

Seventeenth Century Art And Architecture

"The Art Through the Century series introduces readers to important visual vocabulary of Western art."--Back cover. Seventeenth-century Art and Architecture Laurence King Publishing Probing the role of culture in state craft, Alice Jarrard focuses on the ambitious Italian patron, Duke Francesco d'Este of

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Modena. The Duke deployed art works for his exiled family by drawing from vital Italian court traditions. He imported opera theater designs from Venice and called on famed Roman artists to create portraits and palaces. Demonstrating how performance brought paintings, sculptures, and buildings to life, Jarrard reveals the dynamic role of art in seventeenth-century political discourse. A comprehensive monograph of the baroque architectural era in Europe and

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beyond is a visual analysis of how the baroque style evolved in relation to the unique urban culture of each nation where the style became popular, in a volume that includes coverage of such structures as Rome's San Carlo alle Quattro Fontane, the Palace of Versailles, and St. Petersburg's Winter Palace.

Rome, 1630

Invisible City

Nature as Model

Use and the Art of the Plan Queen Hedwig Eleonora and the Arts An Entrance for the Eyes

Millions of paintings were produced in the Dutch Republic. The works that we know and see in museums today constitute only the tip of the iceberg -- the top-quality part. But what else was painted? This book explores the low-quality end of the seventeenth-century art market and outlines the significance of that production in the genre of history paintings, which in traditional art historical studies, is usually linked to high

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prices, famous painters, and elite buyers. Angela Jager analyses the producers, suppliers, and consumers active in this segment to gain insight into this enormous market for cheap history paintings. What did the supply consist of in terms of quantity, quality, price, and subject? Who produced all these works and which production methods did these painters employ? Who distributed these paintings, to whom, and which strategies were used to market them? Who bought these paintings, and why?

This book explains how Baroque antiquarians distorted images of Roman monuments and

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sacrificed archaeological truth to accommodate popes and princes.

A jewel of the University of Oxford, the Sheldonian Theatre stands out among the groundbreaking designs by the great British architect Sir Christopher Wren. Published to coincide with the 350th anniversary of the building's construction, this meticulously researched book takes a fresh look at the historical influences that shaped the Sheldonian's development, including the Restoration of the English monarchy and the university's commitment to episcopal religion. The book explains just how novel

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Wren's design was in its day, in part because the academic theater was a building type without precedent in England, and in part because the Sheldonian's classical style stood apart in its university context. The author also points to a shift in the guiding motivation behind the architecture at Oxford: from a tradition that largely perpetuated medieval forms to one that conceived classical architecture in relation to late Renaissance learning. Newly commissioned photographs showcase the theater's recently restored interior.

"Buildings have lives in time," observes

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Patricia Waddy in this pioneering study of the relation between plan and use in the palaces of the Borghese, Barberini, and Chigi families.

The Architecture of Devotion in Seventeenth-Century Neapolitan Convents

Archaeological Imagination in Early Modern Europe

Sacred Art in a Century of Crisis

Art in History/History in Art

Dutch Paintings of the Seventeenth Century

The Sheldonian Theatre

As queen consort and dowager, Hedwig Eleonora (1636?1715) held a unique position in Sweden for more t

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half a century. As the dominant collector and patron of art and architecture in the realm, she left a strong mark on Swedish court culture. Her dynastic network among the Northern European courts was extensive, and this helped to make Sweden a major cultural center in Northern Europe in the later seventeenth century. This book represents the first major scholarly publication on the full range of Hedwig Eleonora's endeavours, from the financing of her court to her place within a larger princely network, to her engagements with various cultural pursuits, to her public image. As the contributors show, despite her high profile, political position, and conspicuous patronage, Hedwig Eleonora experienced little of the animosity directed at ma

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other foreign queens and regents, such as the Medici in France and Henrietta Maria in England. In this way, she provides a model for a different and more successful way of negotiating the difficulties of joining a foreign court; the analysis of her circumstances thus adds a substantial dimension to the study of early modern queenship.

