



European Glass In The J Paul Getty Muse

**Barbara Drake Boehm, Metropolitan
Museum of Art (New York, N.Y.)**

European Glass In The J Paul Getty Muse:

European Glass in the J. Paul Getty Museum Catherine Hess, Timothy Husband, 1998-02-19 The Getty Museum's collection of postclassical European glass represents a well defined chapter within the history of the medium. These objects, which range in date from the late Middle Ages to the late seventeenth century, originated in important Italian, German, Bohemian, Netherlandish, Silesian, and Austrian centers of production. The sixty-eight pieces presented in this catalogue include vessels made to resemble rock crystal or chalcedony glass blown into unusually large or remarkably refined shapes and glass decorated with ornament that is intricately applied, elegantly enameled, or gilded. Each object is described in detail, including provenance, bibliography, and relevant comparative examples. An introductory essay traces the history of European glass from classical times to the present.

Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum Gillian Wilson, Catherine Hess, 2002-03-07 J. Paul Getty had a passion for the exquisitely made furniture and decorative objects of eighteenth-century France, which he began collecting in the 1930s. Gillian Wilson, curator of decorative arts since 1971, has broadened and strengthened the collection, adding Boulle furniture, mounted oriental porcelain tapestries, clocks, ceramics, and more. In the 1980s and 1990s, the Museum continued to enlarge its decorative arts holdings, creating a European sculpture department in 1984 and adding glass, maiolica, goldsmiths' work, *pietre dure*, and furniture from Italy and Northern Europe. This book is a revised and expanded edition of *Decorative Arts: An Illustrated Summary Catalogue of the Collection of the J. Paul Getty Museum* (1993). In addition to more than forty recent acquisitions, among these four wall sconces from Versailles that once belonged to Marie Antoinette and an elaborate upholstered bed from the collection of Karl Lagerfeld, it includes the results of years of research. Designed for scholars, students, and devotees of the decorative arts, this volume provides a comprehensive look at the Getty's fine collection.

European Clocks in the J. Paul Getty Museum Gillian Wilson, David Harris Cohen, Jean Nérée Ronfort, Jean-Dominique Augarde, Peter Friess, 2013-08-15 Among the finest examples of European craftsmanship are the clocks produced for the luxury trade in the eighteenth century. The J. Paul Getty Museum is fortunate to have in its decorative arts collection twenty clocks dating from around 1680 to 1798: eighteen produced in France and two in Germany. They demonstrate the extraordinary workmanship that went into both the design and execution of the cases and the intricate movements by which the clocks operated. In this handsome volume, each clock is pictured and discussed in detail, and each movement diagrammed and described. In addition, biographies of the clockmakers and enamelers are included, as are indexes of the names of the makers, previous owners, and locations.

The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1985-01-01 The J. Paul Getty Museum Journal 13 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, decorative arts, drawings, paintings, and photographs. This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty's recent acquisitions. Volume 13 includes articles written by Helayna I. Thickpenney, Michael Pfrommer, Klaus Parlasca, Heidemaire Koch, Jean

Dominique Augarde Colin Streeter Gillian Wilson Charissa Bremer David C Gay Nieda Adrian Sassoon Selma Holo Marcel Roethlisberger Louise Lippincott Mark Leonard Burton B Fredericksen Nigel Glendinning Eleanor Sayre and William Innes Homer "Glass Exchange between Europe and China, 1550?800 " EmilyByrne Curtis,2017-07-05 In this study Emily Byrne Curtis explores as her subject lenses spectacles aventurine glass and windows found in China from the sixteenth century She traces their technological development back to the glassworks in Murano Venice and explores their significance in terms of Venice s commerce with China Because glassware also figured among the gifts which three papal legates from the Vatican presented to the Kangxi and Yongzheng emperors the author examines many documents from the archives in Rome and the Vatican the study therefore touches to an extent on the history of the Catholic Church in China Curtis also discusses in the volume some contemporary Chinese references and verses to European glassware and in the case of enamel materials she discloses the pronounced effect their use had upon the decor of Chinese porcelains *Mounted Oriental Porcelain in the J. Paul Getty Museum* Gillian Wilson,Sir Francis Watson,2000-03-16 The Getty Museum s large and exceptional collection of oriental porcelain embellished with Parisian gilt bronze or silver is comprehensively illustrated in this revised catalogue The European practice of mounting exotic objects such as oriental porcelain dates from the Middle Ages and found its height of expression during the seventeenth and eighteenth centuries when Chinese and Japanese porcelains reached the West in considerable quantities To meet the growing taste for such objects in fashionable Parisian society marchands merciers guild members who combined the functions of the modern interior decorator antique dealer and picture dealer devised ingenious settings in silver and gilt bronze for oriental porcelains adapting their exotic character to the French interiors of the period With the publication of this catalogue the beauty and rarity with which buyers of these pieces were so enamored is vividly brought to life **The J. Paul Getty Museum Handbook of the Collection** J. Paul Getty Museum,2015-05-01 This book is a revised and fully updated guide to major objects in the collections at the Getty This gorgeous new edition of The J Paul Getty Museum Handbook of the Collection features over 350 of the museum s most beloved objects Updated to include numerous exciting new acquisitions from the Gillion manuscript to Gauguin s Arii Matamoe The Royal End from J M W Turner s Modern Rome to Robert Mapplethorpe s famous Self Portrait the handbook presents an overview of the Getty s world renowned collections and provides a history of the museum and its famous founder From treasures of the ancient world and medieval manuscripts to Renaissance drawings French furniture Impressionist paintings iconic American photographs and much more the handbook offers an indispensable look at both the magnificently reimagined Getty Villa in Malibu and the dazzling Getty Center on a hilltop in Brentwood Whether a regular visitor to the two sites or someone who hasn t yet made the trip this richly illustrated and beautifully redesigned volume is a must have for any art lover

