



poem by Mark Doty

# MURANO

glass FROM THE J. Paul Getty Museum

# Murano Glass From The J Paul Getty Museum

**J. Paul Getty Museum**



## **Murano Glass From The J Paul Getty Museum:**

European Glass in the J. Paul Getty Museum Catherine Hess, Timothy Husband, 1998-02-19 The Getty Museum's collection of postclassical European glass represents a well defined chapter within the history of the medium. These objects, which range in date from the late Middle Ages to the late seventeenth century, originated in important Italian, German, Bohemian, Netherlandish, Silesian, and Austrian centers of production. The sixty-eight pieces presented in this catalogue include vessels made to resemble rock crystal or chalcedony glass blown into unusually large or remarkably refined shapes and glass decorated with ornament that is intricately applied, elegantly enameled, or gilded. Each object is described in detail, including provenance, bibliography, and relevant comparative examples. An introductory essay traces the history of European glass from classical times to the present. **Murano** Mark Doty, 2000. Written by a deceased friend, Doty's poem contrasts the permanence of Murano glass with the stench and death often associated with Venice in a volume accompanied by color photos of the Murano glass collection at the J Paul Getty Museum. Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum Gillian Wilson, Catherine Hess, 2002-03-07. J Paul Getty had a passion for the exquisitely made furniture and decorative objects of eighteenth-century France, which he began collecting in the 1930s. Gillian Wilson, curator of decorative arts since 1971, has broadened and strengthened the collection, adding Boulle furniture, mounted oriental porcelain tapestries, clocks, ceramics, and more. In the 1980s and 1990s, the Museum continued to enlarge its decorative arts holdings, creating a European sculpture department in 1984 and adding glass, maiolica, goldsmiths' work, pietre dure, and furniture from Italy and Northern Europe. This book is a revised and expanded edition of *Decorative Arts: An Illustrated Summary Catalogue of the Collection of the J Paul Getty Museum* (1993). In addition to more than forty recent acquisitions among these four wall sconces from Versailles that once belonged to Marie Antoinette and an elaborate upholstered bed from the collection of Karl Lagerfeld, it includes the results of years of research. Designed for scholars, students, and devotees of the decorative arts, this volume provides a comprehensive look at the Getty's fine collection. Artists' Techniques and Materials Antonella Fuga, 2006. Summary Introduction, Drawing, Printmaking, Painting, Sculpture, Mosaic and Intarsia, Ceramic, Glass, Metalwork, and jewelry, Contemporary technique. **The Library Journal**, 2000. Includes beginning Sept 15, 1954, and on the 15th of each month, Sept-May, a special section. School library journal, ISSN 0000-0035, called Junior Libraries, 1954-May 1961. Also issued separately. The Publishers Weekly, 2000. **Sargent, Whistler, and Venetian Glass** Crawford Alexander Mann (III), 2021-12-14. Murano Glass and its Collectors in Aesthetic America. Melody Barnett Deusner. Venetian Mosaics and Glass in the United States, 1860-1917. Sheldon Barr. Where Have Titian's Beauties Gone? Sargent and Whistler on the Streets of Venice. Stephanie Mayer Heydt. Interweaving Worlds: Antique and Revival Lace in Italy and in the United States, 1872-1927. Diana Jocelyn Greenwold. Sparks of Genius: American Art and the Appeal of Modern Venetian Glass. Crawford Alexander Mann (III). Biographies. Brittany Emens Strupp. Crawford Alexander Mann (III). *The J. Paul Getty Museum Handbook of the Collections*

