



Dresden Barock

Gary B. Cohen, Franz A. J. Szabo



Dresden Barock:

Dresden Barock ,2004-12 Dresden no other city was as brilliantly influenced by the Baroque style Saxons aristocracy reveled in grand appearances and created a stage for their courtly life The ruling class had a taste for art and they attracted painters from many countries The city offered a plentitude of motifs These artistic documents are united in this unique book Music CDs Dresdens Baroque also stands for a magnificent tradition of music Composers such as Heinrich Pisendel or Zelenka represent fullness in sound rich instrumentation and virtuosity here they are performed by Saxons trumpet star Ludwig Gttler *Embodiments of Power* Gary B. Cohen, Franz A. J. Szabo, 2008 The period of the baroque late sixteenth to mid eighteenth centuries saw extensive reconfiguration of European cities and their public spaces Yet this transformation cannot be limited merely to signifying a style of art architecture and decor Rather the dynamism emotionality and potential for grandeur that were inherent in the baroque style developed in close interaction with the need and desire of post Reformation Europeans to find visual expression for the new political confessional and societal realities Highly illustrated this volume examines these complex interrelationships among architecture and art power religion and society from a wide range of viewpoints and localities From Krakow to Madrid and from Naples to Dresden cities were reconfigured visually as well as politically and socially Power in both its political and architectural guises had to be negotiated among constituents ranging from monarchs and high churchmen to ordinary citizens Within this process both rulers and ruled were transformed Europe left behind the last vestiges of the medieval and arrived on the threshold of the modern **The Throne of the Great Mogul in Dresden** Dror Wahrman, 2023-04-25 A masterful deciphering of an extraordinary art object illuminating some of the biggest questions of the eighteenth century The Throne of the Great Mogul 1701-8 is a unique work of European decorative art an intricate miniature of the court of the Mughal emperor Aurangzeb depicted during the emperor's birthday celebrations It was created by the jeweler Johann Melchior Dinglinger in Dresden and purchased by the Saxon prince Augustus the Strong for an enormous sum Constructed like a theatrical set made of gold silver thousands of gemstones and amazing enamel work it consists of 164 pieces that together tell a detailed story Why did Dinglinger invest so much time and effort in making this piece Why did Augustus in the midst of a political and financial crisis purchase it And why did the jeweler secrete in it messages wholly unrelated to the prince or to the Great Mogul In answering these questions Dror Wahrman while shifting scales from microhistory to global history opens a window onto major historical themes of the period the nature of European absolutism the princely politics of the Holy Roman Empire the changing meaning of art in the West the surprising emergence of a cross continental lexicon of rulership shared across the Eastern Hemisphere and the enactment in jewels and gold of quirky contemporary theories about the global history of religion **The Glory of Baroque Dresden** Staatliche Kunstsammlungen Dresden, Mississippi Arts Pavilion, 2004 **The Baroque Treasury at the Grünes Gewölbe Dresden** Dirk Syndram, Jutta Kappel, Ulrike Weinhold, Grünes Gewölbe (Museum : Dresden, Germany), 2006

Detailing the contents of the Gr nes Gew lbe or Green Vault this catalog surveys the Treasury of the Saxonian Kings depicting the collections of August the Strong King of Saxony and Poland The study illustrates how the museum was unparalleled in its time and maintains its distinction today with an extravagant profusion of precious objects in the gold silver enamel and precious stones that proclaimed the wealth and artistic taste of the Saxon dynasty Capturing a treasure trove from the early 18th century this examination presents the vault s eight exquisitely decorated display rooms designed to inspire amazement in visitors

The Splendor of Dresden, Five Centuries of Art Collecting National Gallery of Art (U.S.),Metropolitan Museum of Art (New York, N.Y.),Fine Arts Museums of San Francisco,1978

Baroque and the Political Language of Formalism (1845 - 1945): Burckhardt, Wölfflin, Gurlitt, Brinckmann, Sedlmayr Evonne Levy,2015-12-22 This study in intellectual history places the art historical concept of the Baroque amidst world events political thought and the political views of art historians themselves Exploring the political biographies and writings on the Baroque primarily its architecture of five prominent Germanophone figures Levy gives a face to art history showing its concepts arising in the world From Jacob Burckhardt s still debated Jesuit style to Hans Sedlmayr s Reichsstil the Baroque concepts of these German Swiss and Austrian art historians all politically conservative and two of whom joined the Nazi party were all took shape in reaction to immediate social and political circumstances A central argument of the book is that basic terms of architectural history drew from a long established language of political thought This vocabulary applied in the formalisms of W lfflin and Gurlitt has endured as art history s unacknowledged political substrate for generations Classic works like W lfflin s *Kunstgeschichtliche Grundbegriffe* are interpreted anew here supported by new documents from the papers of each figure

Dresden und Umgebung Heinz Quinger,1999-01-01 F hrer zur Kunst und Stadtgeschichte Dresdens mit Beschreibung der Sehensw rdigkeiten und Vorsch l gen f r Stadtrundg nge

Die Architektur der Barock- und Rokokozeit in Deutschland und der Schweiz Hermann Popp,2025-10-03 Unver nderter Nachdruck der Originalausgabe von 1913 Der Verlag Antigonos spezialisiert sich auf die Herausgabe von Nachdrucken historischer B cher Wir achten darauf dass diese Werke der ffentlichkeit in einem guten Zustand zug nglich gemacht werden um ihr kulturelles Erbe zu bewahren