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.

A Renaissance Treasury Laurie Winters, Joseph R. Bliss, Charles Avery, Russell Bowman, Montgomery Museum of Fine Arts, Milwaukee Art Museum, 1999. Winters introduces Richard Flagg and Erma Flagg's collection of some hundred objects made during 1450 to 1900. Most of the beautifully crafted, highly decorative yet functional pieces are examples of Renaissance and Baroque marvels; they include clocks, a particularly varied and sumptuous collection of sculpture, inlaid boxes, china, and glassware, tankards, metalwork, and furniture. Each of the 77 individual chefs d'oeuvre documented in this catalog, celebrating the gift of the Flaggs to the Milwaukee Art Museum, are exceptional examples of artistry combined with technical achievement. Such is the case with a 15th century Cassone from Florence, replete with intarsia and coat of arms, signaling a marital alliance between the nobility. Another magnificent piece highlighted through an individual entry in the catalog is a 15th century limestone tympanum, possibly from the Burgundy region of France, showing the enthroned Virgin and Child. The physical properties of this volume are as elaborate as the objects it defines: lavish full page color plates illustrate the pieces; lengthy catalog entries provide detailed information, and the whole is supplemented with appendixes consisting of checklist and glossary. 69 colour, 29 b/w illustrations.

Mirror of the Medieval World Barbara Drake Boehm, Metropolitan Museum of Art (New York, N.Y.), 1999. The publication of this comprehensive catalogue celebrates the distinguished career of William D. Wixom at the Metropolitan. Highlighted in these pages are more than three hundred purchases and gifts, the great majority of which have been on view, but many of which have remained unpublished until now. Metropolitan Museum of Art website.

Getty Research Journal, Number 5 Thomas W. Gaehtgens, 2013-03-05. The Getty Research Journal publishes the original research underway at the Getty and seeks to foster an environment of collaborative scholarship among art historians, museum curators, and conservators. Articles explore the collections of the J. Paul Getty Museum and Research Institute, as well as the annual themes and ongoing research projects of the Research Institute. Shorter texts highlight new acquisitions and discoveries and focus on the diverse tools for scholarship.

being developed at the Getty This issue features essays on early modern alchemy portraits of the Orsini family a decorative design for a Borghese palace the Eruditi Italiani archive the collecting habits of Louis Philippe duc d'Orléans Félix Bracquemond's sketches of the Paris Commune the art dealer David Croal Thomson the Russian avant garde book Mirskontsa Malvina Hoffman's Heads and Tales and Yves Klein at Galerie Schmela In a new section about tools of art historical scholarship authors discuss the Spanish translation of the Art Architecture Thesaurus and the creative potential of digital architectural taxonomies Short texts examine ancient Roman terracotta fragments prints by Albrecht Dürer designs for the Palacio Salvo in Montevideo the textile collection of Ulrich Middeldorf a New York pottery happening and the German writer Christa Wolf

Objects of Virtue Luke Syson, Dora Thornton, 2001 You are what you own So believed many of the elite men and women of Renaissance Italy The notion that a person's belongings transmit something about their personal history status and character was renewed in the fifteenth and early sixteenth centuries Objects of Virtue explores the multiple meanings and values of the objects with which families like the Medici Este and Gonzaga surrounded themselves This lavishly illustrated volume examines the complicated relationships between the so called fine arts painting and sculpture and artifacts of other kinds for which artistry might be as important as utility furniture jewelry and vessels made of gold silver and bronze precious and semi precious stone glass and ceramic The works discussed were designed and made by artists as famous as Andrea Mantegna Raphael and Michelangelo as well as by lesser known specialists goldsmiths gem engravers glassmakers and maiolica painters

