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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. This volume focuses on the outstanding contributions made by botany and the mathematical sciences to the genesis and development of early modern garden art and garden culture. The many facets of the mathematical sciences and botany point to the increasingly “scientific” approach that was being adopted in and applied to garden art and garden culture in the early modern period. This development was deeply embedded in the philosophical, religious, political, cultural and social contexts, running parallel to the beginning of processes of scientization so characteristic for modern European history. This volume strikingly shows how these various developments are intertwined in gardens for various purposes. Mount Vesuvius has been famous ever since its eruption in 79 CE, when it destroyed and buried the Roman cities of Pompeii and Herculaneum. But less well-known is the role it played in the science and culture of early modern Italy, as Sean Cocco reveals in this ambitious and wide-ranging study. Humanists began to make pilgrimages to Vesuvius during the early Renaissance to experience its beauty and study its history, but a new tradition of observation emerged in 1631 with the first great eruption of the modern period. Seeking to understand the volcano’s place in the larger system of nature, Neapolitans flocked to Vesuvius to examine volcanic phenomena and to collect floral and mineral specimens from the mountainside. In *Watching Vesuvius*, Cocco argues that this investigation and engagement with Vesuvius was paramount to the development of modern volcanology. He then situates the native experience of Vesuvius in a larger intellectual, cultural, and political context and explains how later eighteenth-century representations of Naples—of its climate and character—grew out of this tradition of natural history. Painting a rich and detailed portrait of Vesuvius and those living in its shadow,

Cocco returns the historic volcano to its place in a broader European culture of science, travel, and appreciation of the natural world. Make learning Italian fun and easy with this bilingual visual dictionary. Whether you are learning the language for pleasure or for work this comprehensive dictionary is the ideal partner for you. Italian-English Bilingual Visual Dictionary comes with more than 10,000 illustrated terms that are arranged by themes and situations, making learning easy. Whether you are out grocery shopping or find yourself in the middle of an official meeting, this handy guide will always be at your side. The book is accompanied by a free audio app that can be downloaded from the App Store and Google Play so you can learn the correct pronunciation of everyday words and phrases. Updated to reflect recent changes in technology and clothing, the Italian-English Bilingual Visual Dictionary is the perfect companion for your next trip.

Betr. u.a. Ursi Luginbühl. Il primo caso di Ann Lindell. È una calda giornata di giugno, Josefin Cederén cammina con la figlia Emily lungo la strada di un quartiere residenziale di Uppsala, quando improvvisamente una macchina le investe con violenza, uccidendole. Quello stesso giorno, scompare Sven-Erik Cederén, marito e padre delle due vittime, ora principale sospettato del duplice omicidio. Ma davvero si è trattato di un dramma privato? È possibile che un uomo arrivi ad annientare la propria famiglia? Alla guida delle indagini, Ann Lindell, trentacinque anni, da quindici all'anticrimine di Uppsala, non ne è del tutto convinta. C'è anche un'altra pista che si fa strada: Cederén potrebbe essere coinvolto in un clamoroso scandalo farmaceutico internazionale. Impegnata nelle ricerche con la determinazione che la distingue, Ann intanto sente sempre più forte il desiderio di una vita normale, ma proprio quando è convinta che le cose comincino a girare nel verso giusto, si trova improvvisamente davanti a una scelta decisiva che rimette tutto in discussione.

The volume begins with overviews of Michelangelo's life and work and contains more focused essays on the artist's political thought and his chief biographers, Ascanio Condivi and Giorgio Vasari. Other articles survey Michelangelo's early career and principal works, including the Rome "Piet," the "David," the "Doni Tondo," and his commission to paint the "Battle of Cascina" in competition with Leonardo da Vinci. An illustrated critical survey of Academy Award-winning writer and director Sofia Coppola's career, covering everything from her groundbreaking music videos through her latest films. In the two decades since her first feature film was released, Sofia Coppola has created a tonally diverse, meticulously crafted, and unapologetically hyperfeminine aesthetic across a wide range of multimedia work. Her films explore untenable relationships and the euphoria and heartbreak these entail, and Coppola develops these themes deftly and with discernment across her movies and music videos. From *The Virgin Suicides* and *Marie Antoinette* to *Lost in Translation* and *The Beguiled*, Coppola's award-nominated filmography is also unique in how its consistent visual aesthetic is informed by and in conversation with contemporary fine art and photography. Sofia Coppola offers a rich and intimate look at the overarching stylistic and thematic components of Coppola's work. In addition to critical essays about Coppola's filmography, the book will include interviews with some of her closest collaborators, including musician Jean-Benoît Dunckel and costume designer Nancy Steiner, along with a foreword by Italian filmmaker Alice Rohrwacher. It engages with her creative output while celebrating her talent as an imagemaker and storyteller. Along the way, readers meet again a cast of characters mired in the ennui of missed connections: loneliness, frustrated creativity, rebellious adolescence, and the double-edged knife of celebrity, all captured by the emotional, intimate power of the female gaze. Comprising ten papers which critically examine the field of garden history, presented at the twenty-first Dumbarton Oaks Colloquium on the History of Landscape Architecture. Topics include changes in approaches to garden history and architectural studies over time and new historical investigations and discoveries in Italian and Mughal gardens. Good