J. Paul Getty Museum, 1997 The book is organized by curatorial department antiquities decorative arts drawings illuminated manuscripts paintings photographs and sculpture An introduction by Deborah Gribbon director of the museum traces the fascinating history of the Getty through its move to the Getty Center **Journal of Glass Studies**, 2002 *Report* J. Paul Getty Trust, 2000 **Library Journal**, 2000 *Performing Diplomacy* Roberta Anderson, Reinhard Eisendle, Suna Suner, 2025-09-22 Diplomacy is a performance The stage is set on the streets and palaces that centre upon the spaces of political power As this volume explores diplomacy as spectacle is no mere metaphor for political interaction but an elevation of how it was practiced as performance No other activity in the early modern world yielded to such an intensive flow of cultural exchange artistic endeavour to be patronised or expense to be lavished on the aggrandisement of events entertainments and festivities Indeed these efforts were orchestrated the ambassadors were both impresarii and lead actors Understanding the ambassador as a cultural mediator is the recognition of the power of diplomatic activity to transform culture through the process of mediation and more the appreciation of the sphere of diplomatic mediation as a most fertile ground for cultural invention Cultural Exchange in Early Modern Europe Robert Muchembled, William Monter, 2006 This 2007 volume reveals how a first European identity was forged from the fifteenth to the seventeenth centuries Cultural exchange played a central role in the elites fashioning of self The cultures they exchanged and often integrated with included palaces dresses and jewellery but also gestures and dances Venetian Glass in the 1890s Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Carol M. Osborne, 2002-10-31 The Salviati Collection of Venetian glass was presented to the Leland Stanford Junior Museum California at the end of the 19th century by Maurizio Camerino and Silvio Salviati The gift which encompasses virtually all the colors styles and techniques marketed under the celebrated name has been for the most part under wraps since the 1906 San Francisco earthquake and is to be displayed for the first time This collection forms the basis of this lavish book which accompanies its exhibition at the Iris B Gerald Cantor Center for Visual Arts at Stanford University California 245 pieces are illustrated and described in this the most comprehensive publication on Salviati glass yet published An introductory essay explores the art of Venetian glass blowing a tradition that goes back more than a thousand years *The Robert Lehman Collection* Metropolitan Museum of Art (New York, N.Y.), 1987 Robert Lehman one of the foremost art collectors of his generation embraced traditional and modern masters This work catalogues 130 nineteenth and 20th century paintings that are part of the Robert Lehman Collection at the Metropolitan Museum It includes paintings by Ingres Theodore Rousseau and Corot among other early 19th century artists In addition to a group of early German drawings this collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden It discusses all drawings placing each in its art historical setting and complementing it with comparative illustrations of related works **The New Republic** Herbert David Croly, 2000 **Glass Art** Helmut Rieke, 2002 The Glasmuseum Hentrich in Dusseldorf s museum kunst palast one of the world s most wide ranging glass

collections is the basis for this generously illustrated exploration of glass art from prehistory to the present written by the collection's longtime director Helmut Ricke. Glass was the first man-made material and nearly every civilization made use of its flexibility, resilience, and variety. Brimming with colorful images from the collection as well as maps and drawings, this book covers all periods of glassmaking from pre-Roman, Roman, Islamic, Mediaeval, Renaissance, and Baroque times to the nineteenth century and up to the 1990s. It includes stunning examples of enameled and cut glass as well as elaborate works from Persia, India, and China, all of which influenced the Art Nouveau period, widely considered the heyday of decorative glass. A detailed appendix provides background information on the mechanics of glass, including smelting, refining, and manufacturing.

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**Mediterranean and European Lands, 600-1600** Pamela O. Long, 2025-04-15 How medieval and Renaissance technology shaped Mediterranean and European society across a millennium. In *Technology in Mediterranean and European Lands, 600-1600* Pamela O. Long explores the intricate web of technological advancements that shaped Mediterranean and European societies during the medieval and early modern periods. From the essential crafts of ploughing and tailoring to the sophisticated hydraulic systems and monumental building constructions, Long illuminates how ordinary people harnessed and transformed their world. Drawing on recent scholarship on environmental history and the history of technology as well as materials, object biographies, and the circulation of objects, Long examines the circulation of ideas and technologies in Europe and the Mediterranean. The book covers the evolution of food production, transportation, and communication, as well as the crafting of pottery, weapons, and machines. This in-depth historical analysis shows how these technological advancements had profound social and economic impacts on everyday life. Long's meticulous research and engaging narrative bring to light the interconnectedness of various crafts and their contributions to the broader tapestry of human history. By integrating archaeological findings, historical texts, and modern scientific methods, the book offers an interdisciplinary perspective on the technological practices of the pre-modern world. Perfect for scholars, students, and history enthusiasts, *Technology in Mediterranean and European Lands, 600-1600* emphasizes the ingenuity and resilience of past civilizations and the enduring legacy of technological innovation.

**Beyond Venice** Jutta-Annette Page, Ignasi Doménech, 2004 A lovingly illustrated celebration of the Venetian art of *cristallo* focuses on this remarkable glasswork produced in five countries during the sixteenth and seventeenth centuries, using essays and photographs to highlight the aesthetic and social dimensions of this unique craft. 281 colour, 47 b/w illustrations      Art Journal, 1960

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