

*The Old Gardens Of Italy: How To Visit Them [Mrs. Aubrey Le Blond] on [calendrierdelascience.com](http://calendrierdelascience.com) \*FREE\* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

**Egyptian** The earliest surviving detailed garden plan, dating from about bce, is of a garden belonging to an Egyptian high court official at Thebes. The main entrance is aligned on a pergola trellis-bordered walk of vines leading directly to the dwelling. The rest of the garden is laid out with tree-lined avenues, four rectangular ponds containing waterfowl, and two garden pavilions. Although rigidly symmetrical, the garden is divided into self-contained walled enclosures, so that the symmetry of the whole could not have been apparent to the viewer. Such a highly developed pattern argues a considerable incubation period, and it is likely that similar enclosed pleasure gardens had been designed as early as bce.

**Brown Brothers Greek and Hellenistic** The urban life of ancient Greece led to houses built around central private courtyards. Lined with colonnades that gave access to the rooms of the house, the courtyard, or peristyle, was open to the sky and insulated from the street. In the peristyle was a garden consisting of a water supply and potted plants. Much of life, however, was lived in public. The sports grounds, where exercise was taken, became popular gathering places and developed into the original academy and lyceum, which included the exercise ground, seats for spectators, porticoes for bad weather, statues of honored athletes, and groves of shade trees. These public recreation grounds set the type for the later Classical Roman villa garden and the 19th-century European public park. A third type of Greek garden was the sacred landscape, such as the Vale of Tempe or the mountain sanctuary of Delphi.

**Vale of Tempe** Vale of Tempe, Greece. Luxurious pleasure grounds were made, especially at colonies such as Alexandria and Syracuse. These gardens were conspicuously luxurious in their display of precious materials and artificial in their use of hydraulic automata.

**Roman** Roman gardens derived from the Greek, those in the seaside resorts of Pompeii and Herculaneum 1st century bce following the Hellenistic pattern. These small, enclosed town gardens were visually extended by landscapes painted on the walls. Throughout the imperial period, the more ambitious villa gardens flourished in many forms on sites carefully chosen for climate and aspect. Frescoed wall of fruit trees, palms, and oleanders from the garden room of the Villa of Livia, Rome, c.

**The Eastern Empire**, centred on Constantinople, retained its hold on Greece and much of Asia Minor for another millennium, and Byzantine gardens persisted in the Hellenistic tradition, laying more emphasis on wonder-provoking apparatus than on aesthetic values. A recurrent feature of these gardens was a tree of gold or silver equipped with birds that flapped their wings and sang and branches that sprayed wine or perfume.

**Islamic** Beginning in the 7th century, the Arabs progressively captured much of western Asia, Egypt, the whole of the North African coast, and Spain. In the process, they spread features of Persian and Byzantine gardens across the Mediterranean as far as the Iberian Peninsula. Most characteristic of these gardens was the use of water—the ultimate luxury to desert dwellers, who appreciated it not only because it allowed plants to grow but also because it cooled the air and gratified the ear with the sound of its movement. It was commonly used in regularly shaped, often rectangular, pools. The water was kept moving by simply designed fountains and was fed by narrow canals resembling agricultural irrigation channels. Because water was rarely abundant, the pools were shallow but increased in apparent depth by a blue tile lining. These pools of water graced Islamic gardens—such as those of the Alhambra in Granada—that resembled the Hellenistic colonnaded courtyard. The gardens provided shade, excluded hot winds, and created the sense of being in a jewelled private world. Water mirroring the sky gave an impression of spaciousness and introduced lightness, brightness, and an air of unreality. Whereas gardens of the Alhambra type were architecturally conceived within the total plan of a building, some of the more extensive Timurid gardens and their derivatives, the Mughal gardens of India, were pleasantries of water, meadow, trees, and flowers, in which buildings took a subordinate place. Although these garden buildings were permanent, their subordinate role and the lightness and luxuriating frivolity of their design mark them as heirs of the casually positioned tents seasonally erected in hunting parks. There were also gardens of strictly architectural design—huge walled enclosures with corner towers, a central palace, regularly disposed avenues, and tanks

