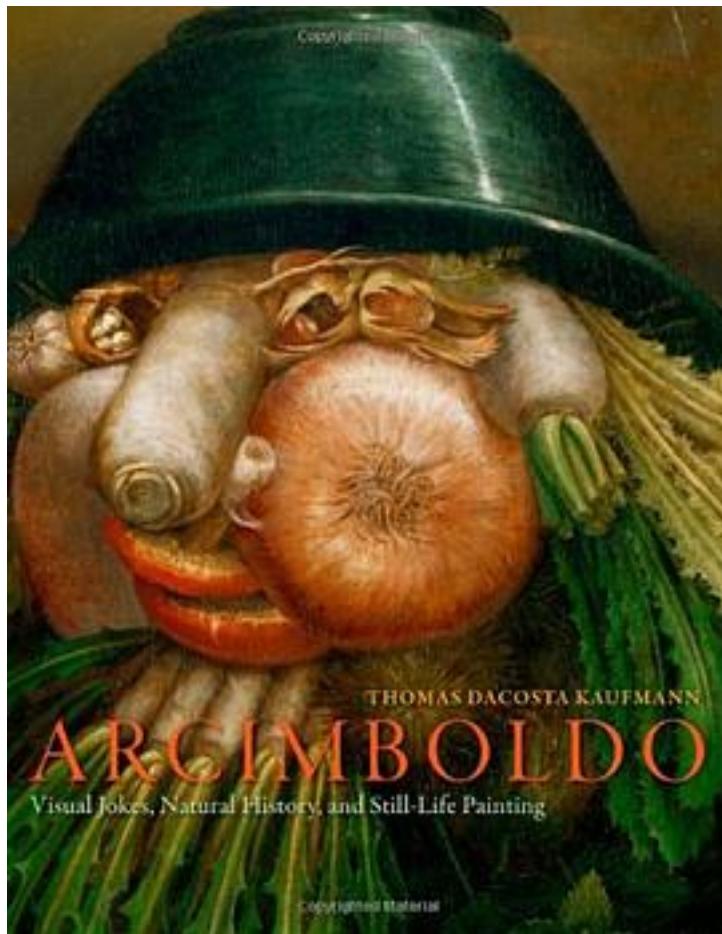


# Arcimboldo



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著者:Thomas Dacosta Kaufmann

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In Giuseppe Arcimboldo's most famous paintings, grapes, fish, and even the beaks of birds form human hair. A pear stands in for a man's chin. Citrus fruits sprout from a tree trunk that doubles as a neck. All sorts of natural phenomena come together on canvas

and panel to assemble the strange heads and faces that constitute one of Renaissance art's most striking oeuvres. The first major study in a generation of the artist behind these remarkable paintings, "Arcimboldo" tells the singular story of their creation. Drawing on his thirty-five-year engagement with the artist, Thomas DaCosta Kaufmann begins with an overview of Arcimboldo's life and work, exploring the artist's early years in sixteenth-century Lombardy, his grounding in Leonardesque traditions, and his tenure as a Habsburg court portraitist in Vienna and Prague. "Arcimboldo" then trains its focus on the celebrated composite heads, approaching them as visual jokes with serious underpinnings - images that poetically display pictorial wit while conveying an allegorical message. In addition to probing the humanistic, literary, and philosophical dimensions of these pieces, Kaufmann explains that they embody their creator's continuous engagement with nature painting and natural history. He reveals, in fact, that Arcimboldo painted many more nature studies than scholars have realized - a finding that significantly deepens current interpretations of the composite heads. Demonstrating the previously overlooked importance of these works to natural history and still-life painting, "Arcimboldo" finally restores the artist's fantastic visual jokes to their rightful place in the history of both science and art.

## 作者介绍:

Thomas DaCosta Kaufmann is the Frederick Marquand Professor of Art and Archaeology at Princeton University. His many books include *Toward a Geography of Art*, also published by the University of Chicago Press.

## 目录: Table of Illustrations ix

Preface and Acknowledgments	xiii
introduction	
1 Arcimboldo's lombard origins	17
2 Arcimboldo from 1562: The creation of composite Heads	43
3 learning, Poetry, and Art	71
4 Serious Jokes	91
5 Natural Philosophy, Natural History, and Nature Painting	115
6 Nature Studies	149
7 Arcimboldo and the origins of Still life	167
8 Arcimboldo's Paradoxical Paintings and the origins of Still life	191
conclusion: Arcimboldo in the History of Art	213
