
Les Bronzes De La Couronne

Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art
Taking Shape
Corolla Numismatica
Hommages à Maarten J. Vermaseren, Volume 1
The Craftsman Revealed
The numismatic chronicle
Bulletin of the New York Public Library
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The Restoration of Ancient Bronzes

Les Bronzes De La Couronne

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VILLEGAS JADA

Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art BRILL

By exploring the intense interaction between painting and printmaking between art theory and unbridled artistic ambition, *Printing the Grand Manner* breaks new ground in its analysis of both the reproductive prints and Le Brun's original compositions. --Book Jacket.

Taking Shape Getty Publications

This beautifully produced volume is the first to survey the Metropolitan Museum's world-renowned collection of European furniture. One hundred and three superb examples from the Museum's vast holdings are featured. They originated in workshops in England, France, Germany, Italy, the Netherlands, Austria, Russia, or Spain and date from the Renaissance to the late nineteenth century. A number of them belonged to such important historical figures as Pope Urban VIII, Louis XIV, Madame de Pompadour, and Napoleon. The selection includes chairs, tables, beds, cabinets, commodes, settees and sofas, bookcases and standing shelves, desks, fire screens, athéniennes, coffer, chests, mirrors and frames, showcases, and lighting equipment. There is also one purely decorative piece, a superb vase made for a Russian noble family who, according to one awestruck viewer, "owned all the malachite mines in the world." The makers of some of the objects are unknown, but most of the pieces can be identified by label, documentation, or style as the work of an outstanding European designer-

craftsman, such as André-Charles Boulle, Thomas Chippendale, David Roentgen, or Karl Friedrich Schinkel.

Corolla Numismatica Archaeopress Publishing Ltd

"The rules of the Numismatic Society of London" bound with New Ser., v. 1.

Hommages à Maarten J.

Vermaseren, Volume 1 MHRA

"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.

The Craftsman Revealed L'ERMA di BRETSCHNEIDER

Preliminary material -- LE CULTE D'ISIS EN GRÈCE CONTINENTALE (330 a.C.-30 a.C.) -- LE CULTE D'ISIS DANS LA GRÈCE INSULAIRE (330 a.C. - 30 a.C.) -- LE DÉVELOPPEMENT DU CULTE D'ISIS EN GRÈCE A L'ÉPOQUE IMPÉRIALE -- TABLE DES PLANCHES ET DES CARTES -- PLANCHES I-XLV. CARTES 1, 2 ET 3.

The numismatic chronicle BRILL

Presents proceedings from the eleventh International Congress of Egyptologists which took place at the Florence

Egyptian Museum (Museo Egizio Firenze), Italy from 23- 30 August 2015. [Bulletin of the New York Public Library](#) Metropolitan Museum of Art

European sculptors of the Neoclassical period often modelled their works in clay before producing finished pieces in marble. This book offers a comprehensive overview of Neoclassical terracotta models by European artists, featuring the works of Pajou, Houdon, and Canova, among many others. *Théophile Gautier, Orator to the Artists* Metropolitan Museum of Art

The archaeological finds at Herculaneum and Pompeii have rendered Naples an especially rich field for the study of the history of restorations, particularly of ancient bronzes. Bringing together the research of an international group of curators, conservators, archivists, and scientists, this extensively illustrated online volume examines the evolving practice of bronze restoration in Naples and other European centers from the eighteenth century to today. Presenting the results of new investigations, this collection of essays and case studies addresses the contexts in which the restorations took place, the techniques and materials used, the role of specialists, and changing attitudes to the display of these statues. Along with a rich selection of images, these texts offer a significant contribution to the history of restoration and conservation, providing valuable information regarding the evolution of taste and museum practices at a formative stage of modern archaeology. The essays collected here were written following a series of presentations at a one-day conference, "Restoring Ancient Bronzes in the Nineteenth Century," held at the J. Paul Getty Museum on May 6, 2011. Each illustrated essay is accompanied by a

separate gallery of large-format images to facilitate study and analysis. Edited by Erik Risser, associate conservator in the Department of Antiquities at the J. Paul Getty Museum, and David Saunders, assistant curator in the Department of Antiquities at the J. Paul Getty Museum, this collection is part of the Getty's ongoing commitment to the online publication of scholarly conferences and symposia.

