

✦ MEDIEVAL OBJECTS ✦
IN THE
MUSEUM OF FINE ARTS, BOSTON
ENAMELS & GLASS



Enamels And Glass Catalogue Of Medieval Objects

Elizabeth C. Parker



Enamels And Glass Catalogue Of Medieval Objects:

Catalogue of medieval objects - Enamels and Glass Hanns Swarzenski, 1986 **Catalogue of Medieval Objects** Museum of Fine Arts, Boston, Hanns Swarzenski, Nancy Netzer, 1986 *Enamels and Glass*, 1986 **Catalogue of Medieval Objects in the Museum of Fine Arts, Boston. Enamels and Glass** H. Swarzenski, 1980 **Western Decorative Arts: Volume 1** National Gallery of Art (U.S.), Rudolf Distelberger, 1993 This volume is one of several that examines the National Gallery of Art's distinguished collection of decorative arts. The second volume will be published in 1996. The group treated here is composed primarily of works acquired from the Widener Collection and amplified by holdings acquired from the Kress family. Included are more than eighty Medieval Renaissance and later historic objects in a wide variety of media encompassing metalwork stained glass enamels ceramics and jewels. Among the highlights are a Limoges reliquary chasse a Mosan lion aquamanile thirty eight pieces in a remarkable cohesive group of Italian maiolica three of the very rare pottery objects known as Saint Porchaire and the centerpiece of the collection the Suger chalice an ancient sardonyx cup to which the Abbot Suger added a bejewelled golden setting in the twelfth century. Like other volumes in the Systematic Catalogue of the National Gallery of Art Collections Western Decorative Arts includes a thoroughly researched entry for each object together with an artist biography up to date bibliography and a technical analysis. Global Objects Edward S. Cooke, Jr., 2022-10-04 A bold reorientation of art history that bridges the divide between fine art and material culture through an examination of objects and their uses. Art history is often viewed through cultural or national lenses that define some works as fine art while relegating others to the category of craft. Global Objects points the way to an interconnected history of art examining a broad array of functional aesthetic objects that transcend geographic and temporal boundaries and challenging preconceived ideas about what is and is not art. Avoiding traditional binaries such as East versus West and fine art versus decorative art Edward Cooke looks at the production consumption and circulation of objects made from clay fiber wood and nonferrous base metals. Carefully considering the materials and process of making and connecting process to product and people he demonstrates how objects act on those who look at use and acquire them. He reveals how objects retain aspects of their local fabrication while absorbing additional meanings in subtle and unexpected ways as they move through space and time. In emphasizing multiple centers of art production amid constantly changing contexts Cooke moves beyond regional histories driven by geography nation state time period or medium. Beautifully illustrated Global Objects traces the social lives of objects from creation to purchase and from use to experienced meaning charting exciting new directions in art history. *Bury St. Edmunds* Antonia Gransden, 2020-11-25 This book focuses on art palaeography bindings and the monastic library. It is based on lectures given at the Association's Annual Conference the 20th in the present series which was held at Bury St Edmunds from 16 to 20 April 1994. Three specially commissioned articles are also included.

Enamels of Limoges John Philip O'Neill, Musée du Louvre, Metropolitan Museum of Art (New York, N.Y.), 1996

Treasuries of France and other sources The works of Limoges were created for important ecclesiastical and royal patrons The wealth of enameling preserved from the Treasury of the abbey of Grandmont just outside Limoges is due chiefly to the Plantagenet patronage of Henry II and his queen Eleanor of Aquitaine Enamels created during their reign resonate with the elegant style of the court and the dramatic history of Henry's monarchy is evoked by such works as the *Object and Economy in Medieval Winchester* Martin Biddle, 2025-04-03 Over 6000 objects were recovered during the Winchester excavations 1961-1971 offering insight not only into the industries and arts but the economic cultural and social life of medieval Winchester This volume covers all the objects from the finest products of the Anglo Saxon goldsmith's skill to the iron tenter hooks of the cloth industry

To Inspire and Instruct Christina Nielsen, 2021-02-03 This collection of essays which derive from a symposium held at the Art Institute of Chicago in 2005 tells the story of how medieval art was collected by both individuals and institutions in the American Midwest This book will appeal to both medievalists and scholars of nineteenth and twentieth century American history In addition it will also appeal to scholars who are interested in museum studies and the history of collecting The essays in the first section Collecting and Displaying Medieval Art consider the formation of medieval art collections at influential cultural institutions in three of the most important centers of industry and culture in the Midwest Chicago Detroit and Cleveland The second section Medieval Art as Inspiration and Education examines the motives of both private donors and museum professionals in forming collections and establishing period rooms and cloistered spaces at museums in Toledo Kansas City and St Louis among others At the opposite end of the spectrum was a new trend in curatorial practice beginning in the 1930s that favored the dismantling of period rooms and espoused displaying historical works of art in more distinctly modern settings a theme that pervades section three Medieval Art and Modernism An essay on medieval art in Midwestern university art museums and another one that considers the impact of works from medieval collections in special exhibitions serve as a remarkable coda to the rest of the volume Two appendices follow this one that provides an overview of medieval art collections in Midwestern university museums and another which provides a biographical sketch of prominent dealers of medieval art from 1900-1950

