



English And Other Silver In The Irwin Untermyer Collection

**Irwin Untermyer, Yvonne
Hackenbroch, Metropolitan Museum of
Art (New York, N.Y.)**

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English and Other Silver in the Irwin Untermyer Collection. Text by Yvonne Hackenbroch. (Photography by Anna Wachsmann.) [A Catalogue.]. , 1963 *Highlights of the Untermyer Collection of English and Continental Decorative Arts* Metropolitan Museum of Art (New York, N.Y.), 1977 *General Catalogue of Printed Books* British Museum. Department of Printed Books, 1969 The Wrightsman Collection. Vols. 3 and 4, Furniture, Snuffboxes, Silver, Bookbindings, Porcelain , 1970 **Silver at Williamsburg** John A. Hyman, 1994 Colonial Williamsburg's extensive collection of silver drinking vessels is the legacy of three distinct sensibilities and reflects different philosophies of collecting over six decades English, Irish, & Scottish Silver at the Sterling and Francine Clark Art Institute Sterling and Francine Clark Art Institute, Beth Carver Wees, 1997 In this stunning catalog Wees curator of decorative arts at the Clark Art Institute shares her extensive knowledge of silver Robert Sterling Clark who established the Art Institute in 1955 preferred Huguenot silver especially that of Paul de Lamerie so his collection which contains typical objects from the early 16th to the mid 20th centuries is especially rich in 18th century examples Wees arranges this collection according to general function Dining Lighting etc and prefaces each chapter with exhaustively footnoted essays She accompanies each item with crisp black and white photographs a wealth of description and helpful commentary Analogous to Kathryn Buhler's standard catalog of American silver in Boston's Museum of Fine Arts this is a wonderful tool for researching makers and hallmarks comparing stylistic elements or just marveling at the beauty of an extraordinary collection While not intended to be a historical compendium this informative visual feast belongs in all silver reference collections and will also certainly appeal to individual collectors 19 colour 1 222 b w illustrations *Silver in England* Philippa Glanville, 2013-11-05 First Published in 2005 Silver is unique among the decorative arts in that its raw material is both inherently valuable and infinitely reusable Its ownership has been a social benchmark and its form has exercised the skills of sculptors designers chasers and engravers but ultimately it could be and normally was melted down and refashioned quite without sentiment Because of this constant recycling the survival of any individual object is quite random and unrelated to its uniqueness or otherwise in its period Hitherto plate historians have focused on individual objects almost to the exclusion of the context social or economic from

which they came but now that context is seen as crucial in understanding historic plate So in the first section of this book each chapter considers contemporary attitudes and usage **European Porcelain in The Metropolitan Museum of Art**

Jeffrey Munger,Elizabeth Sullivan,2018-05-09 Porcelain imported from China was the most highly coveted new medium in sixteenth and early seventeenth century Europe Its pure white color translucency and durability as well as the delicacy of decoration were impossible to achieve in European earthenware and stoneware In response European ceramic factories set out to discover the process of producing porcelain in the Chinese manner with significant artistic technical and commercial ramifications for Britain and the Continent Indeed not only artisans but kings noble patrons and entrepreneurs all joined in the quest hoping to gain both prestige and profit from the enterprises they established This beautifully illustrated volume showcases ninety works that span the late sixteenth to the mid nineteenth century and reflect the major currents of European porcelain production Each work is illustrated with glorious new photography accompanied by analysis and interpretation by one of the leading experts in European decorative arts Among the wide range of porcelains selected are rare blue and white wares and figures from Italy superb examples from the Meissen factory in Germany and the Sèvres factory in France and ceramics produced by leading British eighteenth century artisans Taken together they reveal why the Metropolitan Museum's holdings in this field are among the finest in the world p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana *The Baruch Collection* McKissick Museum,1993 Features 150 photographs fully annotated catalog entries and an interpretive essay on the Baruch family and their collection

Early American Silver in The Metropolitan Museum of Art Wees, Beth Carver,Harvey, Medill Higgins,2013 Nothing provided *Re-thinking Renaissance Objects* Peta Motture,Michelle O'Malley,2011-09-07 Inspired by research undertaken for the new Medieval Renaissance Galleries at the Victoria and Albert Museum *Re thinking Renaissance Objects* explores and often challenges some of the key issues and current debates relating to Renaissance art and culture Puts forward original research including evidence provided by an in depth study arising from the Medieval Renaissance Gallery project Contributions are unusual in their combination of a variety of approaches but with each paper starting with an examination of the objects themselves New theories emerge from several papers some of which challenge current thinking **Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art**

Denise Allen,Linda Borsch,James David Draper,Jeffrey Fraiman,Richard E. Stone,Peter Jonathan Bell,Raymond Carlson,Federico Carò,Paola D'Agostino,Alex Foo,Claudia Kryza-Gersch,Fernando Loffredo,Tommaso Mozzi,2022-06-15 The revival of the bronze statuette popular in classical antiquity stands out as an enduring achievement of the Italian Renaissance These small sculptures attest to early modern artists technical prowess ingenuity and desire to emulate or even surpass the ancients From the studioli or private studies of humanist scholars in fifteenth century Padua to the Fifth Avenue apartments of Gilded Age collectors viewers have delighted in the mysteries of these objects how they were made what they depicted who made them and when This catalogue is the first systematic study of The Metropolitan Museum

of Art's European Sculpture and Decorative Arts collection of Italian bronzes. The collection includes statuettes of single mythological or religious figures, complex figural groups, portrait busts, reliefs, utilitarian objects like lamps and inkwells, and more. Stunning new photography of celebrated masterpieces by leading artists such as Antico Riccio and Giambologna, enigmatic bronzes that continue to perplex, quotidian objects, later casts, replicas, and even forgeries show the importance of each work in this complex field. International scholars provide in-depth discussions of 200 objects included in this volume, revealing new attributions and dating for many bronzes. An Appendix presents some 100 more, complete with provenance and references. An essay by Jeffrey Fraiman provides further insight into Italian bronze statuettes in America, with a focus on the history of The Met's collection, and Richard E. Stone, who pioneered the technical study of bronzes, contributes an indispensable text on how artists created these works and what their process conveys about the object's maker. A personal reminiscence by James David Draper, who oversaw the Italian sculpture collection for decades, rounds out this landmark catalogue that synthesizes decades of research on these beloved and complex works of art.

Britannia & Muscovy Brian Allen, Irina Zagardnaya, 2006-01-01. Accompanying an exhibition of English silver in the Moscow Kremlin Museums, where sixteenth and seventeenth century silver is housed. The silver items: a large water pot with snake-shaped, flagon-shaped like a leopard, and more exemplify the developing ties between England and Russia.

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