[French Furniture and Decoration in the XVIIIth Century](#) BRILL

Om protestantiska emblem böcker i 1500-talets Frankrike.

[Terres cuites et culte domestique](#) Getty Publications

"A master of composition and technique, De Vries was relatively unknown until the J. Paul Getty Museum's groundbreaking 1999 exhibition, *Adriaen de Vries: Imperial Sculptor*, which firmly established the artist's reputation and afforded a rare opportunity to study in depth a large group of bronzes. This heavily illustrated volume presents the results of the technical study of twenty-five bronzes from the exhibition. Introductory chapters provide background on the artist and technical methodologies. Subsequent chapters present case studies of individual statues, revealing the methods and materials used in their creation"-- Publisher's website.

Numismatique de la province de Languedoc. ... Third Millennium Information Ltd

This beautifully illustrated volume, published in conjunction with a landmark exhibition at The Fan Museum, Greenwich, gathers together a marvellous group of over 40 fans and fan leaves dating from the reign of Louis XIV. In this fascinating book, daily life and times at the court of the 'Sun King',

including well-known figures such as Madames de Montespan and Maintenon, as well as other royal and court figures, visiting dignitaries and national events, are discussed in considerable detail. Many scenes are set in the grounds of Versailles and these are identified by the author, whose impeccable research provides the gossip 'straight from the horse's mouth'. All this is presented in the vehicle of the folding fan, which rose to prominence under Louis XIV. He inspired subject matter for painted fan leaves, and moreover imposed strict etiquette at court involving the use (and non-use) of fans.

Studia Varia Getty Publications
Exploring the various forms taken by sculpture collections, this volume presents new research on collectors, modes of display, and the aesthetics of viewing sculpture, making a notable addition to the literature on the history of sculpture and art collecting as a cultural phenomenon.

Dictionnaire D'archéologie Chrétienne Et de Liturgie, Publié Par Le R. P. Dom Fernand Cabrol ... Avec Le Concours D'un Grand Nombre de Collaborateurs
Getty Publications

Taking a new approach to consideration of the sculpture created in France during the seventeenth and eighteenth centuries, this book is concerned with its societal roles and the ways in which it was received. The author draws on an extensive range of texts by artists, critics, art theoreticians and other writers as well as on images, setting contemporary conceptions of the nature and purposes of sculpture and individual works into the contexts of the elite and popular cultures of the time. Among topics included are investigations of the employment of statuary for political and religious communication, pictorial

representations of sculpture, the comparative roles of painting and sculpture, and the social status of various kinds of sculptors. Previous treatments have dealt with these productions primarily in terms of stylistic developments or of the accomplishments of individual sculptors. This study however approaches its subject thematically rather than chronologically or biographically, while nevertheless acknowledging developments and variations that occurred during the period.

The J. Paul Getty Museum Journal

Peter Lang

Théophile Gautier a envoyé avec un feuilleton plus de trois mille personnes dans l'atelier de M. Ingres, wrote Champfleury in 1848. For artists, critics and readers alike, Gautier was the essential figure in French art journalism in the mid-nineteenth century. During the short-lived but pivotal period of the Second Republic, when the new administration was committed to reforming all the institutions of the fine arts, Gautier deployed the full resources of his brilliant, flexible and authoritative writing to support and direct these developments in ways compatible with his commitment to an idealist aesthetic, itself under growing pressure from alternative trends in an increasingly competitive art market. This first study of all Gautier's art journalism written during the Second Republic provides a long overdue reassessment of Gautier's importance in French nineteenth-century visual culture.

Sculpture Collections in Europe and the United States 1500-1930 BRILL

"Published in conjunction with the exhibition: Magnificenza! the Medici, Michelangelo, & the Art of Late Renaissance Florence (In Italy, L'Ombra

del genio: Michelangelo e l'arte a Firenze, 1538-1631) ..."--Title page verso.

