



# Renaissance Small Bronze Sculpture

**Peta Motture**

A decorative red circular graphic element, resembling a stylized sun or a lens flare, is positioned to the right of the author's name. It has a soft, glowing red center that fades into a lighter red and then into the white background of the slide.

## **Renaissance Small Bronze Sculpture:**

**Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art** Carolyn C. Wilson, National Gallery of Art (U.S.), 1983      **Renaissance** Carolyn C. Wilson, National Gallery of Art, 1983      *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

he 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.

**Renaissance. Small Bronze Sculpture and Associated Decorative Arts at the National Museum of Art** Carolyn C. Wilson, 1983      *Art of the Renaissance Bronze, 1500-1650* Anthony Radcliffe, Nicholas Penny, 2004

Details with photographs and explanations of each piece found in the private collection of Robert H. Smith.

renaissance bronzes      **Studies in the History of Art**, 2001      **Beauty & Power** Jeremy Warren, 2010

This outstanding collection of European bronze sculptures formed by Peter Marino, here catalogued for the first time and beautifully photographed by Maggie Nimkin, is built around an exploration of the human form as depicted in this lustrous and sensuous material. With a special focus on French and Italian bronzes of the High Baroque, the catalogue illustrates the lively interchange of artists and ideas between Florence, Paris, and Rome. Above all, the bronzes in the Marino collection are wonderful works of art whose beauty and power speak across the centuries to today's audiences.

[The Culture of Bronze](#)

Peta Motture, 2019-03-19 Being both costly and luxurious bronze arguably carries the most significance of all the sculptural materials. In the Renaissance the use of bronze embodied power, authority and eternity and emulated the classical past. Yet it was one of the easiest materials to recycle especially when the need for artillery was often pressing. Nonetheless the Italian Renaissance was a golden age for the production of sculpture in bronze such as Ghiberti's Gates of Paradise, Verrocchio's Colleoni monument or Cellini's Perseus. Bronze is generally defined as an alloy of copper and tin but can contain zinc, lead and other elements. The term bronze is often applied to any copper alloy sculpture. The Culture of Bronze draws on the latest research to explore the material and making of bronzes, the inter-relationships and collaboration between sculptor, founder and owner in the key centres of production such as Florence, Padua and the often overlooked city of Ferrara as well as the inter-connections with Northern Europe. Encompassing works made for domestic, religious and civic environments, the book explores the symbolism of bronze and the bronzes themselves within their broader context in Renaissance society provided by publisher Renaissance and Baroque Bronzes in and Around the Peter Marino Collection. Charles Avery, 2013. The outstanding collection of European bronze sculptures formed by acclaimed architect Peter Marino which focuses especially on French and Italian bronzes of the High Baroque includes masterpieces by some of the greatest sculptors of their age among them Ferdinando Tacca, Giovanni Battista Foggini, Robert Le Lorrain and Corneille van Clève. This volume of contributions to the symposium held in June 2010 testifying to the importance of the Marino Collection includes nine essays by distinguished scholars of sculpture. Charles Avery, author of major monographs on Giambologna and Bernini, discusses the impetus behind one of the most exciting models in the Marino Collection, a Hercules and Anteus after Maderno. Geneviève Bresc-Bautier, Director of the Louvre Sculpture Department, examines the discovery of a large number of small pieces of terracotta sculpture thought to be from the workshop of André Charles Boulle which was destroyed in 1720. Anthea Brook, who has published extensively on Ferdinando Tacca, considers the attribution of a pair of small Florentine bronze hunting groups in the Marino Collection, making the case for Damiano Cappelli, a bronze casting specialist in the workshop of Tacca, to be considered as a sculptor capable of creating his own designs. Rosario Coppel investigates the impressive collection of small bronzes of the 3rd Duke of Alcalá, 1583-1637, who was Philip IV's extraordinary ambassador to Pope Urban VIII and later Viceroy and Captain General in Naples. Philippe Malgouyres, Curator of Bronzes, Ivories and Metals at the Louvre, discusses the bronze casts after Bernini sculpture, a little studied subject in the wide field of Bernini studies. Jennifer Montagu, Senior Fellow of the Warburg Institute, attempts to put together and define the oeuvre of the unknown sculptor of the magnificent 15-figure group of bronze hunters, their hounds and a bull in the Suermondt-Ludwig Museum in Aachen. Independent scholar Regina Seelig Teuwen extols Guillaume Berthelot as a sculptor of small bronzes while Jeremy Warren, Collections and Academic Director at the Wallace Collection, discusses the challenges of cataloguing the Peter Marino Collection for the critically acclaimed 2010 exhibition *The Italian Bronze Statuettes of the Renaissance* Wilhelm von