of water. Deer and pheasants were kept in these gardens, which combined the quality of hunting park and of hortus conclusus, or closed garden. Trees were planted sometimes in regular quincuncial patterns one in the middle and one at each corner of a square or rectangle but more often freely. In all types of Islamic gardens, flowers were lavishly used. Their presence was even simulated in garden carpets and in the woven hangings that were used as temporary screens. Influential on later Western practice were the parks made by the Saracen emirs of Sicily. Western European In Europe beyond the limits of the Islamic conquest, the destruction of civilized society by the barbarian tribes had been nearly complete, but the physical remains of the past shaped the reviving future: Security and leisure existed only in the monastic system, which also preserved some of the traditional skills of cultivation. For some time the only type of garden was the cloister, with its well, herbs, potted plants, and shaded walk. Then secular gardens began to appear, but they were usually of limited extent, confined within the fortifications of a castle and often raised well above ground level on a battlemented turret. These gardens were rectangular, with the traditional division into four parts by paths, the quarters again subdivided according to the amount of ground available and the convenience of cultivation. At the point of principal intersection was a well, which, when elaborated, became the vertical feature of the garden. Seats—often of turf—were constructed in the walls. Many flowers were grown, but their season was short; after June and often earlier, the beds were flowerless. More extensive and elaborate gardens were rare. In 13th-century Italy, through the influence of the Holy Roman emperor Frederick II, who had spent much of his youth in Sicily, the example of the Saracen emirs was felt in Apulia and Naples. The Triumph of Death, painted by the Florentine artist Andrea Orcagna Pisa, Campo Santo, shows a garden of considerably greater extent than the cloister or battlement type. Gardens like this existed also in Lombardy, where the court of Gian Galeazzo Visconti, the founder of the great walled park of Pavia, cultivated the arts of civilized life. In describing the Royal Gardens at Naples, the writer and poet Giovanni Boccaccio speaks of statues disposed regularly around a lawn, interspersed with marble seats. Also significant was the garden of Hesdin in Picardy, which became famous throughout France for its automata and water tricks. It was made by a Crusader who, having returned to France by way of Palermo in, no doubt incorporated in his garden what he had seen of Saracenic gardens there and in Syria. Hesdin was an exotic creation without parallel in its northerly location for several centuries. The change began near Florence, where the old medieval enclosures began to open up. The rectangles, which had been dissociated, were now sited one behind the other, thus prolonging the main axis, which was now aligned on the centre of the dwelling. This change inevitably introduced the idea that house and garden were a coherent, complementary whole. And, because villas were increasingly sited for amenity rather than defense, gardens became less enclosed, more susceptible first to visual, then to actual extension. The unity of house and garden, together with the need for physical adjustment to the sloping sites favoured by Classical precedent, threw the planning of the new Renaissance garden into the hands of architects. Most influential was the garden courtyard designed by Donato Bramante at the Vatican to link the papal palace with the Villa Belvedere; the uneven site and the disparity in bulk of the two buildings was overcome with terraces and stairways. It remained an enclosed garden but one far removed from the earlier cloistral courtyards. The garden of the Belvedere combined the function of an open-air room with that of an outdoor sculpture gallery. The ingredients of the Renaissance garden thus separately established were united in varying proportions. There is no adequate evidence that this type of garden had an exact equivalent in the Classical period, although there is evidence that each of its elements existed. The variation in style among Italian gardens is considerable and is due to not only the date they were made, the exigencies of the site, and regional variation but also their social function. The scale of the garden compartments at the back of the Villa Gamberaia at Settignano, for example, is small in contrast with the extensive view over Florence from the front and thus suggests intimate use by members of a small household. The more extensive parterre garden an ornamental garden with paths between the beds of the Villa Lante at Bagnaia begun is designed neither for solitary enjoyment nor for a crowd but for a select, discerning company—as is the garden of the far more splendid Villa Farnese at Caprarola completed Unlike the less copious stream of the Villa Lante garden, which quietly emphasizes the central axis, the Tivoli stream is ostentatious. Unless used ceremonially, they are lifeless and arid. The ruined garden associated with, though detached from, the Orsini Castle at Bomarzo is a

remarkable aberration probably influenced by accounts of visits to the Far East by a locally born traveller, Biagio Sinibaldi. Its original layout consisted of a grove in which were concealed the stone giants and strange monsters that now astonish visitors. Beds were divided into decorative geometric compartments by trimmed herbs, rosemary, lavender, or box. In general, more emphasis was given to evergreens; ilex, cypress, laurel, and ivy gave shade and were an enduring contrast to stonework. The first sign of prolongation and calculated extension of vision beyond the garden proper appeared in the grounds of Dampierre. There the moat that formerly surrounded French castles became an ornamental body of water on one side and a decorative canal on the other. The French version of the Italian garden was created in the plain of north France, which largely conditioned the manner of its development. Elsewhere, grandeur on the scale that competitive pride demanded was achieved by extraordinary extension: The French 17th-century garden, a manifestation of Baroque taste, required variety as well as unlimited vista and achieved it with fountains, parterres, and lesser gardens disposed within the bosques wooded enclosures that flanked the central axis. Distinctively French was the unified and elaborate treatment of the compartmentalized garden beds, which the Italians had made in a variety of forms. These compartments de broderie were arabesques, sometimes of box edging and flowers but more often of coloured stones and sand. The Persians had copied their flower gardens on carpets and taken them indoors, but the French laid out their grounds in the form of carpets. The French garden was marked by a ruthlessly logical extension of practices that had been empirically evolved in Italy. French cultural dominance of Europe in the early 18th century led to an almost universal adoption of Versailles as the model for palatial gardens. Impressive exercises in the same manner were carried out in Germany and Austria. In Holland also, the example of the French garden was irresistible, although local conditions and national temperament led to regional variation. Because Dutch canals were busy highways, they generally flanked gardens rather than constituted the main axis. No luxury in Holland, water was less extravagantly used than in drier, hotter climates. Moreover, fountains were less common because the absence of high ground required that they be power-driven. Because stone was scarce, terraces were usually held by turf banks rather than by retaining walls, and sculpture was often of lead. Another sculpture typical of the Dutch garden was topiary: Social conditions made the extension of a geometric garden easy, for a man-made landscape already existed in the intensively cultivated Netherlands. In Spain, aridity as well as Islamic tradition perpetuated the patio garden, a room of air and shade in the Greek peristyle tradition. Although a famous layout in the French style was made on high ground at La Granja, where the cooler air and ample water made it acceptable, the Classical extension garden remained basically alien to the Iberian Peninsula. Before the 18th century, geometric regularity had been applied in great details of design and in small. England was committed to a version of the French geometric extension garden but with an emphasis on English grass lawns and gravel walks. Whereas the typical French vista was along the main axis, with subordinate vistas at right angles to it, in the two most influential gardens in England, St. With the accession of William and Mary " , Dutch influence led to widespread use of topiaried yew and box. In 18th-century England, people became increasingly aware of the natural world. Rather than imposing their man-made geometric order on the natural world, they began to adjust to it.

