



# Gold Silver And Bronze Metal Sculpture Of The Roman Baroque

**WJ Hussar**



## **Gold Silver And Bronze Metal Sculpture Of The Roman Baroque:**

**Gold, Silver, and Bronze** Jennifer Montagu, 1996 Roman baroque sculpture is usually thought of in terms of large scale statues in marble and bronze tombs or portrait busts Smaller bronze statuettes are overlooked and the extensive production of sculptural silver much of which is now lost but can be studied from drawings is omitted from the histories of art In these lectures Jennifer Montagu enriches our understanding of the sculpture of the period by investigating these works in metal the bronzes that adorn the great tabernacles which are a prominent feature of Roman churches the often gilded silver both secular and ecclesiastical and elaborately embossed display dishes She also looks at the production of medals an essential aspect of metal sculpture that is usually confined to specialist literature The book concentrates on selected pieces by such master sculptors as Bernini and leading metal workers such as Giovanni Giardini Making extensive use of archival documents and drawings Montagu examines the often tortuous relationship between the patrons and the artists and elucidates the relationship between those who provided the drawings or models and the craftsmen who executed the finished sculptures In this way she provides insights into the procedures of the workshops and at the same time opens our eyes to a new and fascinating area of sculpture

**Gold, Silver, and Bronze** Jennifer Montagu, 2023-10-17 An in depth look at the exquisite metal sculpture of the Roman baroque Roman baroque sculpture is usually thought of in terms of large scale statues in marble and bronze tombs or portrait busts Smaller bronze statuettes are often overlooked and the extensive production of sculptural silver much of which is now lost but can be studied from drawings is frequently omitted from the histories of art In this book Jennifer Montagu enriches our understanding of the sculpture of the period by investigating the bronzes that adorn the great tabernacles of Roman churches gilded silver both secular and ecclesiastical elaborately embossed display dishes and the production of medals Concentrating on selected pieces by such master sculptors as Bernini and leading metal workers such as Giovanni Giardini Montagu examines the often tortuous relationship between patrons and artists and elucidates the relationship between those who provided the drawings or models and the craftsmen who executed the finished sculptures

*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 Mozzati, 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

[Making and Moving Sculpture in Early Modern Italy](#) KelleyHelmstutler DiDio,2017-07-05 In recent years art historians have begun to delve into the patronage production and reception of sculptures sculptors workshop practices practical aesthetic and esoteric considerations of material and materiality and the meanings associated with materials and the makers of sculptures This volume brings together some of the top scholars in the field to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials their costs shipping and transportation issues and technical problems of materials along with the meanings of the usage hierarchies of materials and processes of material acquisition and production Contributors also explore the implications of these facets in terms of the intended and perceived meanings for the viewer patron and or artist A highlight of the collection is the epilogue an interview with a contemporary artist of large scale stone sculpture which reveals the similar challenges sculptors still encounter today as they procure manufacture and transport their works

[The Life of Gian Lorenzo Bernini](#) Domenico Bernini,Franco Mormando,2012-01-31 A critical translation of the unabridged Italian text of Domenico Bernini's biography of his father seventeenth century sculptor architect painter and playwright Gian Lorenzo Bernini 1598 1680 Includes commentary on the author's data and interpretations contrasting them with other contemporary primary sources and recent scholarship Provided by publisher

**Silver** Helen Hills,2023-12-21 Silver Transformational Matter presents essays by anthropologists art historians and historians which explore the history of silver incorporating mining trade colonialism and Indigenous expertise

[Bernini](#) Claude Douglas Dickerson (III),Gian Lorenzo Bernini,Anthony Sigel,Ian Wardropper,2012 The brilliantly expressive clay models created by Gian Lorenzo Bernini 1598 1680 as sketches for his works in marble offer extraordinary insights into his creative imagination Although long admired the terracotta models have never been the subject of such detailed examination This publication presents a wealth of new discoveries including evidence of the artist's fingerprints imprinted on the clay resolving lingering issues of attribution while giving readers a vivid sense of how the artist and his assistants fulfilled a steady stream of monumental commissions Essays describe Bernini's education as a modeler his