Bode, James David Draper, 1980      *Sculpture Collections in Europe and the United States 1500-1930*, 2021-04-26 Exploring the variety of forms taken by collections of sculpture this volume presents new research by twelve internationally recognized scholars The essays delve into the motivations of different collectors the modes of display and the aesthetics of viewing sculpture bringing to light much new archival material The book underscores the ambiguous nature of sculpture collections variously understood as decorative components of interiors or gardens as objects of desire in cabinets of curiosity or as autonomous works of art in private and public collections Emphasizing the collections and the ways in which these were viewed and described this book addresses a significant but neglected aspect of art collecting and contributes to the literature on this branch of art and cultural history This book evolved from a symposium Sculpture Collecting and Display 1600 2000 organized by the Center for the History of Collecting that was held at The Frick Collection on May 19 and 20 2017 Both the book and the symposium were made possible through the generous support of the Robert H Smith Family Foundation The book is published in association with The Frick Collection      **The Pollaiuolo Brothers** Alison Wright, Antonio Pollaiuolo, 2005-01-01 Painters draftsmen goldsmiths sculptors and designers the Pollaiuolo brothers of fifteenth century Florence produced some of the most beautiful works of the Italian Renaissance      *Renaissance and Baroque Bronzes from the Fitzwilliam Museum, Cambridge* Victoria Avery, Jo Dillon, Fitzwilliam Museum, 2002 In the introductory essay to the catalogue of bronzes from the Fitzwilliam Museum Dr Avery provides the first detailed account of Boscawen himself of the loans and gifts he made to the Museum during his lifetime and his sister's extraordinarily generous bequest Foreword

**Library of Congress Subject Headings** Library of Congress, 1995      **Library of Congress Subject Headings** Library of Congress. Cataloging Policy and Support Office, 2009      **P-Z** Library of Congress. Office for Subject Cataloging Policy, 1990      *Renaissance Bronzes from Ohio Collections* William D. Wixom, Cleveland Museum of Art, 1975      **The Bulletin of the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), 1923 New series v 6 10 include 77th 81 Report of the trustees 1946 50 previously published separately      **Library of Congress Subject Headings** Library of Congress. Office for Subject Cataloging Policy, 1990      **European Sculpture and Metalwork** Metropolitan Museum of Art (New York, N.Y.), Frits Scholten, 2011

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### **Renaissance Small Bronze Sculpture :**

THE GLASS MENAGERIE, [MUSIC: 'THE GLASS MENAGERIE' UNDER FAINTLY. Lightly.] Not one gentleman ... [MUSIC: 'THE GLASS MENAGERIE'. He stretches out his hand.] Oh, be careful - if ... The Glass Menagerie book script of the play. [SCREEN LEGEND: 'OÙ SONT LES NEIGES." ] There was young Champ Laughlin who later became vice-president of the Delta Planters. Bank. The Glass Menagerie - Tennessee Williams (AMANDA exits through living-room curtains. TOM is left with LAURA. He stares at her stupidly for a moment. Then he crosses to shelf holding glass menagerie. The Glass Menagerie Amanda Wingfield is a faded, tragic remnant of Southern gentility who lives in poverty in a dingy St. Louis apartment with her son, Tom, and her daughter, ... The Glass Menagerie When Amanda convinces Tom to bring home from his workplace a "gentleman caller" for Laura, the illusions that Tom, Amanda, and Laura have each created in order ... The Glass Menagerie Text Scene 1: The Wingfield apartment is in the rear of the building, one of those vast hive-like conglomerations of cellular living-units that flower as. Tennessee Williams - The Glass Menagerie (Scene 3) LEGEND ON SCREEN: 'AFTER THE FIASCO' [TOM speaks from the fire-escape landing.] TOM: After the fiasco at Rubicam's Business College, the idea of getting a ... "The Glass Menagerie," Scene One and Scene Two, by ... 41 Scene 1. 352 The Wingfield apartment is in the rear of the building, one of those vast hive-like conglomerations of cellular living-units that flower as ... Tennessee Williams - The Glass Menagerie (Scene 7) A moment after the curtain rises, the lights in both rooms flicker and go out.] JIM: Hey, there, Mr Light Bulb ! [AMANDA laughs nervously. LEGEND: 'SUSPENSION ... The Glass Menagerie: Acting Edition: Tennessee Williams A new introduction by the editor of The Tennessee Williams Annual Review, Robert Bray, reappraises the play more than half a century after it won the New York ... Repair manuals and video tutorials on PEUGEOT 607 Step-by-step DIY PEUGEOT 607 repair and maintenance · PEUGEOT 607 tips and tricks video tutorials · PEUGEOT 607 PDF service and repair manuals with illustrations. Peugeot | PDF | Car Manufacturers | Automotive Industry 306 XTDT 7AD8A2 XUD9TE D8A 1905 Injection

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