"Prints in Translation, 1450-1750" Edward H. Wouk, 2017-07-05 Printed artworks were often ephemeral but in the early modern period exchanges between print and other media were common setting off chain reactions of images and objects that endured Paintings sculpture decorative arts musical or scientific instruments and armor exerted their own influence on prints while prints provided artists with paper veneers templates and sources of adaptable images This interdisciplinary collection unites scholars from different fields of art history who elucidate the agency of prints on more traditionally valued media and vice versa Contributors explore how after translations across traditional geographic temporal and material boundaries original meanings may be lost reconfigured or subverted in surprising ways whether a Netherlandish motif graces a cabinet in Italy or the print itself colored or copied is integrated into the calligraphic scheme of a Persian royal album These intertwined relationships yield unexpected yet surprisingly prevalent modes of perception Andrea Mantegna's 1470-1500 Battle of the Sea Gods an engraving that emulates the properties of sculpted relief was in fact reborn as relief sculpture and fabrics based on print designs were reapplied to prints returning color and tactility to the very objects from which they derived Together the essays in this volume witness a methodological shift in the study of print from examining the printed image as an index of an absent invention in another medium a painting sculpture or drawing to considering its role as a generative active agent driving modes of invention and perception far beyond the locus of its production

The Art of Glass Jutta-Annette Page, Stefano Carboni, 2006 Introduces both specialists

and generalists alike to the remarkable world of glass manufacture and design [Ancient Glass in the J. Paul Getty Museum](#) Anastassios Antonaras, 2025-04-08 Illustrated with stunning new photography this catalogue details the J Paul Getty Museum's phenomenal holdings of ancient glass spanning three millennia The J Paul Getty Museum's collection of ancient glass astonishingly delicate richly hued and fancifully shaped is among the most celebrated in the United States Ranging from the Bronze Age to the medieval period 1500 BCE 1000 CE the 584 objects included in this publication originated from a wide geographical area including the Middle East the Mediterranean and central Europe This catalogue written by acclaimed scholar Anastassios Antonaras begins with a fascinating essay on the history of glassmaking a highly technical art form that is still practiced similarly today and continues with detailed and informative entries on the works Each entry is accompanied by vivid photography The book also includes a history of the collection glossary of glassmaking terms technical study and full bibliography The free online edition of this open access publication is available at getty.edu/publications/ancient_glass and includes 360 degree views and zoomable high resolution photography Also available are free PDF and EPUB downloads of the book and JPG downloads of the main catalogue images

Technology in Mediterranean and European Lands, 600-1600 Pamela O. Long, 2025-04-15 How medieval and Renaissance technology shaped Mediterranean and European society across a millennium In *Technology in Mediterranean and European Lands 600 1600* Pamela O Long explores the intricate web of technological advancements that shaped Mediterranean and European societies during the medieval and early modern periods From the essential crafts of ploughing and tailoring to the sophisticated hydraulic systems and monumental building constructions Long illuminates how ordinary people harnessed and transformed their world Drawing on recent scholarship on environmental history and the history of technology as well as materials object biographies and the circulation of objects Long examines the circulation of ideas and technologies in Europe and the Mediterranean The book covers the evolution of food production transportation and communication as well as the crafting of pottery weapons and machines This in depth historical analysis shows how these technological advancements had profound social and economic impacts on everyday life Long's meticulous research and engaging narrative bring to light the interconnectedness of various crafts and their contributions to the broader tapestry of human history By integrating archaeological findings historical texts and modern scientific methods the book offers an interdisciplinary perspective on the technological practices of the pre modern world Perfect for scholars students and history enthusiasts *Technology in Mediterranean and European Lands 600 1600* emphasizes the ingenuity and resilience of past civilizations and the enduring legacy of technological innovation

Cultural Exchange in Early Modern Europe Robert Muchembled, William Monter, 2006 This 2007 volume reveals how a first European identity was forged from the fifteenth to the seventeenth centuries Cultural exchange played a central role in the elites fashioning of self The cultures they exchanged and often integrated with included palaces dresses and jewellery but also gestures and dances