The Numismatic Chronicle and Journal of the Numismatic Society

Metropolitan Museum of Art

This volume presents an attempt to argue the role of metals in the history of Greek society using the widest possible variety of sources: the evidence of ancient writers, epigraphical material and archaeological data: the excavated remains of workshops and hoards, archaeometallurgical finds; the results of studies of ancient mines and analyses of ancient metal objects: bronze plastics and jewelry articles, coins etc. The main task of this work is to analyse the role of various metals in the context of Greek economic life, politics, culture and art, to trace the movement of metal from ore to finished the objects, including works of art, to show the relations between the regions where metals were extracted and the centres of metalworking, the structure of the workshops and the connections between them and the role of the workshops in the economic life at the different stages in Greek history. The chronological frame of the study is the 8th-1st centuries BC, i.e. from the beginning of the Great period of Greek colonization till the end of the Hellenistic epoch. The geographical frame of the work is the Greek oikumere.

Actes du 8ème Congrès international de numismatique, New York-Washington, septembre 1973

Getty Publications

Includes its Report, 1896-19 .

European Furniture in The Metropolitan Museum of Art BRILL

This fourth volume of IBIS completes the first series of this analytical bibliography of publications concerning the spread of cults of Isis published between 1940 and

1969 (nos. 1167 to 1752). Authors have sometimes been driven to look beyond the limits of the Greco-Roman world and the field of the Isiac cults stricto sensu. Such is the case with Egyptian or Egyptisizing documents carried by Greek or Phoenician-Punic commerce towards the distant western coasts of the Mediterranean basin. The Egyptophile tradition in our European culture seems to have taken its place here too. Each of the literature reviews given here is accompanied by very precise bibliographical references for the publications concerned, as well as a detailed analysis of the contents of the publication and its contribution to the general themes of research. The authors have aimed to provide the most complete and practical research tool possible. Furthermore, a number of cross-references and additional bibliographical information have been provided in the notes. A detailed index of more than 150 pages allows not only a rapid consultation of the work, but also fairly direct access to complete bibliographies on the cults of Isis, the Aegyptiaca and Egyptian influences in the Greco-Roman world. Avec ce 4e volume d'IBIS se termine la première série de cette bibliographie analytique des publications relatives à la diffusion des cultes isiaques parues entre 1940 et 1969 (nos. 1167 à 1752). Les auteurs ont été parfois entraînés à dépasser les limites du monde gréco-romain et le domaine des cultes isiaques stricto sensu. Tel est le cas pour les documents égyptiens ou égyptisants véhiculés par le commerce grec ou phénico-punique jusque vers les côtes lointaines de l'Ouest du bassin méditerranéen. La tradition de l'égyptophilie dans notre culture européenne a semblé également devoir prendre ici sa place. Pour chacune

des 585 notices sont données les références bibliographiques très précises de la publication concernée, ainsi qu'une analyse détaillée du contenu de la publication et de son apport à nos thèmes de recherches. L'objectif des auteurs a été de fournir un instrument de travail le plus complet et le plus pratique possible. Aussi, de nombreux renvois et compléments bibliographiques ont-ils été fournis pour la plupart des notices. Un index minutieux de plus de 150 pages permet non seulement une consultation rapide de l'ouvrage, mais encore la constitution en quelque sorte immédiate de bibliographies complètes sur les cultes isiaques, les Aegyptiaca et les influences égyptiennes dans le monde gréco-romain. Destiné aux spécialistes des cultes orientaux, l'IBIS sera utile également à tous ceux qui

travaillent sur l'Antiquité classique. The Numismatic Chronicle Metropolitan Museum of Art
 "Each object is described and analyzed in terms of its provenance and published history, as well as its construction, materials, and conservation. With its painstaking attention to detail, this volume is the definitive catalogue of the Getty Museum's collection of French Baroque furniture and will be of interest to scholars, conservators, and all students of French decorative arts."--
 BOOK JACKET.

A Fanfare for the Sun King

Metropolitan Museum of Art
 The authors, Danielle Kisluk-Grosheide and Jeffrey Munger, are curators in the Metropolitan Museum's Department of European Sculpture and Decorative Arts. They oversaw the recent reinstallation of the Wrightsman Galleries --Book Jacket.

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