Presenting much new scholarship, this volume highlights one extremely significant early modern woman and her imprint on Northern European history, and fosters international awareness of the importance of early modern Scandinavia for European cultural history.

This wide-ranging collection of essays charts the history, scope, and spread of Dutch garden art during the

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seventeenth century. A group of scholars, mostly Dutch, surveys what has been called the "golden age" of Dutch garden design.

This excellent introduction to the major developments in art and architecture that emerged from seventeenth-century Western Europe bridges the gap between the specialized study and a more general survey. *Seventeenth-Century Art and Architecture* encompasses the socio-political and cultural background of the period. In the process it examines the careers of the most significant painters, sculptors, and architects, and those of less well-known artists. Major art covered include Bernini, Borromini, Caravaggio, Carracci, Claude, Girardon, Guercino, Hals, Jones, Le Brun, Le Vau,

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Murillo, Poussin, Rembrandt, Reni, Ribera, Rubens, Ruisdael, Steen, Van Dyck, Velázquez, Vermeer, Wren, and Zurbarán. The seventeenth century also witnessed the emergence of successful women painters such as Artemisia Gentileschi and Clara Peeters, who receive due attention here.

Art History Portable Edition by Marilyn Stokstad offers exactly the same content as Art History, Third Edition but in smaller individual booklets for maximum student portability. The combined six segment set consists of four booklets that correspond to major periods in Western art and two that cover global art. Each book is available individually, making them ideal for courses focused on individual periods. Book

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Art History: Fourteenth to Seventeenth Century Art can be used for such courses as: Fourteenth-Century Art in Europe Fifteenth-Century Art in Northern Europe and the Iberian Peninsula Renaissance Art in Fifteenth Century Italy Sixteenth-Century Art in Italy Sixteenth-Century Art in Northern Europe and the Iberian Peninsula Baroque Art Book 1: Art History: Ancient Art Book 2: Art History: Medieval Art Book 3: Art History: A View of the World, Part One: Asian, African, and Islamic Art and Art of the Americas Book 4: Art History: Fourteenth to Seventeenth Century Art Book 5: Art History: A View of the World, Part Two: Asian, African, and Oceanic Art and Art of the Americas Book 6: Art History: Eighteenth to Twenty-First

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Century

Art History: Fourteenth to seventeenth century art

The Mass Market for History Paintings in Seventeenth-Century Amsterdam

Baroque Seville

Baroque Ornament and Designs

European Art of the Eighteenth Century

Production, Distribution, and Consumption

"How refreshing, how absolutely refreshing, to find a book on Dutch painting that asks readers to begin by simply looking. Hollander is faithful to the possibility--so common in painting, so unusual in scholarship--that the paintings are

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elusive, evasive, unsystematically ambiguous. Doors ajar, windows onto the street, paintings within paintings, half-drawn curtains, blank mirrors, a man's coat hung on a nail: those are the engines of interpretation, and Hollander tells their history lucidly and entirely persuasively."—James Elkins, author of *The Object Stares Back* "Hollander offers fresh and compelling readings of key works by Karel van Mander, Gerard Dou, Nicolaes Maes, and Pieter de Hooch. Very few recent books on Dutch art are as rich as this; and few are written in such lucid, unpretentious prose. What shines forth from every page is a genuine love of the

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pictures. Here is art history well tempered to the objects it interprets."—Joseph L. Koerner, author of *The Moment of Self-Portraiture in German Renaissance Art* "In recent years, scholars have explored how space signifies in seventeenth-century Dutch art and culture; Hollander's fascinating study is the most comprehensive to date. It examines space--as conceived in the writings of Dutch art theorists, constructed in contemporary architecture, and disposed and made meaningful in the work of Gerard Dou, Nicolaes Maes, Pieter de Hooch, and Karel van Mander. *An Entrance for the Eyes* lays a firm foundation for research on this

