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The Gilbert Collection

Hardstones



Hardstones The Gilbert Collection Gilbert Collection

Albert A Gayle



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Hardstones Anna Maria Massinelli, Gilbert Collection, 2000 This volume examines the collection in detail through essays discussing the origins and development of mosaics in semiprecious stones and in individual entries covering works from all over Europe and even India

The Gilbert Collection Hardstones Anna Maria Massinelli, 2000

The Gilbert Collection of Gold Boxes Charles Truman, Los Angeles County Museum of Art, 1991 The Rosalinde and Arthur Gilbert Collection is the most comprehensive assemblage of 18th century gold boxes still in private hands This volume is a catalogue of the collection which includes 149 masterpieces most of them snuff boxes

The Pattern in the Carpet Margaret Drabble, 2010 A beautifully written and deeply personal book a mix of memoir jigsaw history and the strange delights of puzzling

Byzantine Art and Renaissance Europe Angeliki Lymberopoulou, Rembrandt Duits, 2016-12-05 Byzantine Art and Renaissance Europe discusses the cultural and artistic interaction between the Byzantine east and western Europe from the sack of Constantinople by the Fourth Crusade in 1204 to the flourishing of post Byzantine artistic workshops on Venetian Crete during the fifteenth and sixteenth centuries and the formation of icon collections in Renaissance Italy The contributors examine the routes by which artistic interaction may have taken place and explore the reception of Byzantine art in western Europe analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide In the first chapter Lyn Rodley outlines the development of Byzantine art in the Palaiologan era and its relations with western culture Hans Bloemsmas then re assesses the influence of Byzantine art on early Italian painting from the point of view of changing demands regarding religious images in Italy In the first of two chapters on Venetian Crete Angeliki Lymberopoulou evaluates the impact of the Venetian presence on the production of fresco decorations in regional Byzantine churches on the island The next chapter by Diana Newall continues the exploration of Cretan art manufactured under the Venetians shifting the focus to the bi cultural society of the Cretan capital Candia and the rise of the post Byzantine icon Kim Woods then addresses the reception of Byzantine icons in western Europe in the late Middle Ages and their role as devotional objects in the Roman Catholic Church Finally Rembrandt Duits examines the status of Byzantine icons as collectors items in early Renaissance Italy The inventories of the Medici family and other collectors reveal an appreciation for icons among Italian patrons which suggests that received notions of Renaissance tastes may be in need of revision The book thus offers new perspectives and insights and re positions late and post Byzantine art in a broader European cultural context

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 tabletops 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 Europe to 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

Exotic Animals in the Art and Culture of the Medici Court in Florence Angelica Groom, 2018-10-22 The book examines the roles that rare and exotic animals played in the cultural self-fashioning and the political imaging of the Medici court during the family's reign first as Dukes of Florence 1532-1569 and subsequently as Grand Dukes of Tuscany 1569-1737 The book opens with an examination of global practices in zoological collecting and cultural uses of animals The Medici's activities as collectors of exotic species the menageries they established and their deployment of animals in the ceremonial life of the court and in their art are examined in relation to this wider global perspective The book seeks to nuance the myth promoted by the Medici themselves that theirs was the most successful princely *serraglio* in early modern Europe

Pietre Dure Anna Maria Giusti, 2006 Pietre dure Italian for hard stone is mosaic design made from semiprecious stones This comprehensive survey looks at the uses of decorative stonework and the variety of techniques used to produce it from prehistory to the present day focusing especially on the period from its rebirth in sixteenth century Rome through the developments of the nineteenth century The history of pietre dure in the modern era began in Rome in the 1500s where thanks to patrons commissions new techniques and new types of designs appeared intended for interior and furniture decoration These innovations spread throughout Italy in the seventeenth century producing the most spectacular period in the history of pietre dure in Florence under the Medici In the eighteenth century numerous royal workshops based on the Florentine model appeared across Europe under the patronage of the Hapsburgs in Prague Louis XIV in France and Frederick II in Prussia Annamaria Giusti's richly illustrated book captures the beauty and craftsmanship of this ancient technique for painting in stone

