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# Baroques

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Baroque Baroque

The Death of the Baroque and the Rhetoric of Good Taste

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The Key to Baroque Art

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## **CLARENCE CARLEE**

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### Baroque Baroque

Brendan Dooley  
Baroque art flourished  
in seventeenth-century  
Seville during a  
tumultuous period of  
economic decline,  
social 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 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 account of Seville's hard-won transformation into one of the foremost centers of Baroque art in Spain during a period of crisis.

The Death of the Baroque and the Rhetoric of Good Taste

Scala Books

The Theater of Truth argues that seventeenth-century baroque and twentieth-century neobaroque aesthetics have to be understood as part of

the same complex. The Neobaroque, rather than being a return to the stylistic practices of a particular time and place, should be described as the continuation of a cultural strategy produced as a response to a specific problem of thought that has beset Europe and the colonial world since early modernity. This problem, in its simplest philosophical form, concerns the paradoxical relation between appearances and what they represent. Egginton explores expressions of this problem in the art and literature of the Hispanic Baroque, new and old. He shows how the strategies of these two Baroque emerged in the political and social world of the Spanish

Empire, and how they continue to be deployed in the cultural politics of the present. Further, he offers a unified theory for the relation between the two Baroque and a new vocabulary for distinguishing between their ideological values.

*Baroque & Rococo*

Penn State Press

First published in 1985.

A handbook and text for the performance of Bach's music and Baroque music in general, also serving as an assessment of current trends in historical performance practice by an important American practitioner. Newman clearly presents problems and their solutions, with examples and regular assignments

throughout. Paper edition (unseen), \$32.

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The Key to Baroque Art

Sterling Publishing Company, Inc.

Essays focus on Baroque as a concept and category of analysis which has been central to an understanding of Hispanic cultures during the last several hundred years

The Glory of the Baroque in Bohemia

Cambridge Scholars Publishing

The Baroque period lasted from the beginning of the seventeenth century to the middle of the eighteenth century.

Baroque art was artists' response to the Catholic Church's demand for solemn grandeur following the

Council of Trent, and through its monumentality and grandiloquence it seduced the great European courts.

Amongst the Baroque arts, architecture has, without doubt, left the greatest mark in Europe: the continent is dotted with magnificent Baroque churches and palaces, commissioned by patrons at the height of their power. The works of Gian Lorenzo Bernini of the Southern School and Peter Paul Rubens of the Northern School alone show the importance of this artistic period. Rich in images encompassing the arts of painting, sculpture and architecture, this work offers a complete insight into this passionate period in the history of art.

*The Baroque* Routledge  
 "Monteverdi has been called "the creator of modern music"; and it is with the period of his innovations that this book begins. But while events in Rome and Venice, Florence and the courts of Northern Italy are assessed in the first part of the volume, the focus later changes; for by the end of the period under consideration the Baroque spirit is flourishing equally north of the Alps: at the rival courts of Louis XIV in Paris and Leopold I in Vienna, in Restoration London, and even in a Germany ravaged by the Thirty Years War."--Back cover

Historical Dictionary of Baroque Art and Architecture  
 Cambridge University Press

This book describes the waning days of the baroque.

### **The Early Baroque**

**Era** Getty Publications  
 Insightful exploration of arts across the world during these dynamic eras.

### Baroque Seville

Vanderbilt University Press

An era of exuberant creativity is the focus of this magnificently illustrated, competitively priced new art book. Baroque art was characterized by unbridled emotion, intricate decorative flourishes, and a dramatic use of light, reaching its summit in works such as Bernini's magnificent altarpiece, *The Ecstasy of St. Theresa*. Over time, this robust genre evolved into the more ornate and sensuously playful Rococo, a style

epitomized by the opulent paintings of Watteau. This beautifully produced exploration of both movements guides the reader through more than a century of art history--exploring the lives and works of sculptors such as Bernini, painters such as Watteau, Boucher, Rubens, and Hogarth, and architects such as Christopher Wren.

Ultra Baroque

University of Toronto Press

Contributions by Victor Zamudio Taylor, Elizabeth Armstrong.

Text by Paulo Herkenhoff, Serge Gruzinski.

*Rethinking the Baroque*

Lerner Publications  
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 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 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.

*Baroque Tendencies in Contemporary Art*

BRILL

The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750.

