Menwith Hill, a secret eavesdropping station covered in mysterious, gargantuan golf balls, in England's Yorkshire moors. From there, the narrative moves quickly to another American spy station hidden in the Australian outback; from the intelligence bureaucracy in Washington to the European Parliament in Brussels; from an abandoned National Security Agency base in the mountains of North Carolina to the remote Indian Ocean island of Diego Garcia. As Keefe chases down the truth of contemporary surveillance by intelligence agencies, he unearths reams of little-known information and introduces us to a rogue's gallery of unforgettable characters. We meet a former British eavesdropper who now listens in on the United States Air Force for sport; an intelligence translator who risked prison to reveal an American operation to spy on the United Nations Security Council; a former member of the Senate committee on intelligence who says that oversight is so bad, a lot of senators only sit on the committee for the travel. Provocative, often funny, and alarming without being alarmist, Chatter is a

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journey through a bizarre and shadowy world with vast implications for our security as well as our privacy. It is also the debut of a major new voice in nonfiction.

For seventy-five years, it's been Manhattan's richest apartment building, and one of the most lusted-after addresses in the world. One apartment had 37 rooms, 14 bathrooms, 43 closets, 11 working fireplaces, a private elevator, and his-and-hers saunas; another at one time had a live-in service staff of 16. To this day, it is steeped in the purest luxury, the kind most of us could only imagine, until now. The last great building to go up along New York's Gold Coast, construction on 740 Park finished in 1930. Since then, 740 has been home to an ever-evolving cadre of our wealthiest and most powerful families, some of America's (and the world's) oldest money—the kind attached to names like Vanderbilt, Rockefeller, Bouvier, Chrysler, Niarchos, Houghton, and Harkness—and some whose names evoke the excesses of today's monied elite: Kravis, Koch, Bronfman, Perelman, Steinberg, and Schwarzman. All along, the building has housed titans of industry, political power brokers, international royalty, fabulous scam-artists, and even the lowest scoundrels. The book begins with the tumultuous story of the building's construction. Conceived in the bubbling financial, artistic, and social cauldron of 1920's Manhattan,

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740 Park rose to its dizzying heights as the stock market plunged in 1929—the building was in dire financial straits before the first apartments were sold. The builders include the architectural genius Rosario Candela, the scheming businessman James T. Lee (Jacqueline Kennedy Onassis’s grandfather), and a raft of financiers, many of whom were little more than white-collar crooks and grand-scale hustlers. Once finished, 740 became a magnet for the richest, oldest families in the country: the Brewsters, descendents of the leader of the Plymouth Colony; the socially-registered Bordens, Hoppins, Scovilles, Thornes, and Schermerhorns; and top executives of the Chase Bank, American Express, and U.S. Rubber. Outside the walls of 740 Park, these were the people shaping America culturally and economically. Within those walls, they were indulging in all of the Seven Deadly Sins. As the social climate evolved throughout the last century, so did 740 Park: after World War II, the building’s rulers eased their more restrictive policies and began allowing Jews (though not to this day African Americans) to reside within their hallowed walls. Nowadays, it is full to bursting with new money, people whose fortunes, though freshly-made, are large enough to buy their way in. At its core this book is a social history of the American rich, and how the locus of power and influence has shifted haltingly from old bloodlines to new money. But it’s also

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much more than that: filled with meaty, startling, often tragic stories of the people who lived behind 740's walls, the book gives us an unprecedented access to worlds of wealth, privilege, and extraordinary folly that are usually hidden behind a scrim of money and influence. This is, truly, how the other half—or at least the other one hundredth of one percent—lives.

Award-winning journalist and New York Times bestselling author Gerald Posner reveals the heroes and villains of the trillion-dollar-a-year pharmaceutical industry and delivers “a withering and encyclopedic indictment of a drug industry that often seems to prioritize profits over patients (The New York Times Book Review). Pharmaceutical breakthroughs such as antibiotics and vaccines rank among some of the greatest advancements in human history. Yet exorbitant prices for life-saving drugs, safety recalls affecting tens of millions of Americans, and soaring rates of addiction and overdose on prescription opioids have caused many to lose faith in drug companies. Now, Americans are demanding a national reckoning with a monolithic industry. “Gerald’s dogged reporting, sets Pharma apart from all books on this subject” (The Washington Standard) as we are introduced to brilliant scientists, incorruptible government regulators, and brave whistleblowers facing off against company executives often blinded by greed.

