

Russian Gold and Silverwork 17th-19th Century



Alexander von Solodkoff

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Russian Gold And Silverwork 17th 19th Century

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Russian Gold and Silverwork, 17th-19th Century A. von Solodkoff, 1981 *Russian Gold and Silver* A. von Solodkoff, 1981 *Hasidic Art and the Kabbalah* Batsheva Goldman-Ida, 2017-10-10 Hasidic Art and the Kabbalah presents eight case studies of manuscripts ritual objects and folk art developed by Hasidic masters in the mid eighteenth to late nineteenth centuries whose form and decoration relate to sources in the Zohar German Pietism and Safed Kabbalah Examined at the delicate and difficult to define interface between seemingly simple folk art and complex ideological and conceptual outlooks which contain deep abstract symbols the study touches on aspects of object history intellectual history the decorative arts and the history of religion Based on original texts the focus of this volume is on the subjective experience of the user at the moment of ritual applying tenets of process philosophy and literary theory Wolfgang Iser Gaston Bachelard and Walter Benjamin to the analysis of objects **The Robert Lehman Collection, Volume XV: European and Asian Decorative Arts**, 1987 **Fabergé Eggs** Will Lowes, Christel Ludewig McCanless, 2001 This work presents detailed technical descriptions of 66 Faberge eggs as well as the stories of people involved in their making or presentation *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 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 **The Art of the Russian North** Anne Odom, 2001 Explores in detail a subject rich but too little explored in Russian cultural literature **Russian Art at Hillwood** Katrina V. H. Taylor, 1988 **The Helsinki Process and East West Relations**, 1985 **National Union**

Catalog ,1982 Includes entries for maps and atlases The Helsinki Process and East West Relations United States.
 Congress. Commission on Security and Cooperation in Europe,1985 **Subject Catalog** Library of Congress, **The**
Magazine Antiques ,1982-04 The Real and Ideal Jerusalem in Jewish, Christian, and Islamic Art Bianca Kühnel,1998
Subject Catalog, 1982 Library of Congress,1982 **Bibliographic Guide to Art and Architecture** New York Public
 Library. Art and Architecture Division,1982 **Bibliographic Guide to Soviet and East European Studies** ,1979
Jettons of Imperial Russia Robert Werlich,1985 **Russian Enamels** Anne Odom,1996 In the 11th century Kiev
 closely adhered to the Byzantine traditions in producing the first Russian enamels Progress was interrupted by the Mongol
 invasions in the 13th century There was however a revival of the arts in the 16th century and during the 17th century the
 Kremlin Armory in Moscow and various northern trading centers emerged as major bases for the manufacture of liturgical
 and secular enamels while the program of westernization initiated by Peter the Great in the early 18th century attracted
 foreign artisans who brought their own techniques to the capital St Petersburg The 19th century closed with a dichotomy of
 styles classicizing courtly traditions flourished in St Petersburg as demonstrated in the art of pre eminent master Carl
 Faberge However Moscow served as the heart of the Russian Revival movement and the vibrantly colored and exotic looking
 revival enamels are also prized by collectors today *Guide to the Literature of Art History 2* Max Marmor,Alex Ross,2005
 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater s *Guide to the*
literature of art history ALA 1980 Preface

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