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intriguing and hitherto understudied aspect of Dutch art."—Wayne E. Franits, author of Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art

Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Extravagant in concept, exuberant in spirit, elaborate in design, Baroque art and architecture flourished in 17th-century Europe. These engravings by a noted French artist perfectly embody the Baroque sensibility through architectural ornaments, decorative

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motifs, lush florals and foliates, borders, and other striking design elements. 46 illustrations. Salomon de Caus was a pivotal figure in the dissemination of the design principles and motifs of the Italian Renaissance garden throughout Europe. By setting the record straight in this biography, Luke Morgan rewrites the received history of early seventeenth-century garden design. European Art of the Seventeenth Century Baroque Painting, Sculpture, Architecture Baroque Antiquity Architectural Projects in Seventeenth-century Italy

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Art and Architecture in Italy, 1600-1750 **Works of Art in Seventeenth-century Dutch Houses**

Providing a greater understanding and analysis of Baroque and Rococo Art This is the first in-depth introduction to the Baroque and Rococo in Western Europe and Latin America, featuring fresh, engaging discussions of artworks and buildings. The text provides readers with a close look into individual artworks and an analysis of the methods of architectural design. Additionally, this book examines the main centers of art production and has chapters organized according to country and medium. Full-colored, high-quality illustrations ensure readers a detailed look at the art. Learning

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Goals Upon completing this book, readers will be able to:

Understand and analyze individual artworks
Identify and interpret key monuments with essential data
Discuss current issues with respect to the interpretation, restoration, and attributions of artworks

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"The seventeenth century in the Northern Netherlands was a period that saw the widespread 'domestication' of easel pictures, when paintings were acquired in significant numbers by a broad cross-section of society as a means of decorating

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the home. This is the first extended study to look at the role and function of paintings and other works of art in Dutch homes of the seventeenth century. In what numbers were paintings dispersed throughout the various rooms of the house? Were certain subjects regarded as more appropriate than others for display in a particular room? In what arrangements were paintings hung on the walls and how did this affect the way in which they were apprehended? A wide range of contemporary sources are drawn upon, including estate inventories and other archival material, published texts on art, architecture and social manners, and images of the domestic interior. In one chapter a close analysis is made of a small number of individual inventories, which are fully

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transcribed in the appendices, investigating the motivations that lie behind the display of works of art and their relationship to other furnishings."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

During the seventeenth century, the Dutch Republic was transformed into a leading political power in Europe, with global trading interests. It nurtured some of the period's greatest luminaries, including Rembrandt, Vermeer, Descartes and Spinoza. Long celebrated for its religious tolerance, artistic innovation and economic modernity, the United Provinces of the Netherlands also became known for their involvement with slavery and military repression in Asia,

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Africa, and the Americas. This Companion provides a compelling overview of the best scholarship on this much debated era, written by a wide range of experts in the field. Unique in its balanced treatment of global, political, socio-economic, literary, artistic, religious, and intellectual history, its nineteen chapters offer an indispensable guide for anyone interested in the world of the Dutch Golden Age.

Passion and Control explores Dutch architectural culture of the eighteenth century, revealing the central importance of architecture to society in this period and redefining long-established paradigms of early modern architectural history. Architecture was a passion for many of the men and women in this book; wealthy patrons, burgomasters, princes and

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scientists were all in turn infected with architectural mania. It was a passion shared with artists, architects and builders, and a vast cast of Dutch society who contributed to a complex web of architectural discourse and who influenced building practice. The author presents a rich tapestry of sources to reconstruct the cultural context and meaning of these buildings as they were perceived by contemporaries, including representations in texts, drawings and prints, and builds on recent research by cultural historians on consumerism, material culture and luxury, print culture and the public sphere, and the history of ideas and mentalities.

