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The Fold Rethinking the Baroque The Baroque Technotext Bach and the Baroque Baroque Book - Intermediate Guitar Solos (17th-18th Century) Milton and the Baroque Music in the Baroque (Western Music in Context: A Norton History) Joseph Brodsky and the Baroque Creative Entanglements Modernism and the Theatre of the Baroque Music in the Baroque World Music in the Baroque World Viviano and Niccolò Codazzi and the Baroque Architectural Fantasy The Cornucopian Mind and the Baroque Unity of the Arts The Baroque Violin and Viola, Vol. I Music Education and the Art of Performance in the German Baroque The Triumph of the Baroque Quicksilver A Performer's Guide to Music of the Baroque Period Perceptible Processes The Baroque Cello Revival Music and Urban Life in Baroque Germany The Era After the Baroque Dance as Text Architecture and Geometry in the Age of the Baroque The Oxford Handbook of the Baroque Baroque Spain and the Writing of Visual and Material Culture The Enlightenment Against the Baroque A Companion to Renaissance and Baroque Art Tapestry in the Baroque Companion to Baroque Music A History of Baroque Music The Death of the Baroque and the Rhetoric of Good Taste Historical Dictionary of Baroque Art and Architecture Baroque Naturalism in Benjamin and Deleuze Performing Baroque Music The Baroque Pianist British Baroque Reflexive Research and the (Re)Turn to the Baroque Vivaldi's Venice

In considering the role of practical music in education this book explores the art of performance in Germany during the Baroque period. The author examines the large number of surviving treatises and instruction manuals used in the Lutheran schools during the period 1530-1800 and builds up a picture of the function and status of music in both school and church. This understanding of music as a functional art--*musica practica*--in turn gives us insight into contemporary performance of the sacred work of Praetorius, Schütz, Buxtehude or Bach. A fine selection of Baroque compositions, excellently compiled and edited by the team at EGTA UK. Selected by the Examination Board of the Royal Schools of Music. This groundbreaking study of Gadda's narrative form identifies Gadda's complex 'baroque' style as not merely an aesthetic conceit, but an expression of modern alienation and of loss, grief, and the need for solitude in the face of a fragmented reality. As extraordinary an achievement as *Cryptonomicon*, *Quicksilver* is Neal Stephenson's first novel in his acclaimed Baroque Cycle. Neal Stephenson follows his international bestseller, the WWII thriller *Cryptonomicon*, with a novel set in the 16th and 17th centuries, in a world of war, scientific, religious and political turmoil. With a cast of characters that includes Newton, Leibniz, Christopher Wren, Charles II, Cromwell and the young Benjamin Franklin, Stephenson again shows his extraordinary ability to get inside a place and time; as he did for the futures of his science fiction (*Snowcrash*, *The Diamond Age*) and for WWII (*Cryptonomicon*), here he does for the England of the Civil War and

the Europe of the Wars of Religion and the Scientific Revolution. Quicksilver is yet another tour-de-force from a writer who is simply unique. "This exhibition catalogue presents a fresh and visually breath-taking new look at the art of the late Stuart period in Britain (1660-1714). From the Restoration of Charles II in 1660 to the death of Queen Anne in 1714, the late Stuart period was a time of great change for Britain, and a rich, sophisticated, but largely overlooked era of art history. This exhibition book, created to accompany Tate Britain's 2020 exhibition *British Baroque: Power & Illusion*, explores how art and architecture were used by the crown, the church, and the aristocracy to project images of status in an age when the power of the monarchy was being questioned. Featuring the work of the leading painters of the day -- including Peter Lely, Godfrey Kneller, and James Thornhill -- it celebrates ambitious grand-scale portraits, the persuasive illusion of mural painting, the brilliant woodcarving of Grinling Gibbons, and the magnificent architecture of the great buildings of the age by Christopher Wren, Nicholas Hawksmoor, and John Vanbrugh"--Publisher's description.

