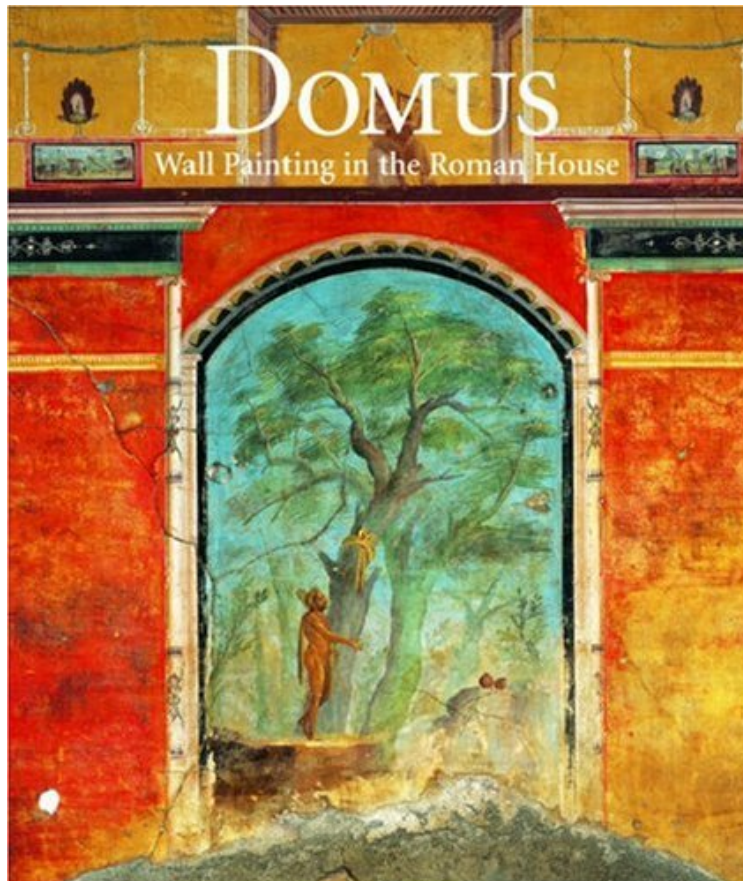


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## Domus: Wall Painting in the Roman House (Getty Trust Publications: J. Paul Getty Museum)

*Donatella Mazzoleni, Umberto Pappalardo*  
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**Donatella Mazzoleni, Umberto Pappalardo : Domus: Wall Painting in the Roman House (Getty Trust Publications: J. Paul Getty Museum)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Domus: Wall Painting in the Roman House (Getty Trust Publications: J. Paul Getty Museum):

26 of 26 people found the following review helpful. A Must Have Book By David Wendi I saw a copy of Domus while in Naples and knew I would have to order a copy when I returned home. The book is beautifully produced with an excellent essay by Donatella Mazzoleni on the architecture of Roman houses, focusing on those under discussion in Pompeii, Herculaneum and Rome. This is followed by an essay by Umberto Pappalardo on the Domus Romana, focusing on the development of houses and gardens. As good as these essays are it is the pages dealing with the houses themselves that is jaw-dropping. The houses are arranged in sections following the development of the Roman domus and include color pictures and diagrams of the houses. There are short introductions to the homes followed by a portfolio section consisting of close up pictures of the frescos printed on non-glossy textured paper that gives a better

impression of how the painting appears to the observer. These reproductions are superb. The choice of buildings is impressive. There are far too many to list but among them are: from Pompeii the House of the Faun, the House of Julius Polybius, the Villa of Mysteries, the House of the Golden Bracelet, the House of the Tragic Poet and the House of the Labyrinth; from Herculaneum: the Samnite House, the House of the Skeleton, the House of the Grand Portal, the Collegium of the Augustales; from Rome: the House of the Griffins, Livia's House on the Palatine and at Prima Porta and the Domus Aurea. The Villa of Poppea at Oplontis gets special attention in the book, and a fresco from the house appears on the cover. This book is a must for anyone interested in ancient Roman houses and their decoration. If you have even visited Pompeii, Herculaneum and the other villas destroyed by Mount Vesuvius you will enjoy this book. 15 of 15 people found the following review helpful. Fabulous in every respect By American Gothic A wonderful work in all respects - scholarship, printing, presentation, photography. Some of the paintings are more like wall paper samples, the paper and printing is that good. Another great work in the Getty catalog. A must have for any serious student of Roman Art/Architecture. 4 of 6 people found the following review helpful. Beautiful but pricey By Edward Yarborough Many lovely color photos, but I was dismayed to note a surprising number of editorial oversights/mistakes in the text, very disappointing in a work this expensive from such a classy publisher. "Pompeii: the History, Life and Art of the Buried City," published by White Star, is equally beautiful but considerably less expensive and thus a better value.

This is a major study of illusionistic wall painting in the Roman houses of Pompeii and Herculaneum, as well as those in Boscoreale, Oplontis, and Rome itself. Two essays precede a magnificently illustrated guide to twenty-eight important villas with 350 color illustrations.

From Publishers Weekly This guide to the frescoed walls of 28 early first-millennium Italian villas is hugely expensive, but worth it; turning its pages feels as intimate as standing in the rooms themselves. At 11 1/4" x 12 3/4", the gorgeous full-bleeds among the 350 color illustrations (with three foldouts) on choice textured stock feel like walls, and the colors, including the subtly shaded blues of the Villa of Livia's long east wall, are superb. University of Naples architectural historian Mazzoleni contributes an essay detailing the links between Roman architecture and the lifelike perspectives of the paintings. Pappalardo, director of excavations at Herculaneum, provides texts on all the sites, most of which are in Pompeii and Herculaneum, and only partially intact. He provides commentary on the scenes of gods, animals, grand palaces, cherubs and plants, but, while informative and unobtrusive, his notes are unnecessary: the images have a depth and silence that communicate directly and make much of Renaissance painting look brassy, if not shallow. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.