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A business that profits from treating ills can create far deadlier problems than it cures. Addictive products are part of the industry's DNA, from the days when corner drugstores sold morphine, heroin, and cocaine, to the past two decades of dangerously overprescribed opioids. Pharma also uncovers the real story of the Sacklers, the family that became one of America's wealthiest from the success of OxyContin, their blockbuster narcotic painkiller at the center of the opioid crisis. Relying on thousands of pages of government and corporate archives, dozens of hours of interviews with insiders, and previously classified FBI files, Posner exposes the secrets of the Sacklers' rise to power—revelations that have long been buried under a byzantine web of interlocking companies with ever-changing names and hidden owners. The unexpected twists and turns of the Sackler family saga are told against the startling chronicle of a powerful industry that sits at the intersection of public health and profits.

“Explosively, even addictively, readable” (Booklist, starred review), Pharma reveals how and why American drug companies have put earnings ahead of patients.

Investigative journalist Michael Gross delves into the history of models and takes us into the private studios and hidden villas where models play and are preyed upon, going beyond modeling's carefully constructed facade of glamour to expose the scandal

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and untold truths that permeate the seemingly glamorous business. Here for the first time is the complete story of the international model business—and its evil twin: legalized flesh peddling. It's a tale of vast sums of money, rape both symbolic and of the flesh, sex and drugs, obsession and tragic death. At its heart is the most unholy combination in commerce: beautiful, young women and rich, lascivious men. Fashion insider Michael Gross has interviewed modeling's pioneers, survivors, and hangers-on, and he tells the story of the greats: Lisa Fonssagrives; Anita Colby, Candy Jones; Dorian Leigh and her sister Suzy Parker; Jean Shrimpton and Twiggy; Veruschka and Lauren Hutton; and today's supermodel trinity, Christy, Naomi and Linda.

On the eve of its centennial celebrations in December, 1969, the Boston Museum of Fine Arts announced the acquisition of an unknown and uncatalogued painting attributed to Raphael. Boston's coup made headlines around the world. Soon afterward, an Italian art sleuth began investigating the details of the painting's export from Italy, challenging the museum's right to ownership. Simultaneously, experts on both sides of the Atlantic lined up to debate its very authenticity. While these contests played themselves out on the international stage, the crisis deepened within the museum as its charismatic director, Perry T. Rathbone, faced the

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most challenging crossroads of his thirty-year career. The Boston Raphael was a media sensation in its time, but the full story of the forces that converged on the museum and how they intersected with the challenges of the Sixties is now revealed in full detail by the director's daughter. In her quest for the true story behind this pivotal event in her father's life, Belinda Rathbone digs into the background of the affair as it was reported in the popular press, both questioning the inevitability of its outcome and revealing the power struggle within the museum that led to his resignation. She draws almost entirely from primary source material in various archival collections and over a hundred contemporary and personal interviews. The book is lavishly illustrated with full-color plates and many previously unpublished photographs.

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

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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.

From the beginnings of big-city police work to the rise of the Mafia, Rogues' Gallery is a colorful and captivating history of crime and punishment in the bustling streets of Old New York. Rogues' Gallery is a sweeping, epic tale of two revolutions, one feeding off the other, that played out on the streets of New York City during an era known as the Gilded Age. For centuries, New York had been a haven of crime. A thief or murderer not caught in the act nearly always got away. But in the early 1870s, an Irish cop

