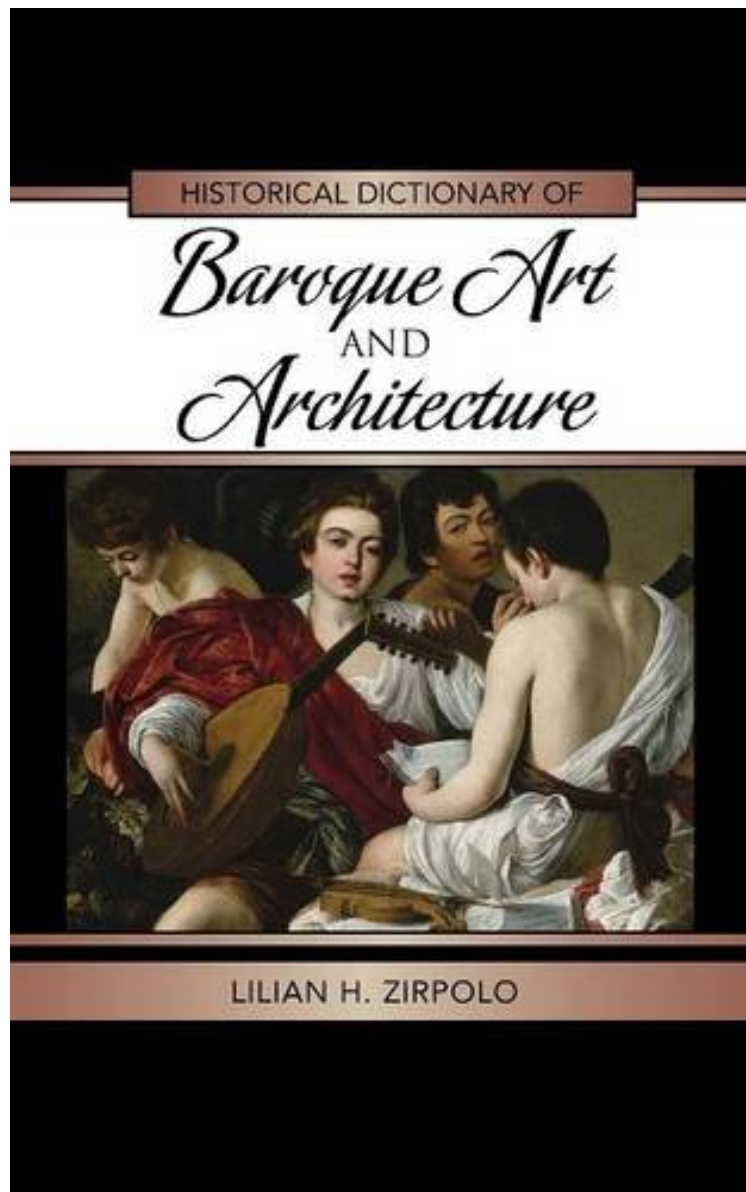


(Ebook pdf) Historical Dictionary of Baroque Art and Architecture (Historical Dictionaries of Literature and the Arts)

## Historical Dictionary of Baroque Art and Architecture (Historical Dictionaries of Literature and the Arts)

*Lilian H. Zirpolo*

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**Lilian H. Zirpolo : Historical Dictionary of Baroque Art and Architecture (Historical Dictionaries of Literature and the Arts)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Historical Dictionary of Baroque Art and Architecture (Historical Dictionaries of Literature and the Arts):

1 of 1 people found the following review helpful. Helpful but not worth \$100 plus  
By Richard W. Hoover Sr. If this book is anything like the author's companion work on Renaissance Art (which it is), it is 600-some pages of introduction and chronology, with articles on personalities, locations, iconography and specific works. While it is both useful and portable (check out the minuscule dimensions of this tome), it is no \$100-plus production, whether in terms of illustrations (drab) or of content. The companion volume on the Renaissance cost me, from an seller, eleven bucks in "like new" condition. I am sure this one on Baroque Art will soon be similarly priced. At 25 or 30 dollars, assuming (which I do) that the quality of both books is the same, I would have given an extra star to the book on the Baroque.