This is a historical and theoretical examination of French baroque court ballet from approximately 1573 until 1670. Spanning the late Renaissance and the Baroque, it brings aesthetic and ideological criteria to bear on court ballet libretti, period accounts, contemporaneous performance theory, and related commentary on dance and movement in literature. It studies the formal choreographic apparatus that characterises late Valois and early Bourbon ballet spectacle and how its changing aesthetic ultimately reflected the political situation of the nobles who devised et performed court ballets. What shall we call the era in Western music history from 1750 to 1900? Listeners and scholars alike treasure the works of its great composers: Mozart, Beethoven, Chopin, Wagner, Tchaikovsky. A powerfully symbolic name, though analogous to "baroque" for the previous era still eludes us. We refer constantly to two trends, classical and romantic, which have substantive meaning for various composers' orientations and for ways of performing the music. But these two terms whether understood as indicating consecutive or overlapping trends do not plainly suggest the two main events of the age: the Industrial Revolution, and the democratic political upheavals of 1776, 1789, and 1848. Also, they do not acknowledge an emerging sense of humanity or the excitement of a passionate audience seeking recognition and expression. Laudon's *Era after the Baroque* proposes a powerful symbol for the new era while at the same time keeping traditional terminology intact. It looks at the age in a primarily positive manner while still acknowledging its darker aspects. In particular, it evokes the sphere of the newly recognized system of "fine arts" and therefore has resonances for the visual and literary arts in addition to its primary focus on music. The *Era After the Baroque* advances an expressive ideal that is traced in both vocal and instrumental music during that century and a half. It stresses that music was not an art unique and set apart but rather participated in the great dissemination of education and artistic opportunity that was then emerging in the context of an increasingly human-centered concept of freedom. Published in conjunction with a 1997 New York concert program at Alice Tully Hall, Lincoln Center, this collection of essays and visual materials examines the affinities between Bach-era Baroque and such minimalists as John Adams,

Steve Reich, and John Cage. John Adams does not exaggerate when he calls Minimalism "the only really interesting, important stylistic development in the past thirty years". Think of the Bach Suites for Solo Cello, and their long series of arpeggios. Now think of Philip Glass, of ecstatic arpeggios and you may begin to hear a great unison sounding through the history of music. 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. Annotation copyright by Book News, Inc., Portland, OR MacFadyen shows that the works of John Donne, the existential philosophy of Kierkegaard and Sestov, and the cities of St Petersburg and Venice inspired in Brodsky a fundamentally Baroque evolution. He provides a compelling and comprehensive examination of Brodsky's poetry and prose in a fascinating overview of some problems of post-soviet aesthetics. The book concludes with a reassessment of Brodsky's final role, that of cross-cultural, bilingual essayist. Joseph Brodsky and the Baroque will appeal to students and scholars of Russian literature as well as the growing body of Brodsky's admirers. 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 Velázquez, Peter Paul Rubens, Rembrandt van Rijn, and Johannes Vermeer, as well as sculptors, architects, patrons, other historical figures, and events. To date, most criticism of print and digital technotexts – literary objects that foreground the role of their media of inscription – has emphasized the avant-garde contexts of a text's production. The Baroque Technotext opens new perspectives on this important and innovative literary canon, analysing the role of baroque and neo-baroque aesthetics in the emergence and possible futures of technotexts. Combining the insights of poststructuralist theory of the baroque, postcolonial theory of the neobaroque, and insightful critique of the prevailing modernist approaches to technotexts, The Baroque Technotext reframes critical debate of contemporary experiments in literary practice in the late age of print. Analyses of works from authors including Jonathan Safran Foer, Chris Ware and David Clark are matched with reflections on other media texts – film, visual art and interface design – that have adopted baroque aesthetic tropes. "A History of Baroque Music is a detailed treatment of the music of the Baroque era, with particular focus on the seventeenth century. The author's approach is a history of musical style with an emphasis on musical scores. The book is divided initially by time period into early and later Baroque (1600-1700 and 1700-1750 respectively), and

