

METROPOLITAN MUSEUM JOURNAL

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Metropolitan Museum Journal Volume 18 1983

Yehoshua Frenkel



Metropolitan Museum Journal Volume 18 1983:

Publications of the Metropolitan Museum of Art, 1964-2005 Metropolitan Museum of Art, 2012-10-09 The present volume Publications of The Metropolitan Museum of Art 1964 2005 is a successor to a volume published by the Museum in 1965 entitled Publications of The Metropolitan Museum of Art 1870 1964 These two bibliographic volumes endeavor to list all the known books pamphlets and serial publications bearing the Museum's imprint and issued by the institution during the first 135 years of its existence through June 2005 The first volume was compiled by Albert TenEyck Gardner at the time an Associate Curator of American Paintings and Sculpture and the present volume has been compiled from the Annual Reports issued by the Museum during the relevant years Together the two volumes testify to the tremendous contributions made to knowledge by the curators and conservators of the Metropolitan and by the many other experts who have contributed to the Museum's exhibition catalogues Various issues of the Bulletin emphasize the great sweep of the Museum's acquisitions during these years and the exhibition catalogues a number of them Alfred H Barr Jr Award or the George Wittenborn Award testify to the continuity of the institution's dedicated program to enrich people's lives through knowledge of art This title was originally published in 2006 **Metropolitan Museum Journal, 1983, Volumes 18 and 19**, 1985 **Art Journal**, 1984

The Turkic Peoples in Medieval Arabic Writings Yehoshua Frenkel, 2014-11-27 Translating a collection of the most important descriptions of the Turks found in medieval Arabic texts into English this book aims at delineating the coming of the Turkic people in the eleventh century their military successes in Iran and Iraq and the emergence of the sultanate The book introduces the reader to the history of the Islamic Caliphate and the Turkic people This introduction is followed by annotated translated sources which illuminate the view of the Eurasian steppes in Muslim Arabic geographical writing from the pre Salj q period the self image and ideology of the victorious Salj qs and their fundamental claim to legitimacy and the conventional narrative of the coming of the Salj qs in later Arabic historiography Illustrating the variety of sources available on the history of Turkic tribes in the Eurasian steppes and in central Islamic lands ranging from geographical writing to chronicles to mythological legends this book will be an essential resource for students and scholars with an interest in Turks and image History and Middle East Studies **Islamic Arms and Armor in The Metropolitan Museum of Art** David G. Alexander, 2015-12-31 Armor and weaponry were central to Islamic culture not only as a means of conquest and the spread of the faith but also as symbols of status wealth and power The finest arms were made by master craftsmen working with the leading designers goldsmiths and jewelers whose work transformed utilitarian military equipment into courtly works of art This book reveals the diversity and artistic quality of one of the most important and encyclopedic collections of its kind in the West The Metropolitan Museum's holdings span ten centuries and include representative pieces from almost every Islamic culture from Spain to the Caucasus The collection includes rare early works among them the oldest documented Islamic sword and is rich in helmets and body armor decorated with calligraphy and arabesques that were worn in Iran and Anatolia

in the late fifteenth century Other masterpieces include a jeweled short sword yatagan with a blade of watered steel that comes from the court of S leyman the Magnificent a seventeenth century gold inlaid armor associated with Shah Jahan and two gold inlaid flintlock firearms belonging to the guard of Tipu Sultan of Mysore Presenting 126 objects each handsomely photographed and richly documented with a detailed description and discussion of its technical historical and artistic importance this overview of the Met s holdings is supplemented by an introductory essay on the formation of the collection and appendixes on iconography and on Turkman style armor

Bibliography of Art and Architecture in the Islamic World (2 Vol. Set) Susan Sinclair,C. H. Bleaney,Pablo García Suárez,2012 Following the tradition and style of the acclaimed Index Islamicus the editors have created this new Bibliography of Art and Architecture in the Islamic World The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages except Turkish between 1906 and 2011 This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies