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by the name of Thomas Byrnes developed new ways to catch criminals. Mug shots and daily lineups helped witnesses point out culprits; the famed rogues' gallery allowed police to track repeat offenders; and the third-degree interrogation method induced recalcitrant crooks to confess. Byrnes worked cases methodically, interviewing witnesses, analyzing crime scenes, and developing theories that helped close the books on previously unsolvable crimes. Yet as policing became ever more specialized and efficient, crime itself began to change. Robberies became bolder and more elaborate, murders grew more ruthless and macabre, and the street gangs of old transformed into hierarchal criminal enterprises, giving birth to organized crime, including the Mafia. As the decades unfolded, corrupt cops and clever criminals at times blurred together, giving way to waves of police reform at the hands of men like Theodore Roosevelt. This is a tale of unforgettable characters: Marm Mandelbaum, a matronly German-immigrant woman who paid off cops and politicians to protect her empire of fencing stolen goods; Clubber Williams, a sadistic policeman who wielded a twenty-six-inch club against suspects, whether they were guilty or not; Danny Driscoll, the murderous leader of the Irish Whyos Gang and perhaps the first crime boss of New York; Big Tim Sullivan, the corrupt Tammany Hall politician who shielded the Whyos from the law;

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the suave Italian Paul Kelly and the thuggish Jewish gang leader Monk Eastman, whose rival crews engaged in brawls and gunfights all over the Lower East Side; and Joe Petrosino, a Sicilian-born detective who brilliantly pursued early Mafioso and Black Hand extortionists until a fateful trip back to his native Italy. Set against the backdrop of New York's Gilded Age, with its extremes of plutocratic wealth, tenement poverty, and rising social unrest, Rogues' Gallery is a fascinating story of the origins of modern policing and organized crime in an eventful era with echoes for our own time.

A fascinating and comprehensive look into the life of American fashion designer Ralph Lauren, now with an afterword. "Deep-dish...sharp-clawed...honestly admiring."—New York Times There are at least two Ralph Laurens. To the public he's a gentle, modest, yet secure and purposeful man. Inside the walls of Polo Ralph Lauren, though, he was long seen by some as a narcissist, an insecure ditherer, and, at times, a rampaging tyrant. Michael Gross, author of the bestsellers *Model* and *740 Park*, lays bare the truths of this fashion emperor's rise, and reveals not only the secrets of his meteoric success in marketing our shared fantasies, but also a widely unknown side that's behind the designer's chic façade.

Melanie, having finally met the love of her life, finds herself falling for her boyfriend's reclusive, younger brother and attempts to bring some joy into his life in

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this sequel to Real. Original.

NEW YORK TIMES BEST SELLER • A grand, devastating portrait of three generations of the Sackler family, famed for their philanthropy, whose fortune was built by Valium and whose reputation was destroyed by OxyContin. From the prize-winning and bestselling author of Say Nothing, as featured in the HBO documentary Crime of the Century. The Sackler name adorns the walls of many storied institutions—Harvard, the Metropolitan Museum of Art, Oxford, the Louvre. They are one of the richest families in the world, known for their lavish donations to the arts and the sciences. The source of the family fortune was vague, however, until it emerged that the Sacklers were responsible for making and marketing a blockbuster painkiller that was the catalyst for the opioid crisis. Empire of Pain begins with the story of three doctor brothers, Raymond, Mortimer and the incalculably energetic Arthur, who weathered the poverty of the Great Depression and appalling anti-Semitism. Working at a barbaric mental institution, Arthur saw a better way and conducted groundbreaking research into drug treatments. He also had a genius for marketing, especially for pharmaceuticals, and bought a small ad firm. Arthur devised the marketing for Valium, and built the first great Sackler fortune. He purchased a drug manufacturer, Purdue Frederick, which would be run by Raymond and Mortimer. The brothers