**Chapter 2 : The old gardens of Italy; - Biodiversity Heritage Library**

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The Italian Gardens are an elaborate mix of four main basins. They feature central rosettes carved in Carrara marble, the Portland stone and white marble Tazza Fountain, and a collection of stone statues and urns. The gardens are believed to have been a gift from Prince Albert to his beloved Queen Victoria. They are now recognised as being a site of particular importance and are Grade II listed by Historic England. Prince Albert was a keen gardener and took charge of the gardens at Osborne House, where he introduced an Italian garden with large raised terraces, fountains, urns and geometric flower beds. In he brought the idea to Kensington Gardens. The design by James Pennethorne includes many features of the Osborne garden. This building once contained a steam engine which operated the fountains - the pillar on the roof is a cleverly-disguised chimney. A stoker kept the engine running on Saturday nights to pump water into the Round Pond, so on Sundays there was enough water pressure to run the fountains. Renovating the Italian Gardens In , the gardens were restored to their original splendour. Restoring the original stonework. This included carving eight life-sized swan heads and necks as replacement handles on some of the urns. Restoring the Tazza Fountain. Fine stone carving was carried out on-site. The central rosettes also needed careful cleaning and some sections were replaced with newly-carved marble. A new planting scheme to recapture the Victorian vision and help maintain water quality. Native water lilies, yellow flag iris, flowering rush and purple loosestrife are rooted in cages just below the water. New walkways help ducks get in and out of the water. A new cleaner water system and water quality improvements. The fountains are now fed with fresh water from a borehole. The water is aerated and its temperature raised as it leaps in the air, before flowing out into the Long Water and improving the ecology of the lake. The Edge of Reason and Wimbledon.

**Chapter 3 : Old Style Italian Garden Garden Ideas Gardening Ideas Stepping Stone Garden Path Ideas**

*The extensive series of gardens created by Renaissance Cardinal Ippolito d'Este to surround his villa stand at the pinnacle of Italian garden design and are, in fact, the model for formal gardens across the continent - and world.*

It is located between Capri and Anacapri, at the top of the Phoenician steps, which connect the center of Capri with that of Anacapri. The gardens offer panoramic views over Capri town and its marina and the Sorrentine peninsula. Overlooking Capri harbour from the rotunda in Villa San Michele. The idyllic atmosphere of the villa as well as its story are recorded in Dr. The aesthetics and harmony of the garden were a source of inspiration for the Bloomsbury Group who often gathered here. Actually, as soon as you enter the garden and walk towards the terrace along the beautiful, central alley, you get a feeling why so many authors found inspiration here. Ceres temple at the end of the main alley, marking the entrance of the Terrace of Infinity. The temple of Ceres with the statue of Ceres at the end of the picturesque, central alley marks the entrance of the Terrace of the Infinite. Due to its location it also became known as la Porta del Sole Gate of the Sun. The villa was built at the beginning of the 19C in an eclectic style with references to Villa Rufolo and San Francesco. The property now houses a 5-star hotel. Before leaving the property through the beautiful 16th century entrance gate, have a look on your right, at the graceful little cloister in Arabianâ€™Sicilianâ€™ Norman style. It is one of the most remarkable illustrations of Renaissance culture. The garden, with its fountains, ornamental bassins and other decorative elements, is one of the first giardini delle meraviglie, which had a profound influence on the development of garden design throughout Europe. The design is traditionally attributed to the Neapolitan architect Pirro Ligorio, while the works were realized by court architect Alberto Galvani. Situated on one of the few promontories of Lake Como the villa was built for the Milanese cardinal Angelo M. Durini who wanted an isolated site where he could receive his frivolous invitees, but also philosophers and writers. The garden is unique in its lay-out, not following any standards of that time, because it had to be adapted to the natural setting. The villa was used as a setting in the James Bond movie Casino Royale. Located at the end of the Bellagio promontory on Lake Como is Villa Serbelloni another beautiful villa with magnificent gardens, converted into a 5-star luxury Grand Hotel. It was built in the late 17th century following the canons of late Lombard Baroque. In the 19th century the residence was converted into a Neo-Classical villa. It houses numerous statues, including a copy by Tadolini of the famous group of Cupid and Psyche by Canova, as well as paintings by Hayez and furniture by Maggiolini. The botanical garden contains over different species and varieties. The villa was reconstructed following designs of the eminent Renaissance architect Michelozzo in, and became a meeting place for some of the greatest intellectuals of the Italian Renaissance. The opulent villa stands out from other villas in Lucca and in Tuscany by the multicolored, rococo facade of the main building made of different materials. The villa also contains a private theater. Villa Aldobrandini The most famous residence of the area known as Castelli Romani. The villa was constructed between and for Cardinal Pietro Aldobrandini and is a wonderful example of Mannerist architecture. The stuccoes and monumental entrance were added more than a century later. The wonderful 16th century frescoes are a remarkable example of the transition from late Mannerism to the Baroque. Villa Mondragone, Castelli Romani Villa Mondragone was constructed in on the site of the remains of an ancient Roman villa and was used as the papal summer residence by various Popes until Pope Urban VIII decided to leave Villa Mondragone in favor of the Papal residence of Castelgandolfo in. The villa was the seat of a number of exceptional acts and transactions. It was at the Villa Mondragone that in, Pope Gregory promulgated the document the papal bull Inter gravissimas which initiated the reform of the calendar now in use and known as the Gregorian calendar. Villa Mondragone was at its maximum splendor during the epoch of the Borghese family who exhibited parts of their art and antiquities collections there including the Antinous Mondragone which derives its name from the villa. In George Sand was guest in the villa, and found there a suitable atmosphere for the setting of her novel La Daniella. In Wilfrid Michael Voynich acquired here the famous Voynich manuscript from the Order of the Jesuits, who had acquired the villa to turn it into a college. Voynich purchased 30 manuscripts, one of which was later to be known as the Voynich manuscript, though the work itself is thought to date to the early s.