Ancient Art from Cyprus Metropolitan Museum of Art (New York, N.Y.),Vassos Karageorghis,Joan R. Mertens,Marice E. Rose,2000 The Cesnola Collection in The Metropolitan Museum of Art is the richest and most varied representation outside Cyprus of Cypriot antiquities These works were purchased by the newly established Museum in the mid 1870s from General Luigi Palma di Cesnola a Civil War cavalry officer who had amassed the objects while serving as the American consul on Cyprus This catalogue is published on the occasion of the opening of the Museum s four permanent galleries for ancient art from Cyprus It is also the first scholarly publication since 1914 devoted to the Cesnola Collection which totals approximately six thousand objects The volume features some five hundred pieces from the collection illustrated in new color photography Dating from about 2500 B C to about A D 300 these works rank among the finest examples of Cypriot art from the prehistoric Geometric Archaic Classical Hellenistic and Roman periods Among the objects are monumental sculpture weapons tools and domestic utensils vases lamps and ritual paraphernalia dedicatory figurines engraved sealstones and jewelry and luxury objects

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18th Century Italian Drawings in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.),Jacob Bean,William Griswold,1990

Drawings from the Age of Bruegel, Rubens, and Rembrandt William W. Robinson,2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and

inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance

Making Copies in Early Modern Times Maddalena Bellavitis, 2025-10-20 This book explores new approaches to the study of the complex relation between models and copies Excellent studies dedicated to copies continue to be published focusing mainly on works of art and techniques but the research should be extended in directions that have remained virtually unexplored until now considering new perspectives and contexts This volume intends to push the boundaries of current research on copies proposing new points of view and considering new relations between models and their reproductions Contributors include R Arnheim E Vandeweghe F Gallaire B Leshem C Naya P Alvarez S Suykens S Rose D Boerio M Rijks M Bellavitis B Anderson Guthrie E Giffin and S Abplanalp

Chinese-Islamic Works of Art, 1644-1912 Emily Byrne Curtis, 2019-11-27 Chinese Islamic studies have concentrated thus far on the arts of earlier periods with less attention paid to works from the Qing Dynasty 1644 1912 This book focuses on works of Chinese Islamic art from the late seventeenth century to the present day and bring to the reader's attention several new areas for consideration The book examines glass wares which were probably made for a local Chinese Muslim clientele illustrating a fascinating mixture of traditional Chinese and Muslim craft traditions While the inscriptions on them can be related directly to the mosque lamps of the Arab world their form and style of decoration is characteristically that of Han Chinese Several contemporary Chinese Muslim artists have succeeded in developing a unique fusion of calligraphic styles from both cultures Other works examined include enamels porcelains and interior painted snuff bottles with emphasis on either those with Arabic inscriptions or on works by Chinese Muslim artists The book includes a chapter written by Dr Shelly Xue and an addendum written by Dr Riccardo Joppert This book will appeal to scholars working in art history religious studies Chinese studies Chinese history religious history and material culture

The Art of Gandhara in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kurt A. Behrendt, 2007 Ancient Gandhara located in the rugged foothills of the Himalayas in what is today northwest Pakistan and eastern Afghanistan was for centuries a thriving center of trade along the Silk Road linking China South Asia and the Mediterranean Gandhara's strategic position and wealth attracted many invaders including the Greeks Parthians and Kushans who brought with them diverse religious traditions and artistic conventions Much of Gandharan art is thus a compelling fusion of foreign styles that ultimately gave visual form to the region's Buddhist religious ideals Buddhism which had emerged from north India was embraced by the Gandharan people whose wealth gave them the means to invest large sums of money in the construction of Buddhist monasteries and sacred areas More sculpture and architecture made in the service of Buddhism has been found in Greater Gandhara than in any other part of ancient South Asia Among the earliest remains from Gandhara are luxury items found in urban centers including intricately carved stone dishes jewelry and trade goods carved in bone or ivory dating from the second century B C to the first century A D The first art associated with Buddhism dates to the early first century A D when carved reliefs embellishing religious architecture

