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Antologia Di Belle
Arti Studi Romani
Antologia
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Di Belle
Arti Studi
Romani Ediz
Illustrata:
2

Pietre dure (Italian for "hard stone") is mosaic design made from semiprecious

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stones. This comprehensive survey looks at the uses of decorative stonework and the variety of techniques used to produce it from prehistory to the present day, focusing especially on the period from its rebirth in sixteenth-century Rome through the

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developments of the
nineteenth century.

The history of pietre
dure in the modern era
began in Rome in the
1500s where, thanks
to patrons'
commissions, new
techniques and new
types of designs
appeared, intended for
interior and furniture
decoration. These

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innovations spread throughout Italy in the seventeenth century, producing the most spectacular period in the history of pietre dure in Florence under the Medici. In the eighteenth century numerous royal workshops based on the Florentine model appeared across

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Europe, under the patronage of the Hapsburgs in Prague, Louis XIV in France, and Frederick II in Prussia. Annamaria Giusti's richly illustrated book captures the beauty and craftsmanship of this ancient technique for "painting in stone."

Based on the

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4-volume work
originally edited by
the Niccolinis and
published in Naples
1854-1896.

Aspertina E la
Scultura Antica
Antologia di belle arti.
Il neoclassicismo
Antologia di Belle arti
Pius VI and the Arts
Drawings for the Late-
eighteenth-century

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Redecoration of the
Villa Borghese

The J. Paul Getty
Museum Journal
has been
published
annually since
1974. It contains
scholarly articles
and shorter notes
pertaining to
objects in the

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Museum's seven
curatorial
departments:
Antiquities,
Decorative Arts,
Drawings,
Manuscripts,
Paintings,
Photographs, and
Sculpture and
Works of Art. The
Journal includes

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an illustrated
checklist of the
Museum's
acquisitions for
the previous
year, a staff
listing, and a
statement by the
Museum's
director outlining
the year's most
important

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activities. Volume

24 of the J. Paul

Getty Museum

Journal includes

articles by John

Walsh, Birgitta

Lindros Wohl,

Helmut

Engelhart, Sabine

Haag, Mari-Tere

Alvarez, and

Christiane Bron.

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The sculptor Antonio Canova was the most celebrated artist of a perilously protean and fractious era. In revolutionary and Napoleonic Europe, while other artists bent to the will of the

political powers
that
commissioned
their work,
producing art in
the service of the
state, Canova
managed to
resist both
threats and
blandishments.
Although he held

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strong opinions
on the issues of
his day, he
avoided direct
political or
ideological
engagement in
his sculpture.
Christopher M. S.
Johns presents
the first
sustained study

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of Canova's
career in relation
to his patrons
and
contemporary
politics. In it he
enlarges our
understanding of
an artist whose
work is crucial to
the evaluation of
European art and

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political history.
Sculpting in Clay
Studi Romani
The Art of
Semiprecious
Stonework
Antonio Canova
and the Politics
of Patronage in
Revolutionary
and Napoleonic
Europe

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Memorie romane
di antichità e di
belle arti

Antologia di belle arti.
Studi romani
Antologia
di belle arti
Studi
Romani

"The brilliantly
expressive clay models
created by Gian
Lorenzo Bernini
(1598-1680) as
"sketches" for his works

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in marble offer extraordinary insights into his creative imagination. Although long admired, the terracotta models have never been the subject of such detailed examination. This publication presents a wealth of new discoveries (including evidence of the artist's fingerprints imprinted

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on the clay), resolving lingering issues of attribution while giving readers a vivid sense of how the artist and his assistants fulfilled a steady stream of monumental commissions. Essays describe Bernini's education as a modeler; his approach to preparatory drawings; his use of assistants; and

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the response to his models by 17th-century collectors. Extensive research by conservators and art historians explores the different types of models created in Bernini's workshop. Richly illustrated, Bernini transforms our understanding of the sculptor and his distinctive and fascinating working

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methods."--Publisher's
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website.

in memoria di Maurizio
Fagiolo dell'Arco e di
Stefano Susinno
Caravaggio
Gli Scritti d'arte della
Antologia di G. P.
Vieusseux, 1821-1833
The J. Paul Getty
Museum Journal
Treasures in Pietre Dure
from the Palaces of
Europe

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*Not only a
photographic
revelation of the
residential
treasures of
Lucca, but an
exploration of the
artistic and
cultural heritage
of the region.
In 1775 Prince
Marcantonio
Borghese IV and*

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*the architect
Antonio Asprucci
embarked upon a
decorative
renovation of the
Villa Borghese.
Initially their
attention focused
on the Casino, the
principal building
at the villa, which
had always been
a semi-public*

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*museum. By 1625
it housed much of
the Borghese's
outstanding
collection of
sculpture.*

*Integrating this
statuary with vast
baroque ceiling
paintings and
richly
ornamented
surfaces, Asprucci*

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*created a
dazzling and
unified homage to
the Borghese
family, portraying
its legendary
ancestors as well
as its newly born
heir. In this book,
Carole Paul reads
the inventive
decorative
program as a set*

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*of exemplary
scenes for the
education of the
ideal Borghese
prince. Her wide-
ranging essay
also situates the
Villa Borghese
among the
sumptuous
palaces and
suburban villas of
Rome's collectors*

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of antiquities and outlines the renovated Casino's pivotal role in the historic transition from the princely collection to the public museum. Rounding out this volume is a catalog of the Getty Research

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*Institute's fifty-
nine drawings for
the refurbishing
of the Villa
Borghese and
Alberta*

*Campitelli's
discussion of
sketches for the
short-lived Museo
di Gabii, the
Villa's other
antiquities*

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museum.