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began collecting art, and wives, and grand residences in exotic locales. Their children and grandchildren grew up in luxury. Forty years later, Raymond's son Richard ran the family-owned Purdue. The template Arthur Sackler created to sell Valium—co-opting doctors, influencing the FDA, downplaying the drug's addictiveness—was employed to launch a far more potent product: OxyContin. The drug went on to generate some thirty-five billion dollars in revenue, and to launch a public health crisis in which hundreds of thousands would die. This is the saga of three generations of a single family and the mark they would leave on the world, a tale that moves from the bustling streets of early twentieth-century Brooklyn to the seaside palaces of Greenwich, Connecticut, and Cap d'Antibes to the corridors of power in Washington, D.C. *Empire of Pain* chronicles the multiple investigations of the Sacklers and their company, and the scorched-earth legal tactics that the family has used to evade accountability. The history of the Sackler dynasty is rife with drama—baroque personal lives; bitter disputes over estates; fistfights in boardrooms; glittering art collections; Machiavellian courtroom maneuvers; and the calculated use of money to burnish reputations and crush the less powerful. *Empire of Pain* is a masterpiece of narrative reporting and writing, exhaustively documented and ferociously compelling. It is a

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portrait of the excesses of America's second Gilded Age, a study of impunity among the super elite and a relentless investigation of the naked greed and indifference to human suffering that built one of the world's great fortunes.

If you reckon corruption in South Africa began with Zuma or even with apartheid, it's time to catch a wake-up call. Rogues' Gallery tells the story of some of the biggest skelms to grace our (un)fair shores, showing that dodgy dealings have been a national pastime for as long as South African history has been written down. The action starts with the machinations of three colonial governors: rotten Willem Adriaan van der Stel and the 'twaddling' British duo, Sir George Yonge and Lord Charles Somerset. Added to this is Cecil John Rhodes's unparalleled success in poisoning the land with theft, fraud and war, and Oom Paul Kruger's corrupt and compromised Volksraads (official and unofficial). Readers are then treated to apartheid's finest feats in corruption: from the Broederbond's perfect ten in state capture to the Department of Information's peddling of fake news and the apartheid state's manufacture of – no, not illegal cigarettes – Class A drugs! And let's not forget the hotbed of corruption that was the 'independent' homelands. Add to this a few murders, plenty of nepotism and a state president who started out as a Nazi spy, and the gallery of rogues is complete. On the flipside, every

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chapter also features at least one brave whistleblower – the true heroes of this book. Irreverent, entertaining and impeccably researched, Rogues' Gallery busts the myth that the Zuptas were the first to capture the South African state, showing that corruption has always been around – and that the tricks politicians play haven't changed a jot.

Rogues' Gallery The Secret History of the Moguls and the Money that Made the Metropolitan Museum Crown Publishing Group (NY)

Profiles pickpockets, safecrackers, crime czars, and scoundrels in between by a late-19th-century detective

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

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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.

"This book is a social history of museums, art, and society in nineteenth-century New York City"--

Discusses the colorful and sometimes scandalous history of the Metropolitan Museum of Art and the powerful benefactors and directors behind its operation.

Who really knows how the art market works? Here, for the first time, art detective, veteran appraiser and international art expert Bernard Ewell opens the door and gives you a tour of the world's most unregulated market, one unlike any other which does not even follow the rules of modern economics.

There are actually two art markets, with one operating as if it was the other, while both depend on *The Six Myths That Drive The Art Market*. Perception is everything and pervasive secrecy is the unbreakable rule. The players, the con men and the larger than life personalities are better than the characters created by novelists. You'll meet the crooks and their victims and realize that both are actually our creation.

We all participate in the fraud and foolishness that props up an art market that buys and sells civilization's greatest treasures and most horrible junk. Be prepared to put aside everything you think you know and have heard from art dealers and read in the press. The international auction houses, the big name galleries, superstar artists, and the museums are haunted by fakes and forgeries which collectors usually buy for all the wrong reasons. Arrogance or ignorance? It's both. The art market is where the intent to deceive meets contributory negligence and willful ignorance and most of those who have been defrauded don't even know

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it. This book will entertain you as it gives you the tools to more fully enjoy and safely buy art.