secondarily by country and composer. An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term "Baroque." The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period."--Jacket. Preface / Anthony Burton -- Introduction / Christopher Hogwood -- Historical background / George Pratt -- Notation and interpretation / Peter Holman -- Keyboard / Davitt Moroney -- Strings / Andrew Manze -- Wind instruments / Stephen Preston -- Singing / John Potter -- Sources and editions / Clifford Bartlett "The baroque style of architecture rose up from the Mannerism of the turn of the seventeenth century, and evolved into the lighter rococo around 1750. At its height, the baroque encompassed all the arts, and the style was freighted with the message of the Counter-Reformation." "This catalogue explores every facet of baroque architecture in Europe. An international team of scholars examines such subjects as the political and religious use of architecture, the birth of the baroque in Rome, landscape, fantasies, and the education of the architect. The second part of the book, a catalogue of works exhibited, illustrates the types of baroque construction: villas and chateaux, military architecture, royal palaces, and gardens."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved This book describes the waning days of the baroque. An excellent collection for the piano student. This book is intended for students of the piano, the harpsichord, and the clavichord. It offers a notation faithful to that of the composers, while the keys to its interpretation are provided in the textual section. Original sources have been consulted whenever available to the compilers. The textual portion is intended to enable everyone to assimilate the various possibilities offered by the musical language of the Baroque, and then form his own interpretation. Fingerings have been given sparingly, though those by the composer are always printed in italics. The pieces have been selected to give a many-sided picture of the music of the whole era of the Baroque in different countries. It has also been the compilers' aim to choose pieces is based above all on their level of difficulty. The text includes biographical notes on the composers, a summary of the characteristics of the tonalities, and an explanation of the names of the pieces, as well as detailed performance notes. This book offers a significant rediscovery of a rich, unique, and understudied musical culture. This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online. How do seemingly disparate arenas of Enlightenment philosophy, economic theories, boudoir etiquette, literary styles, and artistic modes coincide in the late eighteenth century? In this poetic essay on the evolution of the idea of luxury and art, Rmy Saisselin uses precise, witty examples to describe the development of our modern taste, ultimately the successor of the more spiritual and grand baroque got. His analysis both illuminates and distinguishes between eighteenth-century and modern varieties of conspicuous consumption. This persuasive discourse depicts the

rise of *luxe* as an escape from ennui and shows how, for the first time in European history, a large class of wealthy, leisured people emerged to make art, luxury, and the avoidance of boredom its preoccupation. Saisselin provides an original and lucid picture of the first phases in the emergence of a specifically bourgeois taste. How do seemingly disparate arenas of Enlightenment philosophy, economic theories, boudoir etiquette, literary styles, and artistic modes coincide in the late eighteenth century? In this poetic essay on the evolution of the idea of luxury and art, Rmy Saisselin uses precise, witty examples to describe the development of our modern taste, ultimately the successor of the more spiritual and grand baroque got. His analysis both illuminates and distinguishes between eighteenth-century and modern varieties of conspicuous consumption. This persuasive discourse depicts the rise of *luxe* as an escape from ennui and shows how, for the first time in European history, a large class of wealthy, leisured people emerged to make art, luxury, and the avoidance of boredom its preoccupation. Saisselin provides an original and lucid picture of the first phases in the emergence of a specifically bourgeois taste.

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. The age of the baroque -- a time of great strides in science and mathematics -- also saw the construction of some of the world's most magnificent buildings. In this book, George L. Hersey explores the interrelations of the two developments, explaining how the advancements of geometry and the abstractions of mathematicians were made concrete in the architecture of the day. Copyright © Libri GmbH. All rights reserved. A detailed evocation of Venice and the city's musical culture that inspired Vivaldi. At the time Venice was, uniquely, a city where all classes mingled in their love of music; aristocrats,

gondoliers and the workers met to listen to all types of music. All that is known about Vivaldi's life is included, and all the recent discoveries that have been made about that life (as well as details from Vivaldi's contemporaries). The book captures the hedonistic atmosphere of Venice at the time, already an international tourist destination, and how that was reflected by the mysterious Vivaldi in his baroque music (which is still available in a range of recordings). A Companion to Renaissance and Baroque Art provides a diverse, fresh collection of accessible, comprehensive essays addressing key issues for European art produced between 1300 and 1700, a period that might be termed the beginning of modern history. Presents a collection of original, in-depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700