Court Culture in Seventeenth-Century Northern Europe
Diversity and Identity in Seventeenth-Century Persia

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Architecture as Performance in Seventeenth-Century Europe

The Horizon of Early Baroque and Other Essays

Studies in Seventeenth-Century Dutch Culture

Adapted for publication from the Charles T. Mathews lectures, 1971-72 by George R. Collins and Margot Wittkower. Recent studies and exhibitions, combined with the discovery of work by hitherto little-known artists have enabled Merot to take a fresh look at the period and to suggest a new

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configuration. The great names of the period - Poussin, Vouet, Le Sueur, de La Tour, Mignard - are located in relation to other developments. Merot includes discussion of the impact of contemporary literature and political, philosophical and social influences. The foundation of the Royal Academy of Painting in 1648, and the influence of Mazarin on artistic developments are considered with other issues of status, patronage and connoisseurship. The book

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provides a panorama of the period; the text is profusely illustrated in colour, and accompanied by a comprehensive bibliography.

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the Textbook. Accompanys:

9780136033721"

A historical survey of American art and architecture from 1600 to the present is chronologically organized to discuss the characteristics of different periods, in a volume that charts the ways in which American artists and designers adopted and diverged from earlier European models. Original.

Baroque and Rococo Art and Architecture
French Painting in the Seventeenth

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Century

Gothic Vs. Classic

Book Arts of Isfahan

Outlines and Highlights for Seventeenth Century Art and Architecture by Ann

Sutherland Harris, Isbn

Architecture and Devotion in Seventeenth-century Bengal

This volume explores the concept of magnificence as a social construction in seventeenth-century Europe.

Baroque art flourished in seventeenth-century Seville during a tumultuous period of economic decline, social

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conflict, and natural disasters. This volume explores the patronage that fueled this frenzy of religious artistic and architectural activity and the lasting effects it had on the city and its citizens. Amanda Wunder investigates the great public projects of sacred artwork that were originally conceived as medios divinos—divine solutions to the problems that plagued Seville. These commissions included new polychromed wooden sculptures and richly embroidered clothing for venerable old images, gilded altarpieces and monumental paintings for church interiors, elaborate ephemeral decorations and festival books by which to remember them, and the gut renovation or rebuilding

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of major churches that had stood for hundreds of years. Meant to revive the city spiritually, these works also had a profound real-world impact. Participation in the production of sacred artworks elevated the social standing of the artists who made them and the devout benefactors who commissioned them, and encouraged laypeople to rally around pious causes. Using a diverse range of textual and visual sources, Wunder provides a compelling look at the complex visual world of seventeenth-century Seville and the artistic collaborations that involved all levels of society in the attempt at its revitalization. Vibrantly detailed and thoroughly researched, Baroque Seville is a fascinating

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account of Seville's hard-won transformation into one of the foremost centers of Baroque art in Spain during a period of crisis.

Rethinking the Baroque explores a tension. In recent years the idea of 'baroque' or 'the baroque' has been seized upon by scholars from a range of disciplines and the term 'baroque' has consequently been much in evidence in writings on contemporary culture, especially architecture and entertainment. Most of the scholars concerned have little knowledge of the art, literature, and history of the period usually associated with the baroque. A gulf has arisen. On the one hand, there are scholars who are deeply immersed in

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historical period, who shy away from abstraction, and who have remained often oblivious to the convulsions surrounding the term 'baroque'; on the other, there are theorists and scholars of contemporary theory who have largely ignored baroque art and architecture. This book explores what happens when these worlds mesh. In this book, scholars from a range of disciplines retrieve the term 'baroque' from the margins of art history where it has been sidelined as 'anachronistic', to reconsider the usefulness of the term 'baroque', while avoiding simply rehearsing familiar policing of periodization, stylistic boundaries, categories or essence. 'Baroque' emerges as a vital and productive

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way to rethink problems in art history, visual culture and architectural theory. Rather than attempting to provide a survey of baroque as a chronological or geographical conception, the essays here attempt critical re-engagement with the term 'baroque' - its promise, its limits, and its overlooked potential - in relation to the visual arts. Thus the book is posited on the idea that tension is not only inevitable, but even desirable, since it not only encapsulates intellectual divergence (which is always as useful as much as it is feared), but helps to push scholars (and therefore readers) outside their usual runnels.