approach to preparatory drawings his use of assistants and the response to his models by 17th century collectors Extensive research by conservators and art historians explores the different types of models created in Bernini's workshop Richly illustrated Bernini transforms our understanding of the sculptor and his distinctive and fascinating working methods Publisher's website *Taking Shape* Martina Droth, Penelope Curtis, 2009 This exhibition challenges the reasons why sculpture is usually considered alone in the gallery and the decorative arts are considered as part of a period setting It suggests that by breaking away from these conventional categories we can see how sculpture is also part of a spatial conversation and how furniture and fittings can be appreciated as unique works With five original essays and forty complete catalogue entries this publication both documents an exhibition and goes beyond it opening our eyes to the fluidity of formal language in the long eighteenth century and to the ways in which objects can change according to whether they are seen together or apart as mobile or fixed as two or three dimensional as ideal or as functional Book Jacket Adriaen de Vries 1556-1626 Frits Scholten, Adriaen de Vries, Rosemarie Mulcahy, 1998 This elegant exhibition catalog includes sixty six works of art by this virtuoso sculptor plus accompanying essays Born in The Hague Adriaen de Vries worked with the official sculptor to the Medici dukes beginning in 1580s and in 1601 he was appointed official court sculptor to Rudolf II in Prague where he worked until his death Some of his best known works are illustrated and described in this comprehensive volume including the Bust of Emperor Rudolph II the fountain Mercury and Cupid Psyche Born Aloft by Putti Juggling Man and The Wrestlers **Chryselephantine Statuary in the Ancient Mediterranean World** Kenneth D. S. Lapatin, 2001 Composite statues of gold chrysolite ivory elephas and other precious materials were the most celebrated artworks of classical antiquity Greek and Latin authors leave no doubt that such images provided a centrepiece for religious and civic life and that vast sums were spent to produce them A number of these statues were the creations of antiquity's most highly acclaimed artists Polykleitos Alkameles Leochares and of course Pheidias whose magnificent Zeus Olympios came to be ranked among the Seven Wonders of the World Although a few individual images such as Pheidias Athena Parthenos have been the subject of detailed scholarly analysis chryselephantine statuary as a class from the exquisite statuettes of Minoan Crete to the majestic temple images constructed by classical Greek city states and imitated by the Romans has not received comprehensive study since 1815 This book presents not only the ancient literary and epigraphical evidence for lost statues and examines representations of them in other media but also assembles and analyses much neglected physical survivals elucidating throughout the innovative techniques such as ivory bending employed in their production as well as the variety of social religious and political roles they played within the ancient societies that produced them **Art of the Royal Court** Wolfram Koeppe, Anna Maria Giusti, Cristina Acidini Luchinat, Metropolitan Museum of Art (New York, N.Y.), 2008 In the royal and princely courts of Europe artworks made of multicolored semiprecious stones were passionately coveted objects Known as pietre dure or hardstones this type of artistic expression includes paintings in stone which were composed of intricately cut