With informative



essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era. The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise

Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era. *Baroque Art* Routledge  
This book focuses on key monuments of the Baroque style, which varies in different European contexts. It is intended to affirm the existence of individual genius, identifiable styles of art, and historical periods that produced them. *Culture and Authority in the Baroque* Penn State Press  
This artist's book documents the artistic interventions at Caputh Castle in Potsdam, and at Collectors Room in Berlin, with work by Margret Eicher, Luzia Simons, Rebecca

Stevenson, and Myriam Thyes. The works are based on the dynamically charged parallels between the present and the Baroque epoch.

**B. A. R. O. C. K. W.**

W. Norton & Company  
Maravall focuses on the beginnings of Spanish Baroque mass culture as it develops in 17th century Spain and the role culture plays in the formation of the modern state in relationship to other western European countries.

Baroque Personae

Prentice Hall

This anthology examines the phenomenon of the Neo-Baroque through interdisciplinary perspectives. Understanding the Neo-Baroque as transcultural (between different cultures) and

transhistorical (between historical moments) the contributors explore its slippery nature of the Neo-Baroque.

*Baroque U of*

Minnesota Press

Drawing on sources in six languages and touching on the visual arts, architecture, music, and literature, this study frees the word "baroque" from being a term of periodization into a descriptor for a network of ideas, words, plants, arts, and energies. This new mapping offers a hybridity of the arts of Ibero-America as a way of re-examining the arts of the British Isles and Ireland. It challenges the modern idea of "capitals of culture," whose international culture fused the local and the

international to the degree that remote settlements--in Peru and Bolivia, a castle in Aberdeenshire, or an Episcopal Palace in what is now Serbia--functioned as cultural centers as important as Madrid or London.

### **Key Monuments Of The Baroque**

Parkstone International First published in 1998, this volume explores how in the seventeenth century depictions of human oddity, hunchbacks, cripples, dwarfs, appeared regularly in the work of both minor and major artists including Velázquez, Rubens, Van Dyck and Rivera. In this, the first comprehensive study of these images, Barry Wind starts with the topoi for the mentally and physically infirm established in antiquity

and traces their development into the Baroque period. A delight in the unusual was consonant with the contemporary collection of other exotica, convoluted shells and strange animals, but human 'freaks' provoked more than curiosity. Their representation ranged from taxonomic fascination to derisive mockery. They were frequently cast as imperfect foils to the fashionable courtiers who sought aggrandizement through juxtaposition. The images were also exploited as metaphors for a favourite theme of the period 'the world turned upside down'. In this synthesis of repulsion and fascination, mockery and dread, the portrayal of these

'others' reveals a dark underside of Baroque culture that has never been thoroughly investigated or understood. With the support of 75 reproductions of works from Italy, Spain and Northern Europe, Barry Wind examines representations of human deformity throughout the baroque period. He pursues his account into the eighteenth century and the expression of a new sympathetic understanding and compassion. His study, written with great clarity, makes available hitherto obscure and inaccessible material gathered from diverse sources such as medical treatises, literary texts, popular ballads and court documents to set these

images in their context and explain this obsession with difference.

*A Foul and Pestilent Congregation* Phaidon Press

Baroque Tendencies in Contemporary Art is a collection of essays by an international cadre of scholars addressing current trends within the field of contemporary art and how artists and architects reflect upon past traditions and fold them into the present. Often referred to as the Neo-Baroque, scholarship on this topic first emerged in the 1980s with the publication of several notable studies in France (but not translated into English until the 1990s); in addition, a number of recent exhibitions have focused on

contemporary responses to the Baroque. The Baroque and the Neo-Baroque are frequently defined as having a propensity for instability, seriality, reflexivity, fluidity, and spectacle. This is perhaps partly why, in the millennial period, there is so much interest in the Baroque—we are seeking ways to find parallels between the art of then and the art of our own diverse, pluralistic culture. This book provides context for how contemporary artists meet and deal with the Baroque both formally and conceptually. Among others, it provides discussions of the work of American artists John Currin, Jeff Koons, Frank Stella, Lisa Yuskavage; American architect, Frank Gehry;

European artists Lucian Freud, Jenny Saville, Emilio Vedova; Latin American artists Monica Castillo, Raphael Cauduro, Yishai Judisman; and New Zealand artists, Richard Reddaway and Joanna Langford. *The Universal Baroque* Rowman & Littlefield Originally published in Italian as *L'Uomo Barocco* (Editori Laterza), in 1991. Several chapters are published from the authors' original English-language versions, revised; one has been translated from the author's original French-language version, revised. Contributors develop a portrait of institutions, ideologies, intellectual themes, and social structures as they are reflected in characteristic social

roles of the Baroque period, such as the statesman, the nun, the soldier, the artist, the witch, the scientist, and the bourgeois.

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