Discover New York State with Moon Travel Guides! From the iconic NYC skyline to the natural beauty of the Finger Lakes, Moon New York State reveals the best of the Empire State. Inside you'll find: Strategic itineraries for every budget and timeline, from a weekend in the city to a two-week road trip Curated advice for culture mavens, foodies, outdoor enthusiasts, foliage-seekers, and more Unique activities and can't-miss sights: Visit historic landmarks and explore the charming riverside towns of the Hudson Valley. Sample local wine and cheese upstate, or have lunch at the Culinary Institute of America. Go hiking in the Catskills or boating on the Finger Lakes. Relax on the beaches of Montauk, or take an autumnal leaf-peeping tour. Walk the High Line, browse the quirky boutiques of Lower Manhattan, and grab a nightcap at a rooftop bar overlooking the city Day trips from New York City to Long Island, the Hudson Valley, and the Catskills Honest advice on when to go, where to stay, and how to get around from native New Yorker Julie Schwiertert Collazo Detailed and thorough information, including background on history, culture, and geography Expertly crafted maps and reference photos throughout Focused coverage of New York City, Long Island, the Hudson Valley and the Catskills, the Capital-Saratoga region, the Adirondacks, the Finger Lakes and Thousand Islands-Seaway, Buffalo, and the Niagara region With Moon New York State's practical tips and local know-how, you can plan your trip your way. Want to experience NYC like a local? Check out Moon New York Walks. Hitting the road? Try Moon New England Road Trip.

A history of lucrative real estate in Los Angeles shares the lesser-known contributions of a range of figures from Douglas Fairbanks and Marilyn Monroe to Howard Hughes and

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Ronald Reagan. By the best-selling author of Rogues' Gallery.

The Private Collector's Museum connects the rising popularity of private museums with evolving models of collecting and philanthropy, and new inter-relationships between private and public space. It examines how contemporary collectors construct museums to frame themselves as cultural arbiters of global distinction. By exploring a range of in-depth contemporary case studies, the book aims for a more complex understanding of the private collector's museum, assessing how it is realised, funded and understood in a broader cultural context. It examines the ways in which this particular museum model has evolved within a historical Western tradition of collecting and museum-building, and considers how private museums will endure alongside their public counterparts. It also sheds light on the shifting patterns of collecting, such as the transition of personal art collections into the public sphere. The developments are situated within the wider context of private-public engagement in general. Providing a new analysis of philanthropy, public access and the museum, The Private Collector's Museum is essential reading for scholars and students interested in the private museum, and key reading for those interested in related issues.

Digitization is the animating force of everyday life. Rather than defining it as a technology or a medium, Contemporary Art and the Digitization of Everyday Life argues that digitization is a socio-historical process that is contributing to the erosion of democracy and an increase in political inequality, specifically along racial, ethnic, and gender lines. Taking a historical approach, Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing, a set of beliefs

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furthered by the neo-liberal tech ideology in the 1990s, and the popularization of networked computing. The result of this ongoing cultural worldview, which dovetails with the principles of progressive artistic strategies of the past, is a critical blindness in art historical discourse that ultimately compromises art's historically important role in furthering radical democratic aims.

Chock-full of shocking scenes, titillating tales, and wildly wicked nobles, "Royal Pains" is a rollicking compendium of the most infamous, capricious, and insatiable bluebloods of Europe.

Filled with anecdotes and bizarre characters, this book is the story of how the world's most successful art dealer and an eminent art critic formed a secret partnership to fleece and fool their multi-millionaire clients

"This lively, humorous romp — Lee's ingenious take on My Fair Lady — may be her best book yet!"—RT Book Reviews  
Brant Wesley Hallowsby is a mercenary for wealthy aristocracy, but he meets his match in Bella "Bluebell" Ballinger, a blue-eyed, blonde-haired beauty, which means she's trouble. As the illegitimate son of a duke, Bramwell Wesley Hallowsby grew up tough, on the fringes of society, learning to hide his hurt and cynicism with charm and Town polish. He's carved out a place for himself as a mercenary, serving as bodyguard and general strong arm for the peerage. Bram has nothing to lose... and he's exactly what Maybelle "Bluebell" Ballenger needs. Maybelle needs a mentor to teach

