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Il Sacro Bosco Di Bomarzo
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Gli incantesimi di Bomarzo
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The Portrait of Eccentricity
Sacro Bosco
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Paesaggio: didattica, ricerche e progetti (1997-2007)
Asia in the Making of Europe: A century of wonder.
Italian Books and Periodicals
Bomarzo and the Grotesque in the Later Cinquecento
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The Colossal Sculpture of the Cinquecento
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Il Sacro Bosco Di Bomarzo

Rome of the Renaissance

A two-volume work covering an extraordinary period in the history of art that produced some of the most famous artists of all time, including Leonardo da Vinci, Raphael, and Michelangelo. Beginning with transitional Late Gothic artists such as Giotto, the biographies in The Encyclopedia of Italian Renaissance and Mannerist Art trace the evolution of the new modes of artistic expression, from scientific naturalism and the development of linear perspective to the exploration of new secular themes derived from Classical literature and mythology. All three phases of Renaissance art are covers: early, high, and late (the latter period also known as Mannerist). Besides biographies on all types of artists, from [painters, illuminators, sculptors, and architects to printmakers and maiolica designers, patrons, and collectors, there are entries on styles, important art forms, cities, and in-depth surveys of all the fine and decorative art forms in Italy during the Renaissance and Mannerist periods.
Gli incantesimi di Bomarzo

Roman Gardens: Villas of the Countryside is the first in a two-volume set; the second, Roman Gardens: Villas of the City, was published in 1998. In this volume, photographer Roberto Schezen, together with Italian art historian Marcello Fagiolo, explores the fantastic villas and great gardens located within a thirty-mile radius around Rome, in the region of Lazio. The wealthy and cultured cardinals and princes of the sixteenth and seventeenth centuries built rural retreats with elaborate gardens that came to define the giardino all'italiana. In many cases they built directly on the ruins of the villas of ancient emperors. This area of villae tuscolanae, featured in the writings of Cicero and others, remains legendary today. The engaging text traces the history of the Roman garden -- its character drawn from the rich cultural mix of Mediterranean, Latin, and Etruscan heritages -- and the inseparable relationship of Renaissance and baroque villas and gardens to those of antiquity. Illustrated with 240 lush color photographs, this volume celebrates twelve gardens in the Roman countryside (many closed to the public and shown here for the first time), including the archetypal Hadrian's Villa, Villa d'Este at Tivoli and its famous waterworks, the spectacular Palazzo Farnese at Caprarola, and the legendary "villa of the monsters" of Vicino Orsini at Bomarzo. The gardens encompass the entire villa's grounds and include architectural treasures, hanging gardens, elaborate fountains and water games, statues, paintings, and frescoes. These remarkable sites portray the 'culture of the garden' -- the idea of architecture and garden conceived as one total work of art.

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Indexes more than 1,000 periodicals published worldwide on archaeology, city planning, interior design, and historic preservation, as well as architecture.

Italian Books and Periodicals

Bomarzo and the Grotesque in the Later Cinquecento


Assemblage

Encyclopedia of Italian Renaissance & Mannerist Art

Italian Gardens

Vicino Orsini e il bosco sacro di Bomarzo
In this companion to his The Cornucopian Mind and the Baroque Unity of the Arts, Maiorino examines the links between Renaissance and the modern versions of the Grotesque. In this interdisciplinary study, the term "eccentricity" refers to styles of playful extravagance. Maiorino focuses on the rhetorical figures of excess employed by a critic-historian (Giorgio Vasari), on the willful artificiality of a painter (Giuseppe Arcimboldo), and on the programmatic and interpretive commentary of a theorist (Gregorio Comanini). Maiorino draws subtle and persuasive connections between the images he discusses and the grotesque "face" of sixteenth-century poetics and rhetoric. He sets the mannerist and the grotesque against the philosophical seriousness of Renaissance humanism, interpreting them as a celebration of the ludic and fantastic possibilities of art itself. Aiming at pleasure rather than instruction, this art plays on the boundaries of the natural and the artificial, the credible and the impossible, taking delight in parody, excess, disjunction, and exaggeration.
Monsters, grotesque creatures, and giants were frequently depicted in Italian Renaissance landscape design, yet they have rarely been studied. Their ubiquity indicates that gardens of the period conveyed darker, more disturbing themes than has been acknowledged. In The Monster in the Garden, Luke Morgan argues that the monster is a key figure in Renaissance culture. Monsters were ciphers for contemporary anxieties about normative social life and identity. Drawing on sixteenth-century medical, legal, and scientific texts, as well as recent scholarship on monstrosity, abnormality, and difference in early modern Europe, he considers the garden within a broader framework of inquiry. Developing a new conceptual model of Renaissance landscape design, Morgan argues that the presence of monsters was not incidental but an essential feature of the experience of gardens.

Subject matter consists of representational arts in the broadest sense, architecture, sculpture, painting, and other man-made objects with no limits as to time, place, or cultural environment.
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