Barock-Architektur Martin Shaw Briggs,1914

Deutscher Barock Wilhelm Pinder,2022-02-02 Nachdruck des Originals

Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750 Tanya Kevorkian,2017-07-05 Drawing upon a rich array of sources from archives in Leipzig Dresden and Halle Tanya Kevorkian illuminates culture in Leipzig before and during J S Bach s time in the city Working with these sources she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices and an infusion of change that set in after 1680 Among other forms of change new secular arenas appeared influencing church music and provoking reactions from Pietists who developed alternative meeting networking and liturgical styles The book focuses on the everyday practices and active

roles of audiences in public religious life It examines music performance and reception from the perspectives of both ordinary people and elites Church services are studied in detail providing a broad sense of how people behaved and listened to the music Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants thereby illuminating the working environment of J S Bach Telemann and other musicians In addition Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s

German and Scandinavian Protestantism 1700-1918 Nicholas Hope, 1999 This book is the first history in English of the Lutheran Church in Germany and Scandinavia in the eighteenth and nineteenth centuries A period of fundamental and lasting change in the political landscape with the separation of the old twin monarchies of Sweden Finland and Denmark Norway in Scandinavia 1808 1814 and the unification of Germany 1866 71 this was also a time of particular unease and upheaval for the church Attempts to emulate the spiritual community of the early church reform of the church establishment and steps taken to enlighten parishioners were almost always held back by the anomalous structural legacy of the Reformation tradition and parish habit sacred and profane However the birth of the modern nation state and its market economy posed a fundamental challenge to the structure and ethos of the Reformation churches as it did to the Catholic Church The First World War deepened the crisis further German Protestants and the Scandinavians were not immune either although they remained neutral who bracketed modernity with crisis and religion with national renewal and who saw national loyalty as a higher value than the faith fellowship and moral order of the church were swept up into the maw of a modern national war machine which threatened to wipe out Protestantism altogether

Führer zum Barock in Dresden Hagen Bächler, Monika Schlechte, 1991

Studio, 1898

Baroque New Worlds Lois Parkinson Zamora, Monika Kaup, 2010-07-13 Traces the changing nature of Baroque representation across European and Latin American cultures from an imperial aesthetic encoding Catholic ideologies into a means of resistance to colonialism into a mode of postcolonial self definition

Rethinking the Baroque Helen Hills, 2017-07-05 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

Evening's Empire Craig Koslofsky, 2011-06-30 What does it mean to write a history of the night Evening s Empire is a fascinating study of the myriad ways in which early modern people understood experienced and transformed the night Using diaries letters and legal records together with representations of the night in early modern religion literature and art Craig Koslofsky opens up an entirely new perspective on early modern Europe He shows how princes courtiers burghers and common people nocturnalized political expression the public sphere and the use of daily time Fear of the night was now mingled with improved opportunities for labour and leisure the modern night was beginning to assume its characteristic shape Evening s Empire takes the evocative history of the night into early modern politics culture and society revealing its importance to key themes from witchcraft piety and gender to colonization race and the Enlightenment **Fragile**

Diplomacy Maureen Cassidy-Geiger, 2007-01-01 While imported Chinese porcelain had become a valuable commodity in Europe in the seventeenth century local attempts to produce porcelain long remained unsuccessful At last the secret of hard paste porcelain was uncovered and in 1710 the first European porcelain was manufactured in Saxony Meissen porcelain still manufactured today soon ranked in value with silver and gold This thorough and lavishly illustrated volume explores the early years of Meissen porcelain and how the princes of Saxony came to use highly prized porcelain pieces as diplomatic gifts for presentation to foreign courts An eminent team of international contributors examines the trade of Meissen with other nations from England to Russia They also investigate the cultural ambience of the Dresden Court varying tastes of the markets the wide range of porcelain objects and their designers and makers Individual chapters are devoted to gifts to Denmark other German courts the Holy Roman Empire Italy France and other nations For every Meissen collector or enthusiast this book will be not only a treasured handbook but also a source of visual delight **The Baroque in**

Architectural Culture, 1880-1980 Andrew Leach, John Macarthur, 2016-03-09 In his landmark volume Space Time and Architecture Sigfried Giedion paired images of two iconic spirals Tatlin s Monument to the Third International and Borromini s dome for Sant Ivo alla Sapienza The values shared between the baroque age and the modern were thus encapsulated on a single page spread As Giedion put it writing of Sant Ivo Borromini accomplished the movement of the whole pattern from the ground to the lantern without entirely ending even there And yet he merely groped towards that which could be completely effected in modern architecture achieving the transition between inner and outer space The intellectual debt of modern architecture to modernist historians who were ostensibly preoccupied with the art and architecture of earlier epochs is now

widely acknowledged This volume extends this work by contributing to the dual projects of the intellectual history of modern architecture and the history of architectural historiography It considers the varied ways that historians of art and architecture have historicized modern architecture through its interaction with the baroque a term of contested historical and conceptual significance that has often seemed to shadow a greater contest over the historicity of modernism Presenting research by an international community of scholars this book explores through a series of cross sections the traffic of ideas between practice and history that has shaped modern architecture and the academic discipline of architectural history across the long twentieth century The editors use the historiography of the baroque as a lens through which to follow the path of modern ideas that draw authority from history In doing so the volume defines a role for the baroque in the history of architectural historiography and in the history of modern architectural culture

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