## Chapter 4 : The Old Gardens of Italy

*The Old Gardens of Italy How to Visit Them by Mrs. Aubrey le Blond Architectural Details for Every Type of Building A Practical Drafting Room Guide for Contractors, Builders, Lumber Dealers, Millmen, Draftsmen, and Architects by William A. Radford.*

The answers to these questions might help to discover why a large number of monsters and figures from the mythological and natural world have found their way to a woodland area near the small central Italian town of Bomarzo: All this probably sounds like a nightmare. By the age of 33 he had already served for 11 years as an officer in the army of the pope, three of which he had passed as a prisoner in Germany. Perhaps for this reason, Orsini "to hold his inner demons in check" decided to start planning a rather special garden. Five years later Orsini lost his beloved wife Giulia. To carry out his plan Orsini called on his good friend, the architect Pirro Ligorio, who was an important figure at the papal court. All of a sudden the old forest, which previously had been a popular hunting area for noblemen, became populated with pagan creatures of stone, figures in the Mannerist style, which was also coming into vogue in normal architecture. Slow decline It took Orsini more than thirty years of his life to design, project and finish the garden which he chose to dedicate to his late wife. He spent a lot of time in the garden, either walking or on his horse Ragazzino. In he noted in his diary: Six years later, the year-old Orsini died. And the more the surrounding forest enclosed the stone monsters, the more they seemed giant beasts lying in wait for accidental passers-by. The locals simply did not dare to visit the area in fear of the risks they might face. This might be a reflection from Bomarzo, as the monster garden has a statue of an elephant carrying a tower. The Italian filmmaker Michelangelo Antonioni, who recently died in Rome, visited Bomarzo in search of inspiration, and in he made a short documentary film simply called Bomarzo. Finally, also the Argentinean writer Manuel Mujica Lainez should be mentioned. He immediately offered to buy the entire woodland, an offer which was accepted. Shortly thereafter he began the restoration of the famous garden. Nonetheless, Vicino Orsini remains an enigma. He was a capable soldier, a poet and a romantic soul.

Chapter 5 : Old Italian Gardens | eBay Stores

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Thus, before you get your brand new garden appliances, make certain they have these functions. There is absolutely no garden that may survive a day with a refrigerator. Martha Stewart garden Cabinet: Among the ideal old style italian garden garden ideas gardening ideas garden cabinets are section of all garden set. The ultimate function of the cabinets would be to keep your garden home equipment neatly. Typically, cabinets are made from 2 parts that are lower and upper cabinets. If you are on the lookout for premium superior garden cabinets, you may begin to find out more regarding garden ideas. In case your garden appliances are stainless steel, then you may select a warm white timber to your own white and cupboard marble for the countertops. Those unique textures will probably create your garden energetic even though everything is whitened. It will make your garden appears vibrant, airy and warm. Sun lighting is always the ideal. But white light emitting diode lamps can be described as considered a terrific addition for your own gorgeous old style italian garden garden ideas gardening ideas. We just will need to be more creative. Even as we know that folks generally have an Out Door garden within their own backyard and utilize it chiefly on the summer for both grilling and barbecue celebrations with family members and family members. Owing to this, an exterior garden has to become cozy for everyone within it. Towards the owners, an outdoor garden ought to create them like to prepare and prepare yourself to get celebrations. In an outdoor garden, in least we have chairs, a grill, and tables, even the tables are more pleasurable, since they could accommodate most folks to sit. Yet , an outdoor garden may be very elaborative with a complete garden group and assembled in seating system and appliances also. Just remember one item, an exterior garden should really be warm as being a livingroom where people typically get along with all the family members and entertain friends and relatives. Considering that garden cabinets have a good deal of advantages for you as soon as you are doing tasks while within the garden, more than a few individuals are very significant to consider the right stuff, dimension, coloration and the cost so they is going to soon be worth every currency they pay. Homedepot is just one of the popular merchants of construction and home improvement predicated in the us. If you want to obtain low-cost refrigerator, you can not buy it in January. The hottest models of refrigerators are being launched in May. So, spring will be the opportunity going to the shop and land a very good deal on your refrigerator. In the event you are not looking for your latest release, then this really is a excellent way to avoid spending cash. This can be the old style italian garden garden ideas gardening ideas since the manufacturers can launch their own newest models in winter. The special discounts will continue going until the latest editions are published from November or December. As the author has insert this image into Italian Garden Ideas post section, would ease you to find the perfect match of you decor desire. Gallery for Italian Garden Ideas.