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her to speak and act like a lady, so she can claim the place in society she was denied. As they team up to take on the ton, Bram knows she's hiding something even from him. Despite the deception he sees behind those sparkling blue eyes, Bram wants to believe that Maybelle's love is no lie. But it seems fate has served him up his just desserts in the likes of this determined damsel. Praise for 50 Ways to Ruin a Rake: "Lee creates a wonderful read full of madness and mayhem." -RT Book Reviews, 4 1/2 stars "Wonderfully whimsical characters...served up with plenty of frothy fun." -Booklist

More than a high-stakes espionage thriller, Fallout painstakingly examines the huge costs of the CIA's errors and the lost opportunities to halt the spread of nuclear weapons technology long before it was made available to some of the most dangerous and reckless adversaries of the United States and its allies. For more than a quarter of a century, while the Central Intelligence Agency turned a dismissive eye, a globe-straddling network run by Pakistani scientist A. Q. Khan sold the equipment and expertise to make nuclear weapons to a rogues' gallery of nations. Among its known customers were Iran, Libya, and North Korea. When the United States finally took action to stop the network in late 2003, President George W. Bush declared the end of the global enterprise to be a major intelligence victory that had made the world safer. But, as investigative

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journalists Catherine Collins and Douglas Frantz document masterfully, the claim that Khan's operation had been dismantled was a classic case of too little, too late. Khan's ring had, by then, sold Iran the technology to bring Tehran to the brink of building a nuclear weapon. It had also set loose on the world the most dangerous nuclear secrets imaginable—sophisticated weapons designs, blueprints for uranium enrichment plants, plans for warheads—all for sale to the highest bidder. Relying on explosive new information gathered in exclusive interviews with key participants and previously undisclosed, highly confidential documents, the authors expose the truth behind the elaborate efforts by the CIA to conceal the full extent of the damage done by Khan's network and to cover up how the profound failure to stop the atomic bazaar much earlier jeopardizes our national security today. Here for the first time is the history of art dealers, those extraordinary men and woman who, over centuries (and almost entirely out of the public eye), built their profession on a singular skill: identifying the intangible but infinitely desirable qualities that characterize the greatest works of art—and finding clients for whom those qualities are irresistible. Philip Hook's riveting narrative takes us from the early days of art dealing in Antwerp, where paintings were sold by weight, to the unassailable hauteur of contemporary galleries in New York, London, Paris,

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and beyond. Along the way, we meet a surprisingly wide-ranging cast of characters—from tailors, spies, and the occasional anarchist to scholars, aristocrats, and connoisseurs, some compelled by greed, some by their own vision of art—and some by the art of the deal. Among them are Joseph Duveen, who almost single-handedly brought the Old Masters to America; Paul Durand-Ruel, the Impressionists' champion; Daniel-Henry Kahnweiler, high priest of Cubism; Leo Castelli, dealer-midwife to Abstract Expressionism and Pop Art; and Peter Wilson, the charismatic Sotheby's chairman who made a theater of the auction room. Rogues' Gallery bursts with unforgettable anecdotes and astute judgments about art and artists, honed by Hook's more than forty years in the art market—making it essential reading for anyone interested in the hidden history of art. In Allison Montclair's *A Rogue's Company*, business becomes personal for the Right Sort Marriage Bureau when a new client, a brutal murder, two kidnappings, and the recently returned from Africa Lord Bainbridge threatens everything that one of the principals holds dear. In London, 1946, the Right Sort Marriage Bureau is getting on its feet and expanding. Miss Iris Sparks and Mrs. Gwendolyn Bainbridge are making a go of it. That is until Lord Bainbridge—the widowed Gwen's father-in-law and legal guardian—returns from a business trip to Africa and threatens to undo everything important to her,

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even sending her six-year-old son away to a boarding school. But there's more going on than that. A new client shows up at the agency, one whom Sparks and Bainbridge begin to suspect really has a secret agenda, somehow involving the Bainbridge family. A murder and a subsequent kidnapping sends Sparks to seek help from a dangerous quarter—and now their very survival is at stake.

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