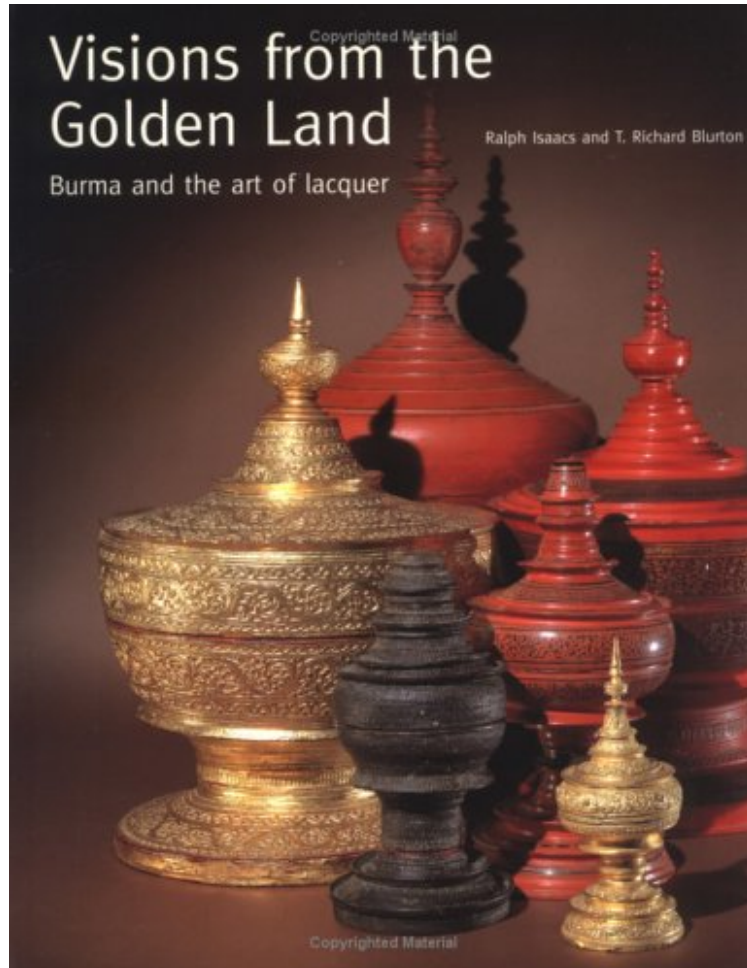




Ralph Isaacs, T. Richard Blurton
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[Mobile book] Visions from the Golden Land: Burma and the Art of Lacquer

Visions from the Golden Land: Burma and the Art of Lacquer

Ralph Isaacs, T. Richard Blurton : Visions from the Golden Land: Burma and the Art of Lacquer before purchasing it in order to gage whether or not it would be worth my time, and all praised Visions from the Golden Land: Burma and the Art of Lacquer:

0 of 0 people found the following review helpful. Five StarsBy Cecellia T. ClarksonVery fine book...10 of 11 people found the following review helpful. Visions from the Golden LandBy rimtravelerThis is the first authoritative book devoted exclusively to the lacquer ware of Burma (Myanmar). I am an importer of Asian antiques, tribal, and folk art primarily from S.E. Asia, including Burma, and was delighted with the thoroughness of this books content. The range of lacquer ware discussed is quite thorough, the discussion on inscriptions is invaluable and the photographs are excellent. If the chapter on lacquer ware in Sylvia Fraser-Lu's Burmese Crafts Past and Present seemed too short, this is the next book to get. For the very knowledgable and very serious Burmese lacquer collector some of the examples used in the book may be dissapointing. I highly recommend this book.4 of 4 people found the following review helpful. Important new catalogue on Burmese LacquerwareBy Mr. KoolThe British Museum, London, should be

applauded for launching the first significant exhibition of Burmese art in a major European institution. The catalogue is well-researched, well-written and presents provocative questions. A pioneering section pertaining to inscriptions on Burmese lacquer is especially interesting. Furthermore, the installation in London at the museum was stunning.

Lacquer is one of the most important artistic traditions of Burma - and also a living craft. Frequently used to decorate vessels of great style and variety, it is also important in the embellishment of architecture, furniture and musical instruments, in the making of sculpture and even in the Burmese theater. A natural plastic, refined from the sap of a tree, lacquer can be used to elaborate almost any surface, and its visual impact can be stunning - objects are dazzlingly colored, often in scarlet, gold and black, and are frequently inlaid with colored glass to produce an effect of shimmering iridescence. Until now, Burmese art generally - let alone this important branch - has been little studied.

This beautifully illustrated book features some 200 items which demonstrate the skill of the Burmese lacquer-craftsman. Many of these came from a recent gift to the British Museum, the Ruth and Ralph Isaacs Collection, while others from national, regional and private collections. A series of essays examines the history of Burmese lacquer, the methods of production, the wide regional variations, the inscriptions found on many of the vessels (a new and important area of study), the role of lacquer vessels in the ubiquitous betel habit, and the Buddhist context of many of the objects.