separate pieces that were made into magnificent tabetops cabinets and wall decorations Other works included vessels and ornaments carved with virtuosic skill from a single piece of rare and brilliant lapis lazuli chalcedony jasper or similarly prized substance exquisite objects such as boxes clocks and jewelry and portraits of nobles sculpted in variously colored stones Derived from ancient Roman decorative stonework the art of pietre dure was developed in Renaissance Florence where the manufacture of such objects was enthusiastically sponsored by Medici princes Ideally suited for ostentatious display the works sent an unmistakable message of wealth and political might that was understood in centers of power everywhere From Italy the medium spread across Europeto Prague Madrid Naples Paris and later Saint Petersburg Precious and fragile pietre dure objects are rarely brought together in large numbers This richly illustrated catalogue contains more than 150 masterworks from across Europe dating from five centuries including almost every artistic use of semiprecious stone during this time as well as some of the finest examples of the medium Eight essays by European and American experts discuss the individualized development of pietre dure in every European region the latest developments in scholarship the interrelationships between art and dynastic politics and between cultures and a variety of techniques used to produce these luxurious masterworks Metropolitan Museum of Art website [Sense and the Senses in Early Modern Art and Cultural Practice](#) SivToveKulbrandstad Walker,2017-07-05 Employing a wide range of approaches from various disciplines contributors to this volume explore the diverse ways in which European art and cultural practice from the fourteenth through the seventeenth centuries confronted interpreted represented and evoked the realm of the sensual Sense and the Senses in Early Modern Art and Cultural Practice investigates how the faculties of sight hearing touch taste and smell were made to perform in a range of guises in early modern cultural practice as agents of indulgence and pleasure as bearers of information on material reality as mediators between the mind and the outer world and even as intercessors between humans and the divine The volume examines not only aspects of the arts of painting and sculpture but also extends into other spheres philosophy music and poetry gardens food relics and rituals Collectively the essays gathered here form a survey of key debates and practices attached to the theme of the senses in Renaissance and Baroque art and cultural practice *The matter of miracles* Helen Hills,2021-02-02 This book investigates baroque architecture through the lens of San Gennaro s miraculously liquefying blood in Naples This vantage point allows a bracing and thoroughly original rethink of the power of baroque relics and reliquaries It shows how a focus on miracles produces original interpretations of architecture sanctity and place which will engage architectural historians everywhere The matter of the baroque miracle extends into a rigorous engagement with natural history telluric philosophy new materialism theory and philosophy The study will transform our understanding of baroque art and architecture sanctity and Naples Bristling with new archival materials and historical insights this study lifts the baroque from its previous marginalisation to engage fiercely with materiality and potentiality and thus unleash baroque art and architecture as productive and transformational *New Perspectives on Historical Writing*

Peter Burke, 2001-01-01 A new edition of this best selling collection of essays by leading experts on historical methodology Since its first publication in 1992 *New Perspectives on Historical Writing* has become a key reference work used by students and researchers interested in the most important developments in the methodology and practice of history For this new edition the book has been thoroughly revised and updated and includes an entirely new chapter on environmental history Peter Burke is joined here by a distinguished group of internationally renowned historians including Robert Darnton Ivan Gaskell Richard Grove Giovanni Levi Roy Porter Gwyn Prins Joan Scott Jim Sharpe Richard Tuck and Henk Wesseling The contributions examine a wide range of interdisciplinary areas of historical research including women's history history from below the history of reading oral history the history of the body microhistory the history of events the history of images and political history

*Medals and Plaquettes in the Ulrich Middeldorf Collection at the Indiana University Art Museum* Indiana University, Bloomington. Art Museum, Arne R. Flaten, 2012 Spanning six centuries and seven countries the Middeldorf Collection assembled by the late eminent art historian Ulrich Middeldorf provides an extraordinary overview of major personalities and of political social cultural and religious events as depicted in more than 350 medals and plaquettes Illustrated in full color and accompanied by extensive documentation are commemorations of kings queens emperors poets composers physicians artists inventors popes cardinals and bishops Papal annual and jubilee medals and delightful French reliefs from the Belle époque complement medals from the eras of Louis XIV and XV Napoleon and the Risorgimento Highlights of the collection are Italian medals from the 17th century and later periods that until recently have received little scholarly attention

**A Printed Icon in Early Modern Italy** Lisa Pon, 2015-03-23 In 1428 a devastating fire destroyed a schoolhouse in the northern Italian city of Forl leaving only a woodcut of the Madonna and Child that had been tacked to the classroom wall The people of Forl carried that print now known as the Madonna of the Fire into their cathedral where two centuries later a new chapel was built to enshrine it In this book Lisa Pon considers a cascade of moments in the Madonna of the Fire's cultural biography when ink was impressed onto paper at a now unknown date when that sheet was recognized by Forl's people as miraculous when it was enshrined in various tabernacles and chapels in the cathedral when it or one of its copies was and still is carried in procession In doing so Pon offers an experiment in art historical inquiry that spans more than three centuries of making remaking and renewal