This volume presents the most noteworthy concepts,

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artists, and cultural centers of the seventeenth century through a close examination of many of its greatest paintings, sculptures, and buildings. The Baroque, rooted in classicism but with a new emphasis on emotionalism and naturalism, was the leading style of the seventeenth century. The movement exhibited both stylistic complexity and great diversity in its subject matter, from large religious works and history paintings to portraits, landscapes, and scenes of everyday life. Masters of the era included Caravaggio, whose innovations in the dramatic uses of light and shadow influenced many of the century's artists, notably Rembrandt; the sculptor, painter, and architect

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Bernini, with his combination of technical brilliance and expressiveness; and other familiar names such as Rubens, Poussin, Velazquez, and Vermeer. This was the era of absolute monarchs, including Spain's Habsburgs and Louis XIII and XIV of France, whose artistic patronage helped furnish their opulent palaces. But a new era of commercialism, in which artists increasingly catered to affluent collectors of the professional and merchant classes, also flourished.

Magnificence in the Seventeenth Century

The Cambridge Companion to the Dutch Golden Age

Baroque Architecture 1600-1750

Seventeenth-century Roman Palaces

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Performing Splendour in Catholic and Protestant Contexts

Rethinking the Baroque

Includes 82 stunning black-and-white images of rarely photographed structures. Published in association with the American Institute of Indian Studies

Encompassing the socio-political, cultural background of the period, this title takes a look at the careers of the Old Masters and many lesser-known artists. The book covers artistic developments across six countries and examines in detail many of the artworks

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on display.

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This classic survey of Italian Baroque art and architecture focuses on the arts in every center between Venice and Sicily in the early, high, and late Baroque periods. The

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heart of the study, however, lies in the architecture and sculpture of the exhilarating years of Roman High Baroque, when Bernini, Borromini, and Cortona were all at work under a series of enlightened popes. Wittkower's text is now accompanied by a critical introduction and substantial new bibliography. This edition will also include color illustrations for the first time. This is the first book in the three volume survey. Architecture and Learning in Seventeenth-century Oxford

The Quest for an Appropriate Past in Literature, Art and Architecture

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The Imagined and Real Jerusalem in Art and Architecture

Volume 1: The Early Baroque, 1600–1625

American Art and Architecture

17th and 18th Century Art

In The Imagined and Real Jerusalem in Art and Architecture specialists in various fields of art history, from Early Christian times to the present, discuss in depth a series of Western artworks, artefacts, and buildings, which question the visualization of Jerusalem.

Written in a fluent and lively style by one of the most well-respected art historians in her field, Harris's Seventeenth-Century Art and Architecture is an eminently readable introduction for students and art-lovers alike. The most up-

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to-date and authoritative account of all the major players of the period, this book covers the latest developments in research and is lavishly illustrated with more than 400 images, over 200 in color. One hundred additional color pictures in this second edition support substantial new material. Chapter 3 encompasses more on Spanish religious sculpture, and architectural marvels such as El Escorial and the monastery of La Encarnacion in Madrid. The architects Francois Mansart and Louis Le Vau in the French chapter are given mere prominence, as is sculpture, with extended discussion of the works of Coysevox, Girardon, and Warin. Chapter 5 on the Dutch Republic includes new text on the painters van Ostade and van Ruisdael, while the final chapter on English painters

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has been expanded to include William Dobson and the miniaturist Samuel Cooper.

Donated: The Margaret A. Bailey Art Collection.

