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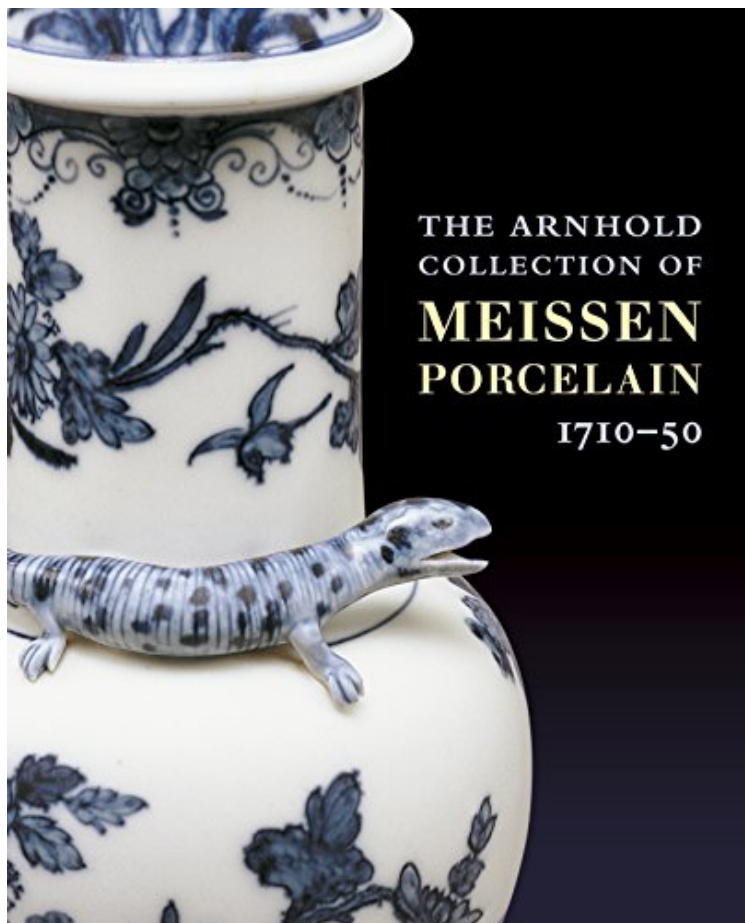
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[FREE] The Arnhold Collection of Meissen Porcelain, 1710-50

The Arnhold Collection of Meissen Porcelain, 1710-50

Maureen Cassidy-Geiger : The Arnhold Collection of Meissen Porcelain, 1710-50 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Arnhold Collection of Meissen Porcelain, 1710-50:

0 of 0 people found the following review helpful. Excellent bookBy Rivka AmberColorful, filled with pictures. High quality graphics.5 of 5 people found the following review helpful. milestone work on Meissen porcelainBy Henry BerryThis work is one of those rare works that is exceptionally visual appealing, exceptionally informative, and exceptionally useful. These qualities of interest to art historians, researchers, antique dealers, and collectors of porcelain in general or Meissen porcelain in particular are seamlessly interwoven by skilled, experienced editing and book design.For example, as insets with many of the full-page color photographs of close to 400 highest-quality Meissen pieces are color photos of the maker's mark on the bottom of the respective piece. These smaller photos about the size of a snapshot are placed below the much larger photograph of the individual piece so as not to interfere with appreciation and study of it, but also to be readily available for collectors and researchers and such wanting to go into aspects of the porcelain piece in depth.Makers' marks are not an unusual part of many antiques' books. But these are typically put in an appendix as a list with accompanying black-and-white photographs or facsimiles of signatures or