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Houses and

*Monuments of
Pompeii*

7

*The Villas Of
Lucca*

*Antologia di belle
arti. Studi romani*

Rome 's

Galleria

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Borghese, home
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of the

Borghese

family,

influential in

the 17th and

19th

centuries, now

contains some

of the

greatest

pieces of

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Western art.
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The home and
museum
features work
by masters
such as
Raphael,
Coanova,
Bernini, and
Caravaggio.
This guidebook
leads the

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reader room by
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room,

describing

each work of

art along with

its symbolism

and cultural

references.

Also included

are hundreds

of color

reproductions

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and commentary

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on each piece.

Publisher

Description

Bernini

Volume 24,

1996

The Borghese

Gallery

Cardinal

Pietro

Ottoboni

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Antologia Di Belle
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(1667-1740)
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*and the
Vatican Tomb
of Pope
Alexander VIII
Studi romani*
**"In the royal
and princely
courts of
Europe,
artworks made
of multicolored**

semiprecious stones were passionately coveted objects. Known as pietre dure, or hardstones, this type of artistic expression includes paintings in stone, which were composed

***of intricately
cut separate
pieces that
were made into
magnificent
tabetops,
cabinets, and
wall
decorations.
Other works
included
vessels and
ornaments***

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***carved with
virtuosic skill
from a single
piece of rare
and brilliant
lapis lazuli,
chalcedony,
jasper, or
similarly prized
substance;
exquisite
objects such as
boxes, clocks,***

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***and jewelry;
and portraits of
nobles sculpted
in variously
colored stones.
Derived from
ancient Roman
decorative
stonework, the
art of pietre
dure was
developed in
Renaissance***

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***Florence, where
the
manufacture of
such objects
was
enthusiastically
sponsored by
Medici princes.
Ideally suited
for ostentatious
display, the
works sent an
unmistakable***

***message of
wealth and
political might
that was
understood in
centers of
power
everywhere.
From Italy the
medium spread
across Europe to
Prague, Madrid,
Naples, Paris,***

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Antologia Di Belle
Arti Studi Romani
**and later Saint
Petersburg.**

***Precious and
fragile, pietre
dure objects
are rarely
brought
together in
large numbers.
This richly
illustrated
catalogue
contains more***

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***than 150
masterworks
from across
Europe, dating
from five
centuries,
including
almost every
artistic use of
semiprecious
stone during
this time as
well as some of***

File Type PDF

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***the finest
examples of the
medium. Eight
essays by
European and
American
experts discuss
the
individualized
development of
pietre dure in
every European
region, the***

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***latest
developments
in scholarship,
the interrelatio
nships between
art and
dynastic
politics and
between
cultures, and a
variety of
techniques
used to produce***

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*these luxurious
masterworks.*" --

*Metropolitan
Museum of Art
website.*

*This classic
survey of
Italian Baroque
art and
architecture
focuses on the
arts in every
center between*

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***Venice and
Sicily in the
early, high, and
late Baroque
periods. The
heart of the
study, however,
lies in the
architecture
and sculpture
of the
exhilarating
years of Roman***

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***High Baroque,
when Bernini,
Borromini, and
Cortona were
all at work
under a series
of enlightened
popes.
Wittkower's
text is now
accompanied by
a critical
introduction***

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**and substantial
new**

bibliography.

**This edition-
now published
in three**

**volumes-will
also include
color**

**illustrations for
the first time.**

**Memorie
originali**

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Arti Studi Romani
italiane
risguardanti le

belle arti

*Antologia di
belle arti.*

*Speciale arti
decorative*

*Studi in Onore
Di Andrew S.*

*Ciechanowiecki
Antologia di
belle arti.*

Speciale

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scultura
Studi sul
neoclassicismo

Founded by Alvar
Gonzlez-Palacios and
Federico Zeri in
March 1977, the
Antologia di Belle Arti
has always been an
international
reference point for
art history research
(the sequence of

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specialist volumes on
the Decorative Arts,
Sculpture,
Neoclassicism
Examines the
commission of the
Vatican tomb of Pope
Alexander VIII
Ottoboni by his great-
nephew Cardinal
Pietro Ottoboni.
Although neglected
for centuries, the
Ottoboni monument

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occupies the most strategic liturgical position in the complex of tombs in the Vatican basilica. It is impressive in scale, & offers a commanding presence on the path from the papal entryway to the apse & main altar, with a majestic papal effigy, a visually compelling

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narrative relief
carving, &
symbolically
important allegories.
Using unpublished
archival documents in
the Vatican & Lateran
archives, this study
discusses in detail the
30-year campaign for
the construction of
the tomb & identifies
the artists & artisans
responsible for the

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project. The monograph is comprehensive in its stylistic analysis, exploration of iconography, discussion of liturgical practice, & consideration of studio procedures beginning with patron & artist, architect & sculptors, & sculptor & artisans.

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reveals why the project required three decades to complete.

"A well-written, informative, & important monograph. And, in the process, he has expanded our understanding of contemporary workshop practice and art making in the Rome of the later

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Baroque period.

There are sections where the author's meticulous care & insightful reconstruction of events gives the reader a sense of ""being there"" in the day-to-day process of work on the site.

These parts make for especially exciting and engaging

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reading." -- "An
Ediz. Illustrata: ?
absolutely wonderful

piece of work."

Volume 3: Late
Baroque and Rococo,
1675–1750

Della Valle and G.B.
Grossi Revisited

Memorie romane di
antichità e di belle
arti [ed. by L.
Cardinali].

La Scultura

Making a Prince's

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Museum
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