More than any other European city, Baroque Naples was dominated by convents. Behind their imposing facades and highly decorated churches, the convents of Naples housed the daughters of the city's most exclusive families, women who, despite their cloistered existence, were formidable players in the city's power structure. Invisible City vividly portrays the religious world of seventeenth-century Naples, a city of familial and internecine rivalries, of religious devotion and intense urban politics, of towering structures built to house the virgin daughters of the aristocracy. Helen Hills demonstrates how the architecture of the

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convents and the nuns' bodies they housed existed both in parallel and in opposition to one another. She discusses these women as subjects of enclosure, as religious women, and as art patrons, but also as powerful agents whose influence extended beyond the convent walls. Though often ensconced in convents owing to their families' economic circumstances, many of these young women were able to extend their influence as a result of the role convents played both in urban life and in art patronage. The convents were rich and powerful organizations, riven with feuds and prey to the ambitions of viceregal and elite groups, which their thick walls could not exclude. Even today, Neapolitan convents figure prominently in the city's fabric. In analyzing the architecture of these august

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institutions, Helen Hills skillfully reads conventual architecture as a metaphor for the body of the aristocratic virgin nun, mapping out the dialectic between flesh and stone.

Seventeenth-century Art and Architecture

Passion and Control: Dutch Architectural Culture of the Eighteenth Century

The Dutch Garden in the Seventeenth Century

Salomon de Caus and Early Seventeenth-century Landscape Design

Risāle-i Mi'māriyye

Public and Private Spaces

Velazquez. Poussin. Carvaggio. Bernini. Despite their disparate backgrounds, these greats of European Baroque art converged at

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one remarkable place in time: Rome, 1630. In response to the Protestant Reformation, the Catholic Church turned to these masters of Baroque art to craft works celebrating the glories of the heavens manifested on earth. And so, with glittering monuments like Bernini's imposing bronze columns in St. Peter's Basilica, Rome, 1630 came to be the crossroads of seventeenth-century art, religion, and power. In Rome, 1630, the renowned French poet and critic Yves Bonnefoy devotes his attention to this single year in the Baroque period in European art. Richly illustrated with artwork that reveals the unique, yet instructive, place of Rome in 1630 in European art history, Bonnefoy dives deep into this transformative movement. The inclusion of five additional essays on seventeenth-century art situate Bonnefoy's analysis within a lively debate on Baroque art and art history. Translator Hoyt Rogers's afterword

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pays homage to the author himself, situating Rome, 1630 in Bonnefoy's productive career as a premier French poet and critic. This volume explores the various strategies of construing appropriate pasts in scholarship, literature, art, architecture and literature, in order to create "national", regional or local identities, in late medieval and early modern Europe.

In the seventeenth century, the Persian city of Isfahan was a crossroads of international trade and diplomacy. Manuscript paintings produced within the city ' s various cultural, religious, and ethnic groups reveal the vibrant artistic legacy of the Safavid Empire. Published to coincide with an exhibition at the Getty Museum, Book Arts of Isfahan offers a fascinating account of the ways in which the artists of Isfahan used their art to record the life around them and at the same time define their own identities within

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a complex society.

From the hardships of a long and arduous war with Spain, the seventeenth-century Dutch seem to have drawn strength and expressed pride in their unique social and cultural heritage, especially in their art. Arthur K. Wheelock Jr., the Gallery's curator of northern Baroque painting, has carefully studied the Gallery's collection by masters of the Golden Age of Dutch art--notably Cuyp, De Hooch, Rembrandt, Ruisdael, and Vermeer. The twenty-three paintings by Rembrandt and his school are elucidated by an essay on the question of attribution, while an appendix of artists' signatures amplifies and supports the author's wide-ranging discussions of this remarkably cohesive collection.

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Court Ritual in Modena, Rome, and Paris

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Space and Meaning in Seventeenth-Century Dutch Art
Temple to Love