symbols. So in most antiques' books, ones interested in the marks have to flip back and forth between individual pieces and the section on the maker's marks matching pieces with mark. The matching of piece and mark in this "Meissen Porcelain" seems so natural and useful, one wonders why the format is not found in all antiques books. But this is just one example of the publisher's awareness of the special appreciation knowledgeable collectors have for the Meissen porcelain and the publisher's intention and ability to do a distinctive work which is definitive on its relatively narrow, yet fundamental topic; record a major and historically important Meissen collection should it ever be broken up (as all others were in the turmoil of World War II for example); and to some extent revive interest in the top level of Meissen porcelain. In addition to the thoughtful, unconventional formatting in places, there are also sections with sorts of material not usually found with antiques books no matter what their quality or ambitions. This material variously fills in on the fundamentals of Meissen porcelain of the period dealt with and casts light on aspects of the subject. One such section is a transcription of Lisa Arnhold's handwritten inventory of her and her husband's 262 Meissen pieces before the family moved to Zurich in 1937. Another section included for the sake of both thoroughness in keeping with the ambitions for the book and as unique material of interest to collectors and scholars is an essay on "Collecting Culture: The Taste for Eighteenth-Century German Porcelain" by Sebastian Kuhn, a former Sotheby's expert on European ceramics and glass. The primary author Cassidy-Geiger is Curator of the Arnhold Collection in New York. Heike Biedermann, who writes about the Arnhold collection in Dresden, is the curator of a leading Dresden gallery for porcelain and related items. Henry Arnhold, son of the original collectors, writes an introductory essay on the acquisition, integrity, and movement of the collection between Europe and the United States. The focus of this study is the Arnhold collection which remained intact during World War II by being shipped to the United States; where over the years parts have been loaned to different museums for exhibitions, most recently the Frick Museum in New York City. The Arnhold family was a wealthy banking family in Dresden that put their collection together in the 1920s and '30s in response to advances in scholarship, public exhibitions, activity in the auction market, and interest among collectors and museums in acquiring Meissen porcelain. The content is an interrelated combination of scholarly, historical, educational, and personal material which gives the subject area a wholeness and provides unique perspectives on it. The centerpiece of the voluminous work--literally its central part surrounded by the supporting parts--is the catalog of about 400 Meissen pieces. In addition to the maker's marks photos and the references (including provenance), there are one or more photographs of details of a piece supplementing the main photograph of the whole of it. Book collectors and persons in the antiques field will recognize the book as a collector's item in its own right. Not only will it be recognized as a consummate example of book art and production, but also will be recognized as a sound investment. For the work offers guidance for collecting strategies for serious collectors and for purchases of the most valuable Meissen pieces. And the book itself, like similar unique books on other collecting topics, will in all probability only go up in value as a peerless, notable work which is a milestone in the documentation, visual record, and study of Meissen porcelain.

3 of 3 people found the following review helpful. beautiful book, worth the large outlay
By Ivor E. Zetler
This sensational catalogue is a must buy for anyone interested in quality Meissen porcelain. The Arnhold Collection, accumulated by two generations of this family, is one of the finest existing today. Considering that Meissen porcelain began in 1710, it is significant that many of the pieces in this collection date from those early years. In a fascinating introductory essay, the reader will learn of some of the past great collectors of Meissen porcelain. With the change in fashion and the tumultuous events of the second world war, culminating in the destruction of significant collections, porcelain collection is much less common. The newly rich seem to prefer trendy contemporary art. Be warned that this is a weighty tome and is 800 pages long. With regards to the cost, this is a very high quality product with many beautiful and generously sized color reproductions. Note that annotations of the individual pieces are often brief in the extreme. Books on porcelain don't come cheap, though this comes on the upper end of the price spectrum. I felt the book was good value. The saying "you get what you pay for" is correct in this case. I refer the interested reader to Harry Berry's comprehensive description of the book in his review. As a non expert on porcelain, I have derived great and ongoing satisfaction from my purchase. A strong thumbs up.

The Arnhold porcelain collection is the most important of the great pre-war Meissen collections to have survived intact, remaining with the descendants of the original collectors Heinrich and Lisa Arnhold. Most of the pieces date from the first decades of the royal factory established by August II, elector of Saxony and king of Poland, in 1710, featuring a broad range of early works, much of it experimental. Brought to America in the 1940's ahead of the family's move from Dresden, Henry Arnhold has continued to expand its depth and range, resulting in a rich and personal collection. This volume contains essays by Sebastian Kuhn and Heike Biedermann, and is introduced by Henry's Arnhold's personal recollection of his family as collectors and art patrons in Dresden and of how the porcelain collection was created.

This is altogether a magnificent contribution to Meissen studies and the wider field of German art and collecting in the 20th century
Howard Coutts, The Art Newspaper