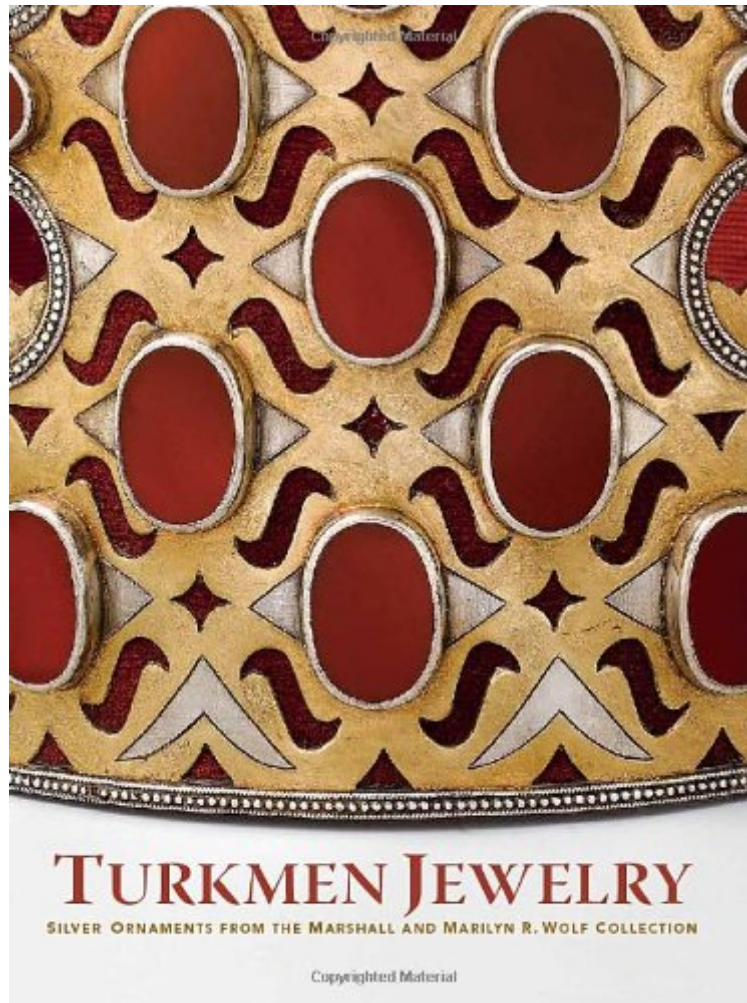


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Turkmen Jewelry: Silver Ornaments from the Marshall and Marilyn R. Wolf Collection

Layla S. Diba

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Layla S. Diba : Turkmen Jewelry: Silver Ornaments from the Marshall and Marilyn R. Wolf Collection before purchasing it in order to gage whether or not it would be worth my time, and all praised Turkmen Jewelry: Silver Ornaments from the Marshall and Marilyn R. Wolf Collection:

0 of 1 people found the following review helpful. Beautiful bookBy C. Burral bought this book to use a reference and inspiration for my own jewelry. It exceeds my expectations in every way with magnificent pictures and great descriptions of the pieces and in many cases the construction of the piece as well.1 of 4 people found the following review helpful. high end turkmen jewelry collection beautifully presentedBy Ivor E. ZetlerHaving no expert

knowledge in the area of Turkmen jewelry I appreciated this book primarily for its general introduction to the subject as well as the excellent color reproductions of the items in the Wolf collection. The objects displayed in the Metropolitan exhibition appear to be of great beauty and elegance; in their time these often bulky and ornate jewels must have cost the average Turkmen dearly. While noting concerns re authenticity by other reviewers, those interested in this fascinating area of decorative art should find much to enjoy in this reasonably priced and excellently printed overview of Turkmen Jewelry.²¹ of 21 people found the following review helpful. A book likely to mislead more than help

By Joost Daalder

Of the reviews so far published on , only the one which gives this book no more than one star seems to me to hit the nail on the head, though possibly two stars might also have been defensible. The major trouble with the book is that a vast number of pieces in the book were produced for sale in recent times - almost always to tourists or foreign "amateur" buyers - while the general purpose is to make us believe that we are looking at traditional old pieces. That, by itself, is a very bad practice, even if the misjudgements spring from ignorance rather than a wish to mislead. The fact that the Met is associated with the publication makes it potentially the more harmful: at this rate fewer and fewer people will be able to make proper distinctions between old, authentic pieces used within the cultures where they were made, and new ones professedly the same, but in fact entirely different in structure, design, meaning etc and thus doomed to give a false notion of what has been a great tradition of jewellery-making. The question is not whether the modern pieces are beautiful, but whether they are correctly described, and as such this book should not have been published in its present form. Reviewers and those commenting in correspondence and websites outside have also draw attention to this book's failings, but I write this as so far on only one other reviewer seems to me to have identified what is wrong with this book.

The Turkmen people of Central Asia and Iran are revered for their carpets and textiles. Less well known, but equally stunning, is the extraordinary silver jewelry created by Turkmen tribal craftsmen and urban silversmiths throughout the 19th and early 20th centuries. This catalogue presents nearly two hundred pieces in glorious detail, ranging from crowns and headdresses to armbands and rings, and featuring accents of carnelian, turquoise, and other stones. Characterized by elegant form, geometric shapes, and delicate openwork, Turkmen jewelry has typically been viewed through an ethnographic rather than an aesthetic lens. By highlighting these objects—which come from one of the most significant private collections of Turkmen ornaments in the world—and placing them in the larger context of Islamic art, this groundbreaking publication elevates the vibrant, monumental pieces from folk art to fine art.

“[I]mpressive... weighty... captures the splendor and scale of the ornamentation.”—Huffington Post