Micromosaici romani Roberto Grieco, 2011-10-18T00:00:00+02:00 Per la storia del micromosaico e dei suoi protagonisti il contributo delle fonti The history of Micromosaics and its Protagonists archival sources di by Maria Grazia Branchetti Breve storia del mosaico a Roma A short history of mosaics in Rome di by Roberto Grieco Nascita del micromosaico The origins of

micromosaic art di by Elio Messuri Il mosaico minuto evoluzione moderna del mosaico antico Minute mosaic the modern version of ancient mosaics di by Roberto Grieco Smalti e paste vitree per mosaici Enamels and glass pastes for mosaics di by Roberto Grieco Fermacarte Paperweights Quadri Pictures Tavoli Tables Oggetti diversi Miscellaneous objects Micromosaici moderni Modern micromosaic Micromosaici contemporanei Contemporary micromosaic *Ancient White Marbles* Donato Attanasio, 2003 FS 2019 BKE Literaturverzeichnis Seite 245 257 **Liechtenstein, the Princely Collections** Metropolitan Museum of Art (New York, N.Y.), Sammlungen des Regierenden Fürsten von Liechtenstein, 1985 Liechtenstein is one of the smallest European states a principality situated between Austria and Switzerland in the Upper Rhine Valley The nation is less than three hundred years old but the ruling family whose name it bears traces its lineage back to the twelfth century For successive generations members of the Princely House of Liechtenstein have been devoted art collectors With a high degree of appreciation of artistic achievement they have pursued a centuries long family tradition of acquiring not only great paintings and sculpture but also rare firearms fine porcelain and other works of art The result of this tradition is a collection of masterpieces that in its depth and breadth reflects more than four hundred years of European history and ranks among the world's greatest private collections This publication accompanies an exhibition at The Metropolitan Museum of Art that marked the first time the masterpieces from this private collection were put on public display The rich and varied array of paintings sculpture and other works included in this exhibition not only represents the paradigm of a great European princely collection but also has the added distinction of being the collection of the only surviving monarchy of the Holy Roman Empire Metropolitan Museum of Art website **Bibliographic Guide to Art and Architecture** New York Public Library. Art and Architecture Division, 2001 The Grove Encyclopedia of Decorative Arts Gordon Campbell, 2006-11-09 The Grove Encyclopedia of Decorative Arts covers thousands of years of decorative arts production throughout western and non western culture With over 1 000 entries as well as hundreds drawn from the 34 volume Dictionary of Art this topical collection is a valuable resource for those interested in the history practice and mechanics of the decorative arts Accompanied by almost 100 color and more than 500 black and white illustrations the 1 290 pages of this title include hundreds of entries on artists and craftsmen the qualities and historic uses of materials as well as concise definitions on art forms and style Explore the works of Alvar Aalto Charles and Ray Eames and the Wiener Werkstätte or delve into the history of Navajo blankets and wing chairs in thousands of entries on artists craftsmen designers workshops and decorative art forms **British Models of Art Collecting and the American Response** Dr Inge Reist, 2014-10-28 This collection of fourteen essays by distinguished art and cultural historians examine points of similarity and difference in British and American art collecting Half the essays examine the trends that dominated the British art collecting scene of the nineteenth century Others focus on American collectors using biographical sketches and case studies to demonstrate how collectors in the United States embellished the British model to develop their own often philanthropic approach to art collecting The

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This catalogue covers around 200 pieces of jewellery dating from the 1850s to the 1980s products of the American company
Tiffany Co The essays chart the early years of the store its transformation into a world leader and its re establishment as a
worldwide brand after 1945 **The Connoisseur** ,1975 Current Contents Institute for Scientific Information
(Philadelphia),2001 *Country Life* ,2000

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