**Chapter 6 : Garden Tours in Italy**

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The Este family had been lords of Ferrara since , and were famous as patrons of the arts and of the humanist scholars of the Renaissance. As a second son, Ippolito was destined for a career in the church; he was named archbishop of Milan when he was only ten years old. Thanks to his ecclesiastical and royal connections, he became one of the wealthiest cardinals of the time, with an annual income estimated at , scudi. He was a lavish patron of the arts, supporting among others the sculptor Benvenuto Cellini , the musician Pierluigi da Palestrina and the poet Torquato Tasso. While his income was enormous, he was always in debt. The new French King, Henry II , sent him as an envoy to Rome, where he played a major role in the social and political life of the city. He appeared destined to become Pope and used all of his money and influence toward that goal, but at the time of the Reformation and the Council of Trent , his extravagant style of life worked against him. His first candidacy for the papal position, in , with the support of the French King, was blocked by the Habsburg Emperor. He did not give up his ambition to become Pope. He was five times a candidate for Pope, but was never selected. The position of Governor of Tivoli came with an official residence located in a former convent of the Benedictine order, which had been built in the 9th century on the site of an old Roman villa. In it had been donated to the Franciscan order. He did not return to Tivoli until the summer of Construction began when he returned in July More land was needed and acquired through The vast construction site required the demolition of houses, public buildings and roads. In the local residents filed twelve different lawsuits against the Cardinal, but did not deter him from his project. Between and , a huge amount of earth was excavated and used to construct new terraces; arcades, grottos, niches, and nymphaeums were constructed. The nearby river Aniene was diverted to furnish water for the complex system of pools, water jets, channels, fountains, cascades and water games. The steep slope of the garden; more than forty-five meters from top to bottom, posed special challenges. Canals were dug and two hundred meters of underground pipes were laid to carry the water from the artificial mountain under the oval fountain to the rest of the garden. Following the aesthetic principles of the Renaissance, the garden was carefully divided into regular units, or compartments, each thirty meters across, laid out along a longitudinal median axis, with five lateral axes. In and , work began on the decoration of the interior of the villa. The decoration was carried out by a team of painters under Girolamo Muziano and Federico Zuccari. In , the Cardinal made his fifth effort to be elected Pope, but once again he was defeated, and he was excluded by the new pontiff, Pope Pius V , from any more official appointments. He turned more and more of his attention to the decoration of his villa. They were joined by ceramists and mosaic artists, as well as fountain engineers, led by Pirro Ligorio, the original designer of the project, who returned to finish the work in The frantic work on the project began to slow in , probably due to the financial difficulties of the Cardinal, who had no more hope of being elected Pope and had lost his lucrative French positions. He spent more and more of his time in the villa, reading and meeting with the leading poets, artists and philosophers of the Renaissance. To prepare for the visit, the Cardinal redecorated the top floors of the villa and rushed completion of the dragon fountain. The reception for the Pope cost him more than five thousand scudi forcing him to pawn his silver and other precious objects. Soon after the reception, on December 2, , the Cardinal died in Rome, and was buried in a simple tomb in the church adjoining the Villa. The overgrown garden appealed to the Romantic imagination ; today this same view is once again manicured. With the death of Ippolito in , the villa and gardens passed to his nephew, Cardinal Luigi â€” , who continued work on some of the unfinished fountains and gardens, but struggled with high maintenance costs. After his death in , it was owned by the Cardinal Deacons of the Sacred College, who did little to maintain villa. Alessandro had the energy and ambition of his ancestor and carried out a major renovation of the gardens and water systems, as well as building a new system of fountains in the lower garden. His successors, the Dukes of Modena, made further additions to the gardens. Francesco I restored

many of the crumbling structures and began planting trees in the previously unshaded gardens. However, after , the Este family was unable to support the high cost of maintaining the villa, which they rarely used and which produced no income. The villa went into a long decline. After , the furnishings were sent to Modena, and the antique sculpture was gradually removed from the gardens and sold to collectors. It was largely neglected and was twice occupied by French soldiers, who took away much of the decoration that remained. Between and , the Villa was owned by Cardinal Gustav von Hohenlohe, who restored the dilapidated villa and the ruined and overgrown gardens, which now appealed to the romantic sentiments of the period. The villa once again attracted artists, musicians and writers. After the First World War, the villa was acquired by the Italian State, which began a major restoration in . The villa was refurnished with paintings from the storerooms of the Galleria Nazionale, Rome. It suffered bomb damage in during World War II, and many of the walls were degraded in postwar years by environmental pollution, but campaigns of restoration and protection have managed to preserve intact the famous features of the villa and gardens. The famous water organ, which had not functioned for many years, was restored and now plays again each day for visitors. The current door dates to , to the period before Ippolito. The foyer inside the door has a painted vault which was once covered with paintings, which were largely destroyed by the bombing during World War II. It was decorated with monochrome scenes from the Old Testament, a few of which, including The Sacrifice of Isaac, still can be seen. They date to the period between 1665, and were probably designed by Girolamo Muziano. The next room, the Hall of the Stories of Solomon, shows scenes from life of King Solomon, set in frames painted to resemble marble. They also are attributed to Muziano and his craftsmen, is also from about 1667. A massive head of travertine stone is on display here, which until the 18th century was in the garden. The Courtyard is placed where the original cloister of the convent was located. It was constructed in 1667, and is surrounded by a gallery. The centerpiece of the courtyard is the Fountain of Venus, the only fountain in the Villa which retains its original appearance and decoration. The fountain, designed by Raffaello Sangallo in 1567, is framed by two doric columns, and crowned by a 4th-century marble bust of the Emperor Constantine. The central element of the fountain is a Roman statue of a sleeping Venus, made in the 4th or 5th centuries A.D. Water originally poured from a vase beside her into a Roman labrum of white marble 2nd century AD decorated with two lion heads. The fountain is surrounded on three sides by a sixteenth-century courtyard sited on the former Benedictine cloister. The fountain on a side wall contains a grotto and a figure which follows a Hellenistic prototype most familiar in the Sleeping Ariadne of the Vatican. The grotto, epitomized by the high-relief stalactites, identifies her as the resident nymph, or genius loci , though guidebooks sometimes call her a Venus. The sculptural decoration around the courtyard, particularly the representation of quince trees, illustrates the 11th labor of Hercules ; the theft of golden apples from the Garden of the Hesperides , where they were guarded by the dragon Ladone. The vaulted ceiling of the room is still covered with a frieze and frescoes on the theme of virtue, painted in twenty different personifications. These were designed by Livio Agresti in 1667, and created by a team of artists. Other themes include landscapes with ruined temples, inspired by the Tiburtine countryside. The bedroom walls were originally covered with leather painted with gold and silver. The coffered wooden ceiling is the most notable feature of the room, gilded and painted with the Este crest. Feminine figures representing different aspects of virtue occupy the corners of the room. The private apartment is completed by a library and by a small chapel, whose walls are decorated with frescoes of mixture of classical and Christian symbolism, Sibyls and of prophets, and whose ceiling vault features a fresco of the coronation of the Virgin Mary. The rooms are less formal than those of the apartment above; they were used for private moments in the life of the Cardinal; listening to music or poetry; conversation, reading, and religious reflection. They are reached by a large ceremonial stairway that descends from the courtyard, and are connected to each other by a long narrow corridor with a high vaulted ceiling, which receives light from a series of openings to the courtyard above. The ceiling of the corridor is decorated with mosaics from the late 16th century, representing a pergola inhabited by colorful birds, making the corridor seem a part of the garden. The corridor also features three elaborate rustic fountains. The Hall of Noah, like the other rooms on the floor, has walls covered with frescoes designed to resemble tapestries, intertwined with scenes of classical landscapes, ruins, rustic farm houses, and other scenes covering inch of the ceiling and walls, This room is

