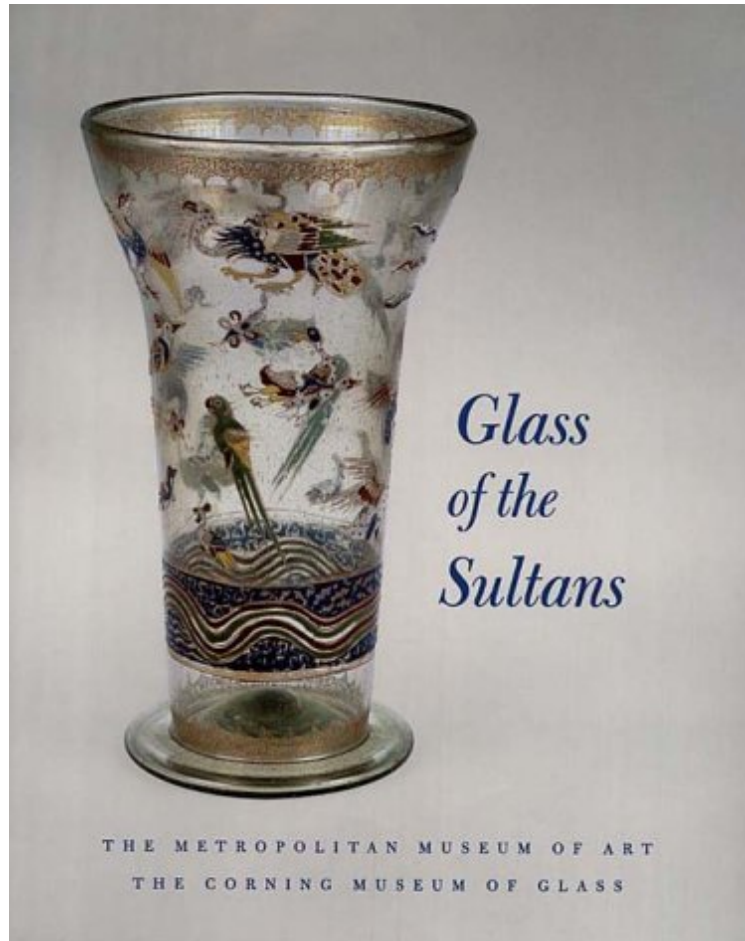


[PDF] Glass of the Sultans (Metropolitan Museum of Art Series)

Glass of the Sultans (Metropolitan Museum of Art Series)

Stefano Carboni, David Whitehouse

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Stefano Carboni, David Whitehouse : Glass of the Sultans (Metropolitan Museum of Art Series) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Glass of the Sultans (Metropolitan Museum of Art Series):

8 of 9 people found the following review helpful. it's a classic By Bob Newman Sometimes I read books that are totally out of my area of competence and general knowledge. I often wind up learning a lot, but fear that the knowledge I thus gain will be forgotten soon because it doesn't connect with anything in my daily life---books about amber forests millions of years ago, the French horn, or Chinatown gang wars come to mind. Still, I think it's good to stretch yourself, try to stick your nose in new fields. This is such a book for me. It's basically a beautifully illustrated catalogue for an exhibition held in 2001-2002 at Corning, NY, the Metropolitan Museum of Art in Manhattan, and in Athens. 157 color photos stud the pages accompanied by descriptions of each object in great detail. The authors have included a number of short chapters on glass production in the Islamic world, archeological excavations of glass, (it's hard to determine if buried glass comes from a local maker or was imported), on who used glass and where they got it

from, and some very professional chapters on glass making, chemistry, and decoration techniques. You will pick up a lot of glass-lingo, and possibly learn plenty about the spread of techniques throughout the Muslim empires from the 8th century to the 15th ---mold-blown glass, free-blown, hot-worked, slices of mosaic glass, impressed, scratched, tooled, etc. The early Islamic glass makers preserved or expanded upon techniques developed in the Roman or Byzantine periods. Their work has been found as far away as Japan, northern China, and Scandinavia. Muslim glass craft reached new heights in some cases, but after the 1400s, production declined in the area that stretched from Istanbul and Egypt through the Middle East and Iran to India. The rulers began to rely on supplies from Europe, particularly Venice. On the other hand, glass makers in Europe produced many items which copied Muslim styles. In India, glassmakers still kept producing a large number of items for Muslim courts in the 18th and 19th centuries. The title of the book is possibly misleading. I thought it was going to be about Turkey or the glass found in Turkish museums, but no, the focus is on all parts of the Muslim world. Everyone can enjoy the beauty of the rare glass objects presented here. Even if the text is more for specialists a very good attempt is made to explain everything to the layman or, as in my case, the completely ignorant. This could be the glassical text on the subject.

Islamic glassmakers were not only brilliant technicians and innovators in their own right, but they also preserved many of the methods of Late Antique Roman craftsmen, passing them on centuries later to Venetian and other European masters. This lovely book is the first comprehensive study of the accomplishments of these artisans. The volume presents glass objects from collections throughout the world from perfume flasks to pitchers, mosque lanterns to boxes, inkwells to vases ranging from the seventh to the nineteenth century and through many of the major artistic centers of the Muslim world. Five introductory essays cover all facets of the subject, including historical background, archaeological excavations, issues of connoisseurship, technology, and science. The authors then discuss 150 masterworks of Islamic glass, grouped by technique or type of decoration (blown, mold-blown, hot-worked, mosaic, painted, cut, and engraved), each of which is illustrated in full color. Examples of European glass objects are also included as illuminating reference points.

"So completely satisfying in content and presentation . . . [it] establishes a new standard in the study and interpretation of Islamic glass." -- Paul N. Perrot, *American Craft*
About the Author Stefano Carboni is associate curator in the department of Islamic art at The Metropolitan Museum of Art. David Whitehouse is executive director of the Corning Museum of Glass. Robert Brill is the research scientist at Corning, and William Gudenrath is the resident adviser there.