

# Bronze

Harold J. Roast

**Cast Bronze** Harold J. Roast,1953

**American Art in Bronze and Iron** ,1906

*Prehistoric Bronze in South America* Charles Williams Mead,1915

Himalayan Bronzes Chandra L. Reedy,1997 *Himalayan Bronzes* focuses on a complete study of 340 medieval-period copper alloy sculptures from the Himalayan regions of Afghanistan, northern Pakistan, Kashmir, Himachal Pradesh, Nepal, and Tibet. For more than 1,500 years, artists in isolated valleys in and adjacent to the mountains of the Himalayas have created magnificent copper-based statues representing deities and spiritual leaders of the Hindu, Buddhist and Bon-Po religions. Author Chandra L. Reedy's multidisciplinary approach to the study of these statues integrates methods and techniques from art history, art conservation, geology, chemistry, statistics, archaeology, and ethnography to answer art historical and anthropological questions. Her guiding premise is that gathering and combining several types of information will result in more and better answers than any one type alone.

**The Care of Bronze Sculpture** Patrick V. Kipper,1996 This book was written for the collector of newer sculpture that has been cast and/or fabricated in bronze. Step by step instructions have been given in order to guide the collector through the various steps of maintaining bronze surfaces and their patinas (colorations) for indoor as well as outdoor environments, in order that these surfaces and their existing patinas may be protected and enjoyed for many years. This book is not intended as a guide for maintenance of antique bronze sculpture nor those of antiquity.--Page 5

Copper and Bronze in Art David A. Scott,2002 This is a review of 190 years of literature on copper and its alloys. It integrates information on pigments, corrosion and minerals, and discusses

environmental conditions, conservation methods, ancient and historical technologies.

**Bronze: A Book of Verse** Georgia Douglas Johnson, 2021-06-01 *Bronze* (1922) is a collection of poetry by Georgia Douglas Johnson. As Johnson's second published volume, *Bronze* is an invaluable work of African American literature for scholars and poetry enthusiasts alike. Comprised of some of Johnson's best poems, and graced with a foreword by W.E.B. Du Bois, *Bronze* showcases her sense of the musicality of language while illuminating the experiences of African American women of the early twentieth century. "Don't knock at my heart, little one, / I cannot bear the pain / Of turning deaf-ear to your call / Time and time again!" This poem, titled "Black Woman," contains the tragic lament of a woman for whom motherhood would mean exposing her child to the cruelties of a racist world. "You do not know the monster men / Inhabiting the earth. / Be still, be still, my precious child, / I must not give you birth." Far from denying life, this black woman knows that the life of a black child would be precious only to her, and that she would lack the ability to defend her "little one" from violence and hatred. Despite this bleak vision, Johnson also foresees a time of peace, a world in which "All men as one beneath the sun" will live "In brotherhood forever." Throughout this collection, Johnson shows an efficiency with language and ear for music that make her an essential, underappreciated artist of the Harlem Renaissance. With a beautifully designed cover and professionally typeset manuscript, this edition of Georgia Douglas Johnson's *Bronze* is a classic of African American literature reimagined for modern readers.

**Age of Bronze** Jez Cajiao, 2021-12-17 A world gone mad. Creatures of nightmare walk the streets, but worse are those we once knew... Matt survived the Dungeon's founding, and managed to gather a small, but dedicated team to him, but when he finds his is not the only Dungeon in the area, he has a choice to make. Attempt friendly co-existence, but lose the element of surprise, or attack,

and risk it all? Matt has learned the consequences of being too trusting when the world collapses around you, but is the path of grim dictator any better? Can he trust those around him? When those he left behind seem to be abusing his gift?

The Italian Bronze Statuettes of the Renaissance Wilhelm von Bode, 2012-03-19 Hardcover reprint of the original 1907 edition - beautifully bound in brown cloth covers featuring titles stamped in gold, 8vo - 6x9. No adjustments have been made to the original text, giving readers the full antiquarian experience. For quality purposes, all text and images are printed as black and white. This item is printed on demand. Book Information: Bode, Wilhelm Von. The Italian Bronze Statuettes of The Renaissance, Volume 3. Indiana: Repressed Publishing LLC, 2012. Original Publishing: Bode, Wilhelm Von. The Italian Bronze Statuettes of The Renaissance, Volume 3. London: H. Grevel & Co.; Berlin: Bruno Cassirer, 1907. Subject: Bronzes, Italian

**Classical Bronzes** Carol C. Mattusch, 2019-04-15 One of the world's leading authorities on ancient bronze sculpture, Carol C. Mattusch urges us to discard the terms Greek original and Roman copy and to adopt instead terms that distinguish unique works from those produced in series and those produced as variations on a theme. She discusses the dating of bronzes based on criteria of technique and style, and considers technical innovations in the art of portraiture. Most controversially, she offers evidence that Greek artists cast bronzes in series based on a single model. Mattusch points out that examples of series castings can be found among the statuettes and vessel attachments from the Geometric and Orientalizing periods. From the Classical period onward, statues also appear to have been cast in series. Certain styles and types of images that achieved widespread popularity during the Hellenistic and Roman periods were produced in large quantities and in several different places. This book will raise important new questions in the field of Classical bronze sculpture. How

long might a single model remain in use and how far might casts from it be transported for production? What is the significance of an artist's signature on a work in a series and what influence was wielded by the potential buyer? And, given these issues, what should the criteria be for distinguishing Greek works from Roman ones? *Classical Bronzes* is generously illustrated, including an eight-page color insert.