Applied and Decorative Arts Donald L. Ehresmann, 1993 This reference work covers general works ornament folk art arms and armour ceramics clocks and automata costumes enamels furniture glass leather metalwork musical instruments textiles dolls and more Essentially a new work rather than a revision this annotated bibliography on the history of applied and decorative arts includes over 3000 descriptive entries on books written in western European languages More than 1000 of these entries are new to the second edition and approximately half are titles published since 1977 The remainder represent a significant expansion in breadth and depth of the bibliography with the addition of nearly 500 titles of exhibition and museum catalogues and price guides

Dictionary of Enamelling Erika Speel, 2018-10-26 First Published in 1998 The Dictionary of Enamelling is the first book to provide a comprehensive guide to this most diverse of the decorative arts Indispensable for anyone interested in the

evolution of enamelling technique the book includes some 400 entries covering every aspect of its history There are entries on key pieces individual enamellers designers schools techniques and the major achievements are described in every era The knowledge and insight of Erika Speel's account are supported and enhanced by a brilliantly researched collection of 200 illustrations 100 in colour portraying the most dazzling and important pieces a unique visual record of enamelling history The Dictionary of Enamelling will be invaluable to people who collect study create and enjoy enamels **THE CLOISTERS.**

Elizabeth C. Parker, 1992 *Catalogue of Mediæval & Later Antiquities Contained in the Mayer Museum* Liverpool Museum (Liverpool, England), Charles Tindal Gatty, 1883 **A United Europe of Things** Jakub Sawicki, Michael Lewis, Mária

Vargha, 2024-01-01 This volume studies high and late medieval material culture in a Pan European context The idea of unity of culture in Medieval Latin Europe is well known in historical texts especially when it concerns the so called Europe North of the Alps This book investigates the similarities and differences in material culture between areas regions and political entities and opens the dialogue for a more interregional discussion The editors acknowledge that there are numerous challenges in understanding the phenomenon the volume addresses the fundamental one being defining or even redefining a common material culture of Europe Important in determining this is greater appreciation of how objects reflect interactions between peoples both local and foreign which can be driven by a variety of factors including trade conflict and diplomacy etc But just as important is observing the differences between things across Europe reflecting developments and transformations its cultural social and economic history These works are traditionally presented in isolation or at the local level maybe even in very specialized tomes as often it is thought their observation are not relevant to wider discourses Conversely what is clear however is that by interconnecting these seemingly introvert studies of specific artefact types or sites etc readers can better appreciate the similarities and differences in material culture across Europe This book is of interest to researchers in archaeology and material culture **Bibliography of Books on Enamels and Enamelling** Jean E. Tudor, 1989 **The**

Glory of Byzantium Metropolitan Museum of Art (New York, N.Y.), 1997 Serves as both visual and textual record of the exhibition of the same name surveying the art of the Middle Byzantine period from the restoration of the use of icons by the Orthodox Church in 843 to the occupation of Constantinople by the Crusader forces from the West from 1204 to 1261

Conceived as a sequel to the 1976 exhibition Age of Spirituality which focused on the first centuries of Byzantium Preceding the catalogue 17 essays treat the historical context religious sphere and secular courtly realm of the empire and the interactions between Byzantium and other medieval cultures Abundantly illustrated Annotation copyrighted by Book News Inc Portland OR The Regional and Transregional in Romanesque Europe John McNeill, Richard Plant, 2021-11-29 The Regional and Transregional in Romanesque Europe considers the historiography and usefulness of regional categories and in so doing explores the strength durability mutability and geographical scope of regional and transregional phenomena in the Romanesque period This book addresses the complex question of the significance of regions in the creation of Romanesque

particularly in relation to transregional and pan European artistic styles and approaches The categorization of Romanesque by region was a cornerstone of 19th and 20th century scholarship albeit one vulnerable to the application of anachronistic concepts of regional identity Individual chapters explore the generation and reception of forms the conditions that give rise to the development of transregional styles and the agencies that cut across territorial boundaries There are studies of regional styles in Aquitaine Castile Sicily Hungary and Scandinavia workshops in Worms and the Welsh Marches the transregional nature of liturgical furnishings the cultural geography of the new monastic orders metalworking in Hildesheim and the valley of the Meuse and the links which connect Piemonte with Conques The Regional and Transregional in Romanesque Europe offers a new vision of regions in the creation of Romanesque relevant to archaeologists art historians and historians alike *The Grove Encyclopedia of Medieval Art and Architecture* Colum Hourihane,2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture **Catalogue of Medieval Enamels in the British Museum: Northern Romanesque enamel** British Museum,Neil Stratford,1993 The British Museum has an important but little known collection of Mosan English and German Romanesque champleve enamels This illustrated catalogue discusses these rare survivals from the technical historical and art historical point of view bringing them together with related examples form other collections Analyses of the metals and glasses used by the enamellers have been provided by the British Museum Research Laboratory and the illustrations include numerous x rays showing methods of construction

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