Divided into five broad conceptual headings: Social-Historical Factors in Artistic Production; Creative Process and Social Stature of the Artist; The Object: Art as Material Culture; The Message: Subjects and Meanings; and The Viewer, the Critic, and the Historian: Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature, such as Judaism and the arts, architectural treatises, the global Renaissance in arts, the new natural sciences and the arts, art and religion, and gender and sexuality Features essays on the arts of the domestic life, sexuality and gender, and the art and production of tapestries, conservation/technology, and the metaphor of theater Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book Music in the Baroque World: History, Culture, Performance offers an interdisciplinary study of the music of Europe and the Americas in the seventeenth and first half of the eighteenth centuries. It answers calls for an approach that balances culture, history, and musical analysis, with an emphasis on performance considerations such as notation, instruments, and performance techniques. It situates musical events in their intellectual, social, religious, and political contexts and enables in-depth discussion and critical analysis. The companion web site provide links to scores and audio/visual performances, making this a complete course for the study of Baroque music. Features An interdisciplinary approach that balances detailed analysis of specific pieces of music and broader historical overview and relevance A selection of historical documents at the end of each chapter that position musical works and events in their cultural context Extensive musical examples that show the melodic, textural, harmonic, or structural features of baroque music and enhance the utility of the textbook for undergraduate and graduate music majors A global perspective with a chapter on Music in the Americas A companion score anthology and website with links to audio/video content of key performances and research and writing guides Music in the Baroque World: History, Culture, Performance tells stories of local traditions, cultural exchange, performance trends, and artistic mixing. It illuminates representative works through the lens of politics, visual arts, theology, print culture, gender, domesticity, commerce, and cultural influence and exchange. Music of the Baroque: History, Culture, and Performance takes inspiration from the field of cultural history. The emphasis is on questions of performativity how audiences perceived, reacted to, and identified with musical works and

performances. The author illuminates representative works through the lens of politics, visual arts, theology, print culture, gender, domesticity, commerce, and cultural influence and exchange. The main form of organization is chronological, but then thematic and idea-oriented, organized around five themes or sites of meaning. Part one familiarizes students with key concepts and materials that are essential to an understanding of the cultural history of early modern Europe. The remaining four parts address music and religion, opera and theater music, instrumental music, and the baroque beyond Europe.

Modernism and the Theatre of the Baroque fashions an independent aesthetic for modernist writers and texts that challenges many high modernist qualities promoted by James Joyce and T.S. Eliot. This book, itself a study of two books on the Baroque, proposes a pair of related theses: one interpretive, the other argumentative. The first, enveloped in the second, holds that the significance of allegory Gilles Deleuze recognized in Walter Benjamin's 1928 monograph on seventeenth century drama is itself attested in key aspects of Kantian, Leibnizian, and Platonic philosophy (to wit, in the respective forms by which thought is phrased, predicated, and proposed). The second, enveloping the first, is a literalist claim about predication itself – namely, that the aesthetics of agitation and hallucination so emblematic of the Baroque sensibility (as attested in its emblem-books) adduces an avowedly metaphysical 'naturalism' in which thought is replete with predicates. Oriented by Barbara Cassin's development of the concerted sense in which homonyms are critically distinct from synonyms, the philosophical claim here is that 'the Baroque' names the intervallic [διαστηματική] relation that thought establishes between things. On this account, any subject finds its unity in a concerted state of disquiet – a state-rempli in which, phenomenologically speaking, experience comprises as much seeing as reading (as St Jerome encountering Origen's Hexapla). The book presents a narrative conceived within a baroque framework which attempts, with a proper sense of irony, to reveal the truth about the academy, and the way in which, as institution, it constructs our desires. Listeners, performers, students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era. Scores for eleven works, many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation, are included for close study. Readers will find new material on continuo playing, as well as extensive treatment of singing and French music. The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study. First published by Ashgate (at that time known as Scholar Press) in 1992 and having been out of print for some years, this title is now available as a print on demand title. "The Early Music revival has had far-reaching consequences on how music of the past is performed, both by specialists and non-specialists. This timely book is a practical step-by-step course of lessons for violinists and violists in both these categories, covering the interpretation, technique, culture and historical background of the Baroque violin repertoire. Written by a violinist and teacher specialising in Baroque music over many years, it guides readers from the basics (how to hold the violin) to Bach, via music from a wide variety of styles. Avoiding obscure musicological jargon, it is eminently