Art Bronzes Michael Forrest, 1988 A beautiful and comprehensive study of fine, international bronze statuary of the 19th and early 20th centuries. Over 1100 illustrations, 200 in color, and carefully researched text with relevant marks, inscriptions, artist signatures, dates, and foundry stamps. Over 450 artists are represented.

*Bronze Monsters and the Cultures of Wonder* Nassos Papalexandrou, 2021-11-23 The eighth and seventh centuries BCE were a time of flourishing exchange between the Mediterranean and the Near East. One of the period's key imports to the Hellenic and Italic worlds was the image of the griffin, a mythical monster that usually possesses the body of a lion and the head of an eagle. In particular, bronze cauldrons bore griffin protomes—figurative attachments showing the neck and head of the beast. Crafted in fine detail, the protomes were made to appear full of vigor, transfixing viewers. *Bronze Monsters and the Cultures of Wonder* takes griffin cauldrons as case studies in the shifting material and visual universes of preclassical antiquity, arguing that they were perceived as lifelike monsters that introduced the illusion of verisimilitude to Mediterranean arts. The objects were placed in the tombs of the wealthy (Italy, Cyprus) and in sanctuaries (Greece), creating fantastical environments akin to later cabinets of curiosities. Yet griffin cauldrons were accessible only to elites, ensuring that the new experience of visuality they fostered was itself a symbol of status. Focusing on the sensory encounter of this new visuality, Nassos Papalexandrou shows how spaces made wondrous

fostered novel subjectivities and social distinctions.

*Greek Bronzes* Alexander Stuart Murray, 1898

*Bronze and Sunflower* Cao Wenxuan, 2017-03-14 Originally translated: United Kingdom: Walker Books UK, 2015.

**Ranks of Bronze** David Drake, 2001-08-01 They were Roman soldiers<sup>3</sup>/<sub>4</sub> and they were still alive because there were no better killers in the galaxy. The Galactics need fighters who could win battles without the aid of technology. That's why, when Rome's legions suffered disaster at Carrhae, secretive alien traders were waiting to buy them on the Persian slave market. Now, virtually immortal, the Romans fight strange enemies on stranger worlds; and though they win every battle, the spoils of victory never include freedom. If the legionaries are ever to return to Earth, it must be through the beam weapons and force screens of their ruthless alien owners. But no matter the odds, two thousand years is a long time; the Romans are coming home. At the publisher's request, this title is sold without DRM (Digital Rights Management).

The Hilprecht Collection of Greek, Italic, and Roman Bronzes in the University of Pennsylvania Museum University of Pennsylvania. University Museum, P. Gregory Warden, 1997-01-29 Catalogs the Hilprecht collection of bronzes at the museum. Entries on individual pieces include physical descriptions and notes on ancient symbolism and the piece's relationship with similar items in this and other collections. Bandw photos of pieces are all grouped at the end of the volume. No index. Annotation copyrighted by Book News, Inc., Portland, OR

**Bronze Age Settlement and Land-Use in Thy, Northwest Denmark (Volume 1 & 2)** Jens-Henrik Bech, Kristian Kristiansen, Berit Valentin Eriksen, 2018-06-04 This two volume monograph about the region of Thy in the early Bronze Age provides a high resolution archaeological and ecological

model of the organisation of landscape, settlements and households during the period 1500-1100 BC. Bordering the North Sea to the west, and the calmer waters of the Limfjord to the east, the region of Thy in Denmark experienced four centuries of intense economic and demographic expansion. By combining results from environmental and economic research (pollen and palaeo-botanical analyses) with intensive field surveys and excavations of farmsteads with exceptional preservation, it has been possible to open a window to the changes that transformed Bronze Age society and its environment during a few centuries of exceptional expansion and wealth consumption. The results from this interdisciplinary venture made it possible to link together the histories of local farmsteads with the wider regional and global history of the Bronze Age in North-western Europe during this period. Here is much to feed on for students and researchers of the Bronze Age alike.

**Greek Bronze Statuary** Carol C. Mattusch, 2019-05-15 Freestanding bronze statuary was the primary mode of artistic expression in classical Greece, yet it was not until the nineteenth century that any original large statues of that period were unearthed. Although ancient literature has preserved information about the most famous Greek sculptors who worked in bronze, our perception of the art has been limited by the small number of extant originals from the sixth and fifth centuries B.C. there remain fewer than ten large cast bronze statues, a like number of bronze heads, an assortment of fragments, and some clay molds for casting. Carol Mattusch enriches our knowledge of this beloved but elusive art form in a comprehensive study of the style and techniques of bronze statuary during the Archaic (6th century B.C.) and Classical (5th century B.C.) periods.

**A Guide to the Antiquities of the Bronze Age** British Museum. Department of British and Mediaeval Antiquities and Ethnography, 1904

**History of Bronze Culture in China** Zhi Dao, The book provides highlights on the key concepts

and trends of evolution in History of Bronze Culture in China, as one of the series of books of “China Classified Histories”.

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