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Nota di contenuto	Introduction: Picturing Love and Artifice / Walter S. Melion , Joanna Woodall and Michael Zell -- Vision, Imagination, and Erotic Desire -- Figments of the Imagination: Medical and Moral Discourses on Love in the Counter-Reformation* / Wietse de Boer -- The Gods of Water— Baths, Country Houses, and Their Decoration in Sixteenth- and Seventeenth-Century Flanders* / Ursula Härting -- Hishikawa Moronobu and the Imprinting of 'Love' in Early Modern Japan / Joshua S. Mostow -- Chinese 'Paintings of Beautiful Women' and Images of Asia in a Jesuit Text / Dawn Odell -- Metamorphic Imagery of Love -- Enacting the Erotic Body: Pictorial and Spectatorial Evocations of Corporeality among Jan Gossaert and His Patrons / Haohao Lu -- The Trope of Anthropomorphosis in Hendrick Goltzius's Venus and Cupid (1590), Venus, Bacchus, and Ceres (1593), and Portrait of Frederick de Vries (1597) / Walter S. Melion -- Optics, Aesthetics, and the Visual Poetics of Desire -- Between the Human and the Divine: The Majlis al-ushshq and the Materiality of Love in Early Safavid Art / Kishwar Rizvi -- The Painting Looks Back: Reciprocal Desire in the Seventeenth Century / Thijs Weststeijn -- Amorous Desire, Domestic Virtue, and

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Sommario/riassunto

Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1500-1700 examines the related themes of lovemaking and image-making in the visual arts of Europe, China, Japan, and Persia. The term 'reflexive' is here used to refer to images that invite reflection not only on their form, function, and meaning, but also on their genesis and mode of production. Early modern artists often fashioned reflexive images and effigies of this kind, that appraise love by exploring the lineaments of the pictorial or sculptural image, and complementarily, appraise the pictorial or sculptural image by exploring the nature of love. Hence the book's epigraph— *ut pictura amor* —'as is a picture, so is love'.

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