The DK Italian-English Bilingual Visual Dictionary introduces the vocabulary of the modern world through themed chapters filled with full-colour photographs and artworks which display and label all elements of everyday life. With sections ranging from home and work to leisure and the environment, every item is clearly labelled in Italian with the translation directly below. The Italian-English Bilingual Visual Dictionary is a colourful and stimulating learning resource ideal for all levels and ages. With more than 6,000 terms annotated, the illustrations in the dictionary provide a quick and intuitive route to learning a language, defining the words visually so it is easier to remember them. Learning Italian has never been easier! In this volume, Rebekah Compton offers the first survey of Venus in the art, culture, and governance of Florence from 1300 to 1600. Organized chronologically, each of the six chapters investigates one of the goddess's alluring attributes – her golden splendor, rosy-hued complexion, enchanting fashions, green gardens, erotic anatomy, and gifts from the sea. By examining these attributes in the context of the visual arts, Compton uncovers an array of materials and techniques employed by artists, patrons, rulers, and lovers to manifest Venusian virtues. Her book explores technical art history in the context of love's protean iconography, showing how different discourses and disciplines can interact in the creation and reception of art. Venus and the Arts of Love offers new insights on sight, seduction, and desire, as well as concepts of gender, sexuality, and viewership from both male and female perspectives in the early modern era. In *The Monster in the Garden*, Luke Morgan develops a new conceptual model of Renaissance landscape design, arguing that the monster was a key figure in Renaissance culture and that the incorporation of the monstrous into gardens was not incidental but an essential feature. This book is the first study of the portico and its decorative program as a cultural phenomenon in Renaissance Italy. Focusing on a largely neglected group of porticoes decorated with painted pergolas that appeared in Rome and environs in the sixteenth and early seventeenth centuries, it tells the story of how an element of the garden—the pergola—became a pictorial topos in portico decoration, and evolved, hand in hand with its real cousin in the garden, into an object for cultural emulation among the educated patrons of early modern Rome. The liminality of both the portico and the pergola at the interface of architecture and garden is key to the interpretation of these architectural and painted forms, which rests on the intersecting frameworks of the classical tradition, natural history, and the cultural identity of the aristocracy. In the mediating space of the Renaissance portico, the illusionistic pergola created an art gallery, a natural history museum, and a virtual garden where one could engage in leisurely strolls, learned conversations, appreciation of art, and scientific investigation, as well as extensive travel across time and space. The book proposes the interpretation that the illusionistic pergola was an artistic formula for the early modern perception of nature. Bryan Reardon (1928-2009) was one of the most important and influential figures in the revival of scholarly interest in the Greek novel and ancient fiction in the last quarter of the twentieth century. His organisation of the first International Conference on the Ancient Novel (ICAN) at Bangor, North Wales, in 1976 was a landmark in the field and an inspiration to the organisers of subsequent ICANs, from which Ancient Narrative itself sprang. As editor of *Collected Ancient Greek Novels* (University of California Press 1989; second edition 2008), he made the Greek novels accessible to a wider readership and won a place for them in university syllabuses across the English-speaking world. This volume contains twenty essays by leading scholars of ancient fiction, who were all pupils, colleagues or close friends of Bryan Reardon, in memory of his scholarship, energy, guidance and humanity. They cover a range of topics including ancient literary theory and the conceptualisation of fiction, discussion of individual novels (Chariton, Longus, Iamblichus, Achilles Tatius, and Apuleius) and novelistic texts (a papyrus fragment of a lost novel, and Philostratus' *Life of Apollonius*), the

afterlife of the ancient novel (in a Renaissance commentary on Roman law, in a seventeenth-century essay on the origin of the novel, and in a seventeenth-century series of paintings in a French château), and a speculative reconstruction of the morning after the end of Heliodorus' novel. The title of the volume commemorates two of Bryan Reardon's most important books: *Courants littéraires grecs des IIe et IIIe siècles après J.-C.* (Paris 1971) and *The Form of Greek Romance* (Princeton 1991); and the photograph of Aphrodisias on the front cover is a tribute to his critical edition of Chariton (2004). This book tells the story of one dynasty's struggle with water, to control its flow and manage its representation. The role of water in the art and festivals of Cosimo I and his heirs, Francesco I and Ferdinando I de' Medici, informs this richly-illustrated interdisciplinary study. Else draws on a wealth of visual and documentary material to trace how the Medici sought to harness the power of Neptune, whether in the application of his imagery or in the control over waterways and maritime frontiers, as they negotiated a place in the unstable political arena of Europe, and competed with foreign powers more versed in maritime traditions and aquatic imagery. *Medici Gardens* challenges the common assumption that such gardens as Trebbio, Cafaggiolo, Careggi, and Fiesole were the products of an established design practice whereby one client commissioned one architect or artist. The book suggests that in the case of the gardens in Florence garden making preceded its theoretical articulation. *Baroque Garden Cultures* proposes a new approach to the study of baroque gardens, examining the social reception of gardens as a means to understand garden culture in general and exploring baroque gardens as a feature of baroque cultures in particular. *Gaia* Convento Bruni è una donna con le idee chiare. Si è creata una sorta di mondo perfetto dove gestisce con mano ferma marito e figlio e il ruolo della famiglia in paese. Si ritiene una persona di buon senso e non si ferma di fronte a nulla pur di evitare che qualcosa possa turbare la quiete della sua esistenza. Quando scopre che il marito vuole lasciarla per un'altra, Gaia non si dispera ma reagisce per salvare il suo matrimonio. Non tanto perché ami alla follia il marito, ma perché nella sua visione del mondo la separazione non è ammessa. I progetti di vita reali sono stritolati dalle convenzioni e le persone cercano alternative nella doppiezza, nel replicare clandestinamente affetti e relazioni per reggere la condanna a un'ineluttabile infelicità. Gaia ne è consapevole ed è convinta che imporre il suo modello sia l'unica maniera per salvare le persone che ama. Il problema è che Gaia non fa sconti e soprattutto non si rende conto di essere circondata da vittime, anche se non del tutto innocenti. Famiglia, amiche e amici. E amanti. Questo è il mondo che Gaia riunisce nel suo giardino per testimoniare al paese la perfezione del suo modello.

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