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## **French Porcelain: In the Collection of Her Majesty The Queen - 3 volumes**

**Geoffrey de Bellaigue : French Porcelain: In the Collection of Her Majesty The Queen - 3 volumes** before purchasing it in order to gage whether or not it would be worth my time, and all praised French Porcelain: In the Collection of Her Majesty The Queen - 3 volumes:

1 of 1 people found the following review helpful. The Triumph of Virtue and BeautyBy Richard SmithThis is simply the greatest decorative arts collection in the world. I have visited the new decorative arts galleries at the Louvre, the Met, and the Wallace collection, and they don't hold a candle to the sumptuous pieces in the collection of Her Majesty. To be frank, I didn't think porcelain of this degree of complexity, detail and coherence of design was even possible.If you have had a sneaking feeling that Sevres was the only style of porcelain that achieved high art status, then this collection proves it. The secret is that the design elements on the surface are in harmony with the overall shape of the piece. Only Sevres does this with the intention of creating something of universal significance for the human mind and its curved body images. And it is the innate cognitive faculties and images of the mind that create hierarchies of value.

What the Sistine Chapel is to painting, Richard Wagner's opera Tristan und Isolde is to opera, and St Peters is to architecture, the Queen's Sevres is to the decorative arts: a perfect blending of formal coherence and the sensuous body. All other arts miss this balance; either dry formalism or the other extreme of wildness, stress and incoherence. If

you invest in just one decorative arts catalogue, this will convince that it would be impossible to equal until we have a new Renaissance and leave our crude and vulgar dark age. Membership in the French Porcelain Society is a great way of staying in touch with this amazing art form. 0 of 0 people found the following review helpful. beautifully published catalog of famous Royal French Porcelain collection By Ivor E. Zetler This massive 3 volume set of books documents and illustrates the French collection of porcelain in the Royal Collection. The contents consist primarily of all the French porcelain in the Royal Collection made at the Sevres and in the Paris factories before 1830. It is generally considered that this collection is the finest of its type in the world. This is a beautifully published and printed set and would appeal to porcelain enthusiasts. This very heavy volume is certainly of specialist interest and will give great pleasure to those in the know. It joins 2 other renowned books on this subject that I possess - the Wadsworth Atheneum (J.P. Morgan) Collection and the Wallace Collection (written by Rosalind Saville). The former is around \$100 and the latter - also 3 volumes, smaller in size and aged photos - sells for \$350 and over for the hardback issue. It is worth observing that this set of books was originally priced at close to \$1000 - it is much cheaper now. A friend acquired the 3 volumes via the French Porcelain Society for around 50 GB pounds (postage excluded) and the Royal Collection shop has competitively priced offers.

The Royal Collection contains one of the finest groups of eighteenth-century Svres porcelain in the world. Its importance has long been recognised, but it is only with the publication of Sir Geoffrey de Bellaigue's monumental three-volume catalogue raisonné that its richness, variety and range can be fully appreciated. The three volumes cover all the French porcelain in the Collection made at Svres and in the Paris factories before 1830, although the chief emphasis is on the King's acquisition of outstanding pieces of eighteenth-century Svres porcelain. Sir Geoffrey de Bellaigue was Director of the Royal Collection and Surveyor of The Queen's Works of Art until 1996. A former Trustee of the Wallace Collection and Honorary President of the French Porcelain Society from 1985 to 1999, he is regarded as one of the world's leading authorities on Svres porcelain and has published extensively on the decorative arts in the Royal Collection.

No other Svres catalogue could match this one, not just because the size and scope of the Royal Collection has been unbeaten for 180 years, nor because the sheer beauty of the publication is unsurpassed, but because it brings together the expertise of a lifetime. At a moment when some see the eighteenth century as an endangered area of study (and this is never more true than of the decorative arts of the period), and when object-based research needs to fight for its place among all the other activities in museums today, it is wonderful to see the Royal Collection investing in and valuing scholarship at this high level.