dated to , at the end of the decoration of the villa, and is attributed to Girolamo Muziano, who was famous for similar scenes of Venetian landscapes. The major scenes portrayed are the Four Seasons, allegories of prudence and temperance, and the central scene of Noah with the ark shortly after its landing on Mount Ararat , making an agreement with God. The next room, the Hall of Moses, features a fresco in the center of the ceiling showing Moses striking a rock with his rod and bringing forth water for the people of Israel. This was an allusion to the Cardinal, who had brought water to the Villa gardens by making channels through the rock. The fountain a basin of water and a classical statue of a sleeping Venus, but in the 19th century the basin was removed and the Venus, which had been removed after the death of the Cardinal, was replaced by two new statues of Peace and Religion, representing a scene at the grotto of Lourdes. The only other decoration in the room is the 17th-century painting on the ceiling of angels offering flowers to Venus. The First and Second Tiburtine Halls were created at the same time by a team of painters led by Cesare Nebia, they were made before Floral designs fill the spaces between the painted architecture, along with medals, masks, and other insignia. The decoration of the two rooms illustrates stories from mythology and the history of Tiburtine region, where the villa is located. According to mythology, Queen Ida was punished by Jupiter for having raised young Bacchus To avoid the madness of her husband, Atamante, Venus and Neptune transformed her into a seer, Leucotea. She traveled to Italy where she lived in the Tiburtine forests, giving prophecies, and predicting the birth of Christ. Another Tiburtine legend illustrated in the room is that of King Annius, who chased Mercury, the kidnapper of his daughter Cloris, and was drowned in the river Aniene , which takes his name, and which provides the water for the fountains of the Villa. The Sibyl, King Annius, and the personification of the Aniene River all appear in the frescoes of the room, along with the Triumph of Apollo. The decoration of the room also includes the Tenth Labor of Hercules, where he steals a valuable herd of cattle, and is rescued by Zeus, who showers his enemies with stones; as well as pairs of gods and goddesses in painted niches; Vulcan and Venus; Jupiter and Juno; Apollo with Diana; and Bacchus with Circe. On wall is an illustration of the oval fountain, which Ippolito was building at the time the room was decorated. The Hall of the Fountain was used by Cardinal Ippolito as a reception room for guests who had just arrived through the garden below, and for concerts and other artistic events. The room was designed and made between and , probably by Girolamo Muziano and his team of artists. The fountain was finished in by Paolo Calandrino. The basin of the fountain rests on two stone dolphins. The reliefs in the central niche depict of the fountain the Tiburtine acropolis and Temple of the Sibyl. The paintings on the ceiling are devoted scenes of mythology; each corner has portraits of a different gods and goddesses - Tradition says that the painting of Mercury is a self-portrait of Muziano. The central fresco on the ceiling depicts the Synod of the Gods, with Jupiter in the center surrounded by all the gods of Olympus. The fresco is modeled after a similar work by Raphael in the Loggia of Psyche in the Villa Farnesina. The hall connects with the loggia, and from there a stairway descends to the garden.

Chapter 7 : The old gardens of Italy : how to visit them (Book, ) [calendrierdelascience.com]

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Known mostly to garden enthusiasts, Ninfa and its unique setting are still a fairly well-kept secret. Ninfa was a substantial town going back to the times of the Romans. However, during the Middle Ages the town was squabbled over, sacked, beset by malaria and eventually Ninfa was abandoned to the elements. The last owner, Lelia Caetani, left the garden to a foundation who now run the site. Now plants wind over ruined towers and walls, rejoicing in the lush damp conditions. The setting is indescribably atmospheric, with roses scrambling for footholds in ruined archways, and the frescoed church wall still standing open to the weather. Roses, banana trees, maples and resident ducks thrive in the microclimate of Ninfa. The dampness of the location, under the hills facing the coastal plain, leads to an unusual mixture of species. Ninfa has extremely limited opening times, unless you are booking ahead for a large group. Standard opening is the first weekend and third Sunday of each month April to October , with some variation. The gardens close for a couple of hours at lunchtime. Full details of opening dates and times are available on the official website see links panel. The garden can only be seen on a guided tour, so you may find yourself tagging along with an Italian-only group. After the end of the guided tour, you can also visit - at a small extra cost - the walled garden at the foot of the old fortress. Grapefruits dangle from trees in a small orchard and you can enter the castle ruins over the moat where ducks and swans glide. If you are visiting Ninfa by public transport, the best method is to take a train to Latina half an hour from Rome. The station which is actually at Latina Scalo, 9km from Latina itself is the closest to Ninfa. Infrequent local bus services will take you a little nearer your destination, but the simplest method is to take a taxi. The taxi bay outside the thirties-style station is clearly labelled, and white taxis arrive and depart frequently. The taxis use a meter for the fare, which is around likely to come to at least 15 euros each way. Make arrangements to be picked up afterwards, or take the number of the station taxi rank so that you can call for a taxi back. If you want to read about Ninfa in advance, or to reminisce after your visit, there is a detailed book all about the garden available from Amazon:

**Chapter 8 : Iozzo's Garden of Italy | Downtown Indianapolis Iozzo's Garden of Italy**

*The old gardens of Italy, how to visit them, by Mrs. Aubrey Le Blond, with illustrations from her photographs.*

Toward this end, I would place it on a slightly elevated place. I would also have the road climb so gently that it fools those who take it to the point that they do not realize how high they have climbed until they discover the countryside below. You should place porticos for giving shade, planters where vines can climb, placed on marble columns; vases and amusing statues, provided they are not obscene. You should also have rare plants. Trees should be aligned and arranged evenly, each tree aligned with its neighbours. It described the voyage and adventures of a traveller, Poliphile, through fantastic landscapes, looking for his love, Polia. The scenes described in the book and the accompanying woodcut illustrations influenced many Renaissance gardens; they included a lake-island as at the Boboli Gardens, giants emerging from the earth as at Villa di Pratolino, the labyrinth, and the fountain of Venus as at Villa di Castello where Poliphile and Polia were reconciled. Glossary of the Italian Renaissance Garden [edit] fontaniere. The fountain-maker, a hydraulic engineer who designed the water system and fountains. Concealed fountains which drenched unsuspecting visitors. A grove of trees inspired by the groves where pagans would worship. In Renaissance and especially mannerist gardens, this section was filled with allegorical statues of animals, giants and fantastic creatures. An enclosed private garden within the garden, inspired by the cloisters of Medieval monasteries. A place for reading, writing or quiet conversations. Unlike other Medici family villas that were located on flat farmland, this villa was located on a rocky hillside with a view over Florence. From the reception rooms on the first floor, guests could go out to the loggia and from there to the garden so the loggia was a transition space connecting the interior with the exterior. Unlike later gardens, the Villa Medici did not have a grand staircase or other feature to link the two levels. In , the poet Angelo Poliziano, tutor to the Medici children, described the garden in a letter: Seated between the sloping sides of the mountains we have here water in abundance and being constantly refreshed with moderate winds find little inconvenience from the glare of the sun. As you approach the house it seems embosomed in the wood, but when you reach it you find it commands a full prospect of the city. He was a scholar of Latin and wrote extensively on education, astronomy and social culture. His model was the ancient sanctuary of Fortuna Primigenia at Palestrina or ancient Praeneste, and he used the classical ideals of proportion, symmetry and perspective in his design. He created a central axis to link the two buildings, and a series of terraces connected by double ramps, modelled after those at Palestrina. The heart of the garden was a courtyard surrounded by a three-tiered loggia, which served as a theater for entertainments. A central exedra formed the dramatic conclusion of the long perspective up the courtyard, ramps and terraces. On one side of the garden is a most beautiful loggia, at one end of which is a lovely fountain that irrigates the orange trees and the rest of the garden by a little canal in the center of the loggia. In Leo X gave the commission to Raphael who was at that time the most famous artist in Rome. Using the ancient text of *De Architectura* by Vitruvius and the writings of Pliny the Younger, Raphael imagined his own version of an ideal classical villa and garden. His villa had a great circular courtyard, and was divided into a winter apartment and a summer apartment. Passages led from the courtyard to the great loggia from which views could be gained of the garden and Rome. A round tower on the east side was intended as garden room in winter, warmed by the sun coming through glazed windows. The villa overlooked three terraces, one a square, one a circle, and one an oval. The top terrace was to be planted in chestnut trees and firs while the lower terrace was intended for plant beds. They finished one-half of the villa including half of the circular courtyard, and the northwest loggia that was decorated with grotesque frescoes by Giulio Romano and stucco by Giovanni da Udine. Fine surviving features include a fountain of the head of an elephant by Giovanni da Udine and two gigantic stucco figures by Baccio Bandinelli at the entrance of the giardino segreto, the secret garden. Developments in hydrology meant that the gardens were equipped with increasingly elaborate and majestic cascades and fountains, and statues which recalled the grandeur of Ancient Rome. The garden was laid out on a gentle slope between the villa and the hill of Monte Morello. Tribolo first built a wall across the slope, dividing it into an upper garden filled with orange trees, and a lower garden that was subdivided into garden rooms with walls of hedges, rows of

trees and tunnels of citrus trees and cedars. A central axis, articulated by a series of fountains, extended from the villa up to the base of Monte Morello. In this arrangement, the garden had both grand perspectives and enclosed, private spaces. The lower garden had a large marble fountain that was meant to be seen against a backdrop of dark cypresses, with figures of Hercules and Antaeus. Just above this fountain, in the centre of the garden, was a labyrinth formed by cypress, laurel, myrtle, roses, and box hedges. Concealed in the middle of the labyrinth was another fountain, with a statue of Venus. Another unusual feature was a tree house concealed in an ivy-covered oak tree, with a square dining room inside the tree. The animals symbolized the virtues and accomplishments of past members of Medici family. Water flowed from the beaks, wings and claws of the animals into marble basins below each niche. A gate could close suddenly behind visitors, and they would be soaked by hidden fountains. In the pond is a bronze statue of a shivering giant, with cold water running down over his head, which represents either the month of January or the Apennine Mountains. When the last of the Medicis died in 1587, the garden began to be altered by its new owners, the House of Lorraine; the labyrinth was demolished and the statue of Venus was moved to the Villa La Petraia. But long before then, the garden had been described by many ambassadors and foreign visitors and had become famous throughout Europe. He was made a Cardinal at the age of twenty-nine and became governor of Tivoli in 1558. To develop his residence, he took over a former Franciscan convent, and for the garden he bought the adjoining steep hillside and the valley below. The terraces were connected by gates and grand stairways starting from a terrace below the villa and traversing down to the Fountain of Dragons at the foot of the garden. The stairway was crossed by five traversal alleys on the different levels, which were divided into rooms by hedges and trellises covered with vines. At the crossing points of the stairway and the alleys there were pavilions, fruit trees, and aromatic plants. At the top, the promenade used by the Cardinal passed below the villa and led in one direction to the grotto of Diana, and in the other to the grotto of Asclepius. In the centre of the garden, the alley of one hundred fountains which actually had two hundred fountains, crossed the hillside, connecting the Oval Fountain with the Fountain of Rome, which was decorated with models of the famous landmarks of Rome. On a lower level, another alley passed by the Fountain of Dragons and joined the Fountain of Proserpina with the Fountain of the Owl. Still lower, an alley of fishponds connected the Fountain of the Organ to the site of a proposed Fountain of Neptune. The central axis led to the Fountain of Dragons, which illustrated one of the labours of Hercules, and three other statues of Hercules were found in the garden. The myth of Ippolito, the mythical namesake of the owner, was illustrated by two grottos, that of Asclepius and Diana. It was described by the French philosopher Michel de Montaigne, who visited the garden in 1580. Other water, passing through a wheel, strikes in a certain order the keyboard of the organ. The organ also imitates the sound of trumpets, the sound of cannon, and the sound of muskets, made by the sudden fall of water.