began to appear These reliefs typically illustrate important episodes from the biography of the Buddha such as his birth first sermon and death Following a gradual decline in the narrative sculptural tradition devotional images of Buddhas and bodhisattvas began to appear iconic representations that were meant to be associated with major concepts in the religion In Gandhara devotional sculptures grew dramatically in size from about the late fourth to early fifth century A D at the same time as their iconography became ever more complex By the late fifth century A D the patronage of Buddhist monuments in Gandhara had begun to decline but in Afghanistan this artistic tradition flourished until about the eighth century A D It was during this late phase in Afghanistan when devotional representations of Buddhas and bodhisattvas reached truly monumental proportions such as the famous Buddhas at Bamiyan The Metropolitan Museum of Art is fortunate to have in its collections a broad and artistically rich sampling of Gandharan art from almost all phases of the region s history including a unique bronze statuette of the Buddha Sakyamuni from about the first to second century A D In surveying these important works this volume relies on the latest scholarship to refine our understanding of Gandhara s complex cultural history as well as its evolving artistic traditions *European Porcelain in The Metropolitan Museum of Art* Jeffrey Munger,Elizabeth Sullivan,2018-05-09 Porcelain imported from China was the most highly coveted new medium in sixteenth and early seventeenth century Europe Its pure white color translucency and durability as well as the delicacy of decoration were impossible to achieve in European earthenware and stoneware In response European ceramic factories set out to discover the process of producing porcelain in the Chinese manner with significant artistic technical and commercial ramifications for Britain and the Continent Indeed not only artisans but kings noble patrons and entrepreneurs all joined in the quest hoping to gain both prestige and profit from the enterprises they established This beautifully illustrated volume showcases ninety works that span the late sixteenth to the mid nineteenth century and reflect the major currents of European porcelain production Each work is illustrated with glorious new photography accompanied by analysis and interpretation by one of the leading experts in European decorative arts Among the wide range of porcelains selected are rare blue and white wares and figures from Italy superb examples from the Meissen factory in Germany and the Sevres factory in France and ceramics produced by leading British eighteenth century artisans Taken together they reveal why the Metropolitan Museum s holdings in this field are among the finest in the world p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana *Persian Steel* James W. Allan,Brian J. J. Gilmour,2000 Study of the Tanavoli collection s iron and steel objects supplemented in important areas by items from the Ashmolean Museum **18th Century Turkish and other European Janissary - Vol. 1** Chris Flaherty,2024-09-12 This book looks at the ranks badges and uniforms worn by Turkish and other European Janissary in the 18th Century The follow on Volume II of this book looks at Janissary organization and battle tactics of the Turkish Kapikulu Ocaklari Kapikulu Akerleri Standing Army from the later 18th Century to the Napoleonic era Volume II also covers traditional Artillery Miners and Transport Troops who had a direct relationship in terms of the entrenchment battle tactics used at the

time by the Janissary **Language in the Visual Arts** Leslie Ross, 2014-07-02 This book discusses text and image relationships in the history of art from ancient times to the contemporary period across a diversity of cultures and geographic areas Focusing on the use of words in art and words as art forms thematic chapters include Pictures in Words Words in Pictures Word Picture Puzzles Picture Word Puzzles Words as Images The Power of the Word and Monumental and Moving Words Chapter subsections further explore cross cultural themes Examining text and image relationships from the obvious to the elusive the puzzling to the profound the minor to the major the book demonstrates the diverse ways in which images and writing have been combined through the ages and explores the interplay between visual and written communication in a wide range of thought provoking examples A color insert is included Instructors considering this book for use in a course may request an examination copy here *John Singer Sargent* Richard Ormond, Elaine Kilmurray, 1998 painted and displays dozens of contemporary color photographs of the sites Book Jacket The Assyrian Sacred Tree Mariana Giovino, 2007 Revised thesis doctoral University of Michigan Ann Arbor 2004 Heroic Armor of the Italian Renaissance Stuart W. Pyhrr, Filippo Negroli, José-A. Godoy, Metropolitan Museum of Art (New York, N.Y.), 1998 The re creation of classically inspired armor is invariably associated with Filippo Negroli the most innovative and celebrated of the renowned armorers of Milan

Etruscan Art Otto Brendel, Otto J. Brendel, Francesca R. Serra Ridgway, 1995-10-25 This volume the first serious book in English on Etruscan art was hailed for its broad scope thorough knowledge and clear exposition when it was published almost twenty years ago Now brought back into print with an updated bibliography and bibliographical essay by Francesca R Serra Ridgway it remains an essential introduction for anyone interested in ancient art history and civilization Otto Brendel s exploration of the art culture and society of Etruria takes us through its four main periods of creativity the Villanovan and Orientalizing era the Archaic era the Classical era and the Hellenistic era when Etruscan art became extinct According to Brendel the Etruscans were deeply influenced by Greek styles but used Greek forms and concepts to further their own purposes Etruscan art is a private art aristocratic and luxurious but centered in the life of the family and a continuing life in the tomb Many of the art forms and objects discussed ceramics metalware jewelry sculpture and wall painting are known to us through the discovery of tombs Most of these objects had a clearly defined function but were also designed with a high degree of quality and craftsmanship to be decorative The beautiful art of the Etruscans illustrated and explained in this book sheds much light on a people about whom we know little

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