Fire Craft Erin E. O'Connor, 2025-08-12 Glassblowing by hand might seem like a dying art yet

it is thriving Studios and universities offer popular classes and glass art is widely exhibited and sold Amateur and professional glassblowers alike are captivated by the choreography of fire smoke and molten material Why are people drawn to this ancient craft What is distinctive about the social physical and intellectual experience of glassblowing How does the body learn an art In *Fire Craft* Erin E O Connor interweaves an immersive firsthand account of her experiences learning to blow glass with a sensuous ethnography of embodiment and community among glassblowers Through compelling stories such as her struggle to produce an elegant goblet she shows how a novice becomes hooked by and committed to a craft Reflecting on embodied knowledge O Connor considers how we negotiate mistakes and failures how we strive to develop proficiency in the face of shortcomings and how through making objects we make meaning She also explores the history of glassblowing and how various social environmental and knowledge frameworks shape the valorization of craft From the furnaces of empire to the hot bodies of collaboration and love O Connor reveals the interconnectedness of the body with the elemental world A gripping tale of the social world and experience of glassblowing *Fire Craft* passionately defends practical labor as intellectual work that changes self and society

Performing Diplomacy Roberta Anderson, Reinhard Eisendle, Suna Suner, 2025-09-22 Diplomacy is a performance The stage is set on the streets and palaces that centre upon the spaces of political power As this volume explores diplomacy as spectacle is no mere metaphor for political interaction but an elevation of how it was practiced as performance No other activity in the early modern world yielded to such an intensive flow of cultural exchange artistic endeavour to be patronised or expense to be lavished on the aggrandisement of events entertainments and festivities Indeed these efforts were orchestrated the ambassadors were both impresarii and lead actors Understanding the ambassador as a cultural mediator is the recognition of the power of diplomatic activity to transform culture through the process of mediation and more the appreciation of the sphere of diplomatic mediation as a most fertile ground for cultural invention

The World Beyond Europe in the Romance Epics of Boiardo and Ariosto Jo Ann Cavallo, 2013-10-28 This study offers a sustained examination of the presentation of eastern Asia the Middle East and northern Africa in two of the most important chivalric epics of the fifteenth and sixteenth centuries Matteo Maria Boiardo's *Orlando Innamorato* 1495 and Ludovico Ariosto's *Orlando Furioso* 1516 Comparing the narratological strategies used to depict non European characters in these stories Jo Ann Cavallo argues that Boiardo's cosmopolitan vision of humankind increasingly became replaced by Ariosto's crusading ideology which emphasized a binary opposition between Christians and Saracens Cavallo addresses the poems mixing of imaginary sites and the geographical reality of a rapidly expanding globe contextualizing them against current events and concerns as well as ancient medieval and Renaissance texts influential at the time As the prize committee for the Scaglione Publication Award for a Manuscript in Italian Literary Studies noted This articulate engaging and well documented study represents an important work of scholarship in its cross cultural considerations of Italian Renaissance epic poetry

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Table of Contents European Glass In The J Paul Getty Muse

1. Understanding the eBook European Glass In The J Paul Getty Muse
 - The Rise of Digital Reading European Glass In The J Paul Getty Muse
 - Advantages of eBooks Over Traditional Books
2. Identifying European Glass In The J Paul Getty Muse
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an European Glass In The J Paul Getty Muse
 - User-Friendly Interface

4. Exploring eBook Recommendations from European Glass In The J Paul Getty Muse
 - Personalized Recommendations
 - European Glass In The J Paul Getty Muse User Reviews and Ratings
 - European Glass In The J Paul Getty Muse and Bestseller Lists
5. Accessing European Glass In The J Paul Getty Muse Free and Paid eBooks
 - European Glass In The J Paul Getty Muse Public Domain eBooks
 - European Glass In The J Paul Getty Muse eBook Subscription Services
 - European Glass In The J Paul Getty Muse Budget-Friendly Options
6. Navigating European Glass In The J Paul Getty Muse eBook Formats
 - ePub, PDF, MOBI, and More
 - European Glass In The J Paul Getty Muse Compatibility with Devices
 - European Glass In The J Paul Getty Muse Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of European Glass In The J Paul Getty Muse
 - Highlighting and Note-Taking European Glass In The J Paul Getty Muse
 - Interactive Elements European Glass In The J Paul Getty Muse
8. Staying Engaged with European Glass In The J Paul Getty Muse
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers European Glass In The J Paul Getty Muse
9. Balancing eBooks and Physical Books European Glass In The J Paul Getty Muse
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection European Glass In The J Paul Getty Muse
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine European Glass In The J Paul Getty Muse
 - Setting Reading Goals European Glass In The J Paul Getty Muse
 - Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of European Glass In The J Paul Getty Muse
 - Fact-Checking eBook Content of European Glass In The J Paul Getty Muse
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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