Reactions to the Master Francis Ames-Lewis, 2017-09-29 The immense effect that Michelangelo had on many artists working in the sixteenth century is widely acknowledged by historians of Italian Renaissance art Yet until recently greater stress has been placed on the individuality of these artists styles and interpretation rather than on the elucidation of their debts to others There has been little direct focus on the ways in which later sixteenth century artists actually confronted Michelangelo or how those areas or aspects of their artistic production that are most closely related to his reveal their attitudes and responses to Michelangelo's work *Reactions to the Master* presents the first coherent study of the influence exerted by Michelangelo's work in painting and sculpture on artists of the late

Renaissance period including Alessandro Allori Agnolo Bronzino Battista Franco Francesco Parmigianino Jacopo Pontormo Francesco Salviati Raphael Giorgio Vasari Marcello Venusti and Alessandro Vittoria The essays focus on the direct relations such as copies and borrowings previously underrated by art historians but which here form significant keys to understanding the aesthetic attitudes and broader issues of theory advanced at the time

**The Lustrous Trade** Cinzia Sicca, Alison Yarrington, 2001-01-01 In recent years the Anglo Italian sphere of artistic exchange in relation to painting has been an increasingly productive area of research Here contributors shift the focus onto the two countries equally significant sculpture trade This volume of selected essays by economic and social historians and historians of material culture and art investigates the varied roles and functions of sculpture and the ways in which this particular cultural exchange was manifested Issues of business and the markets for sculpture are highlighted both in the context of producers of highart and in the wider market of religious garden and decorative sculpture

Bramante's Tempietto, the Roman Renaissance, and the Spanish Crown Jack Freiberg, 2014-11-10 This groundbreaking book situates Bramante s Tempietto at the center of an arts program that exalted Spain s quest for Christian hegemony

**Zinc Sculpture in America, 1850-1950** Carol A. Grissom, 2009 Introduced in the United States as a new material for statuary in the mid nineteenth century zinc has properties that allowed replication at low cost It was used to produce modestly priced serial sculpture displayed throughout the nation on fountains public monuments and war memorials Imitative finishes created the illusion of more costly bronze stone or polychrome wood This first comprehensive overview of American zinc sculpture is interdisciplinary engaging aspects of art history popular culture local history technology and art conservation Included is a generously illustrated catalogue presenting more than eight hundred statues organized by type trade figures and Indians gods and goddesses fountain figures animals famous men military figures firemen cemetery memorials and religious subjects The compilation of data on these statues will be valuable to scholars filling the current void in research libraries The author s experience as a conservator will also make the an essential resource for historic preservationists seeking to repair statues now damaged by years of outdoor exposure This book has 555 illustrations 354 of which are in color Carol Grissom is Senior Objects Conservator at the Smithsonian s Museum Conservation Institute



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## **Table of Contents Gold Silver And Bronze Metal Sculpture Of The Roman Baroque**

1. Understanding the eBook Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - The Rise of Digital Reading Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Advantages of eBooks Over Traditional Books
2. Identifying Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - 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 Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - User-Friendly Interface
4. Exploring eBook Recommendations from Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Personalized Recommendations
  - Gold Silver And Bronze Metal Sculpture Of The Roman Baroque User Reviews and Ratings
  - Gold Silver And Bronze Metal Sculpture Of The Roman Baroque and Bestseller Lists
5. Accessing Gold Silver And Bronze Metal Sculpture Of The Roman Baroque Free and Paid eBooks
  - Gold Silver And Bronze Metal Sculpture Of The Roman Baroque Public Domain eBooks
  - Gold Silver And Bronze Metal Sculpture Of The Roman Baroque eBook Subscription Services
  - Gold Silver And Bronze Metal Sculpture Of The Roman Baroque Budget-Friendly Options
6. Navigating Gold Silver And Bronze Metal Sculpture Of The Roman Baroque eBook Formats
  - ePub, PDF, MOBI, and More
  - Gold Silver And Bronze Metal Sculpture Of The Roman Baroque Compatibility with Devices
  - Gold Silver And Bronze Metal Sculpture Of The Roman Baroque Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Highlighting and Note-Taking Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Interactive Elements Gold Silver And Bronze Metal Sculpture Of The Roman Baroque

8. Staying Engaged with Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
9. Balancing eBooks and Physical Books Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Setting Reading Goals Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - Fact-Checking eBook Content of Gold Silver And Bronze Metal Sculpture Of The Roman Baroque
  - 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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