Mannerism and the gardens of the Late Renaissance [ edit ] Mannerism was a style which developed in painting in the 16th century, which defied the traditional rules of Renaissance painting. Villa della Torre [ edit ] The Villa della Torre, built for Giulio della Torre "â€", a law professor and humanist scholar in Verona, was a parody of the classical rules of Vitruvius; the peristyle of the building was in the perfectly harmonious Vitruvius style, but some of the stones were rough-cut and of different sizes and decorated with masks which sprayed water, which jarred the classical harmony. Outside, the garden was filled with disturbing architectural elements, including a grotto whose entrance represented the mouth of hell, with eyes that showed fires burning inside. It was created for Pier Francesco Orsini "â€"84 near the village of Bomarzo. It was witty and irreverent, and violated all the rules of Renaissance gardens; it had no symmetry, no order, and no focal point. An inscription in the garden said: It included a mouth of hell, a house that seemed to be falling over, fantastic animals and figures, many of them carved of rough volcanic rock in place in the garden. Some of the scenes were taken from the romantic epic poem Orlando Furioso by Ludovico Ariosto, others from works by Dante Alighieri and Francesco Petrarca. As one inscription in the garden notes, the Sacro Bosco "resembles only itself, and nothing else. The Italian Renaissance also saw a revolution in the study of botany through the systematic classification of plants and the creation of the first botanical gardens. During the Middle Ages, plants were studied for the medicinal uses. Until the 16th century, the standard work on botany was De Materia Medica written in the 1st century AD by a Greek physician, Pedanius Dioscorides, that described six hundred plants but lacked many of the native plants

of Italy and had vague descriptions with stylized and inexact illustrations. In , a scholar from the medical school of the University of Padua, Pietro Andrea Mattioli , wrote a new book on medicinal herbs , *Commentarii in libros sex Pedanii Dioscoridis*, which, in successive editions, systematically described and gave the medicinal uses of twelve hundred different plants. Such scientific work was aided by sailors and explorers returning from the New World , Asia and Africa , who brought back samples of plants unknown in Europe. Soon the medical schools of the universities of Bologna , Ferrara and Sassari all had their own botanical gardens filled with exotic plants from around the world.

### Chapter 9 : The old gardens of Italy : how to visit them / - CORE

*The Italian Renaissance garden was a new style of garden which emerged in the late 15th century at villas in Rome and Florence, inspired by classical ideals of order and beauty, and intended for the pleasure of the view of the garden and the landscape beyond, for contemplation, and for the enjoyment of the sights, sounds and smells of the garden itself.*

Giardino Giusti, Verona Share: One of the finest examples of an Italian Renaissance villa garden lies behind the Verona villa of Venetian diplomat Agostino Giusti. He commissioned the garden in and it is unusual in several ways. Its wilder section is reached by narrow paths enclosed by shrubbery and trees as they climb steeply to a grotto and terrace. Each has its own parking area, so you can either explore the entire complex on foot or drive between sections. There is the expected maze and a grotto, but the box trees and shrubs are not carved into the traditional shapes found in the usual topiary garden. Instead, they have been gently trimmed, but allowed to create their own curious and often fantastic shapes. The garden is perhaps best known for its display of tulips in the spring, when one million plants burst into bloom. But subsequent seasons bring profusions of irises, roses, lilies, and asters in turn. Noble Roman families of the 16th and 17th centuries built magnificent summer villas - palaces really - in the nearby Alban Hills. Frascati was the most popular, and a number of these villas still stand, surrounded by outstanding gardens and parks. Each of these gardens is different, and you can visit several of them. Along with the gardens of Villa Torlonia is the elegant terraced park of Villa Aldobrandini with grottoes, fountains, and cascades overlooking views of the Alban Hills. Its focal point is Teatro delle Acque water theater , a fountain whose stairs curve from terrace to terrace around cascades. The unique environment of an island riddled with thermal springs inspired the wife of British composer William Walton to create a tropical garden surrounding their home on the island of Ischia, in the Bay of Naples. This natural warmth creates a natural heating system to protect the roots of plants that would normally not flourish here. In , Lady Susana Walton engaged British landscape designer Russell Page to create the gardens, which now contain more than rare plants native to four continents. But more than a botanic garden, la Mortella is a peaceful oasis dedicated to beauty and a setting for the arts, including sculpture and music. The most recent addition is a Greek theater where an entire symphony orchestra can perform in lush tropical surroundings. Via Francesco Calise 39, Ischia.