readable and accessible. Packed with information, detailed observations on the music under discussion and relevant quotations from historical and contemporary sources, it covers everything the Baroque violin student should know and may be considered as equivalent to two to three years of individual lessons. The book contains over 100 Exercises devised for and tested on students over the years. The author's holistic approach is evident through the Exercises aimed at bringing out the individual voice of each student, and his insistence that what happens within, the identification and manipulation of Affects, is a vital part of successful performance. Imitating the voice, both spoken and sung, is a constant theme, beginning with the simple device of playing words. There are 50 Lessons, including five Ornamentation Modules and ones on specific topics: Temperament, Rhetoric, the Affects etc. All the music, transcribed for both violin and viola, is downloadable from the website, where there is also a series of videos"-- This resource considers the Baroque cello's revival as part of the period instrument movement from the viewpoints of more than forty cellists from three generations and four luthiers who have worked on period cellos. What emerges is a nuanced and detailed picture of the cello in the past and present and the varied instruments now played under the label 'Baroque cello.' Period instruments played with appropriate techniques have become a major presence in classical music. For the cello, which changed substantially between the sixteenth and eighteenth centuries, it is challenging to describe specific traits for certain time periods. Through improvements in strings and the efforts of luthiers such as Stradivari, the cello became smaller and easier to play. Many controversies remain concerning the Baroque cello's form, including aspects of the bass bar, neck, fingerboard, and bridge. Although an uneasy consensus on technical matters has emerged for Baroque cellists today, one still encounters significant questions on important issues. Doubts compound when period performers enter the Classic and Romantic eras. By chronicling the searches of top cellists in England, Europe, and North America, the author reveals the great variety of forms that exist among what cellists call the 'Baroque cello.' This is the first study in which the revival of a single period instrument has been considered in such qualified detail. This book also offers many details concerning the history of the period performance movement in reference to famous ensembles and musicians. This volume will be welcomed by musicologists, luthiers, and anyone interested in string history. By examining the pictorial episodes in the Spanish baroque novella, this book elucidates how writers create pictorial texts, how audiences visualise their words, what consequences they exert on cognition and what actions this process inspires. To interrogate characters' mental activity, internalisation of text and the effects on memory, this book applies methodologies from cognitive cultural studies, Classical memory treatises and techniques of spiritual visualisation. It breaks new ground by investigating how artistic genres and material culture help us grasp the audience's aural, material, visual and textual literacies, which equipped the public with cognitive mechanisms to face restrictions in post-Counter-Reformation Spain. The writers examined include prominent representatives of Spanish prose —Cervantes, Lope de Vega, María de Zayas and Luis Vélez de Guevara— as well as Alonso de Castillo

Solórzano, Gonzalo de Céspedes y Meneses and an anonymous group in Córdoba. 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. This comparative and interdisciplinary study focuses on a cluster of epoch-making themes that emerged in the late sixteenth century. Michelangelo and Giordano Bruno are taken as the founding fathers of the Baroque, and we see that beyond the Alps their lessons were echoed in Montaigne, Cervantes, and the Counter-Reformation culture of the Mediterranean basin. Maiorino shows that the common denominator that links the origins of the Baroque to its maturity is the concept of form as "process," which is then articulated into chapters on the formative unity of the arts, art forms at the threshold, and the development from humanist perfection to Baroque perfectibility. Such an evolution in literature and the arts is situated in relation to the age of explorations (Columbus), scientific inventions (the telescope), and the fundamental shift from the enclosed Ptolemaic system to the open universe of the Copernican revolution. At the Baroque point of origin, the inner vitality of Michelangelo's emphasis on creation as "process" rather than completed act taught a crucial lesson to Baroque artists. Their response to the infinite and open universe of the "New Science" was one that took part to be as dynamic and metamorphic as life itself. It is in the context of "open" forms within an "open" universe that this study moves from Michelangelo to Bruno. His poetics of immeasurable abundance set "process" at the very core of the Baroque art, thought, and science. Applied to the forms of art, growth and metamorphosis are linked to what Maiorino calls (borrowing from Mikhail Bakhtin) the Baroque chronotope of formation, which refers to forms responding to the dynamics of space-time interactions. Such interactions were exhaustive and even tested the boundaries between reality and fiction, creation and denial, conformity and criticism from picaresque Spain to middle-class Holland. And it is the painting of a Dutch artist—Rembrandt's Aristotle Contemplating the Bust of Homer—that is taken as a symbol of the Baroque reconciliation of humanist learning with human or humane understanding. Such a humanizing attitude also marked the final transformation of humanist ideals of perfection into the Baroque experience of human perfectibility. This book will be of importance to all scholars concerned with the history of ideas, cultural history, and the Baroque in literature and art. Companion to Music in the baroque.

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