Beginning in the 1580s and ending as late as 1750 in some Northern European regions, the Baroque artistic era began as an artistic recoil to the stylizations of Mannerist art and as a means of implementation of the demands of the Counter-Reformation Church that sought to restore its religious preeminence in the Western world in the face of the Protestant threat. As a result, Rome, the seat of the papacy, became the cradle of Baroque art, and masters from other parts of the Italian peninsula flocked to the region in the hopes of obtaining artistic commissions. The Historical Dictionary of Baroque Art and Architecture relates the history of the Baroque Era through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries on such icons as Gian Lorenzo Bernini, Caravaggio, Annibale Carracci, Diego Velquez, Peter Paul Rubens, Rembrandt van Rijn, and Johannes Vermeer, as well as sculptors, architects, patrons, other historical figures, and events.

From Booklist The baroque era in art and architecture, lasting from roughly the 1580s to as late as 1750 in some areas, gave rise to the art of Bernini, Caravaggio, Rembrandt, Rubens, Velquez, and many others generously documented in these pages. It emerged, according to the author, primarily as a tool to fulfill the needs of the Counter-Reformation, the Catholic Church's response to the rise of Protestantism. As such, it began in Rome, the seat of Catholicism, with the church of Il Gesu, the first Baroque structure to have been built. It soon spread throughout much of Europe. Zirpolo, a specialist in the art of early modern Italy and Spain, is author of Scarecrows Historical Dictionary of Renaissance Art (2008) and cofounder, coeditor, and copublisher of Aurora, the Journal of the History of Art. A 37-page chronology is followed by a 44-page introduction, a 504-page dictionary section, and a 36-page bibliography. Chronology entries, the introduction, and the bibliography are marked or subdivided by country, such as Italy, Spain, Flanders, Holland, France, and England. The dictionary section includes hundreds of clearly written and informative entries on artists and architects; other significant people, such as kings and queens; great works of art and architecture; biblical and mythological figures; and technical terms. Cross-references are extensive. Sixteen pages of black-and-white illustrations provide a bare minimum of visual aid, but Zirpolo refers the reader to the many richly illustrated texts in her bibliography and on key websites she names. Barely a word is expended on the spread of Baroque art beyond Europe to colonial Latin America and elsewhere. Recommended for academic and art-museum libraries. --Craig Bunch Recommended for academic and art-museum libraries. (Booklist) The best feature of this dictionary is the convenience of having a large amount of useful information in one volume. Its reasonable size will appeal to college students not specializing in the period but needing to read or write about the baroque. (Library Journal) This historical dictionary by Zirpolo (independent scholar) offers a thorough overview of the art historical period that spans roughly the late 16th through the early 18th centuries. In addition to the dictionary itself, comprising over 500 cross-referenced entries, the volume features a chronology, an introductory essay, and an extensive bibliography. The dictionary entries focus on the major names of the period, particularly artists (Gian Lorenzo Bernini, Peter Paul Rubens), patrons (Pope Urban VIII, Charles II of Spain), and notable works of art and architecture, as well as subjects often depicted in the period (St. Teresa of Avila, Hercules). The dictionary also covers significant events (the Council of Trent, the Thirty Years War) and critical terms (Neoplatonism, pediment). Only minimal black-and-white illustrations are featured, though a list of image resources is included in the bibliography. It is organized into broad subjects, including artist biographies and other texts, academies and art training, art patronage, and significant studies focusing on the baroque art of particular countries. This work is an excellent introduction to the people, events, and works of art of this rich art historical period. Summing Up: Highly recommended (CHOICE) Baroque art and architecture in particular shows a tendency to voluble and lengthy descriptions concerning works of art, often reserving separate entries for them. (Art Libraries Journal) About the Author Lilian H. Zirpolo is the author of Historical Dictionary of Renaissance Art (Scarecrow 2008); co-founder and president of the WAPACC Organization; and co-founder, co-editor, and co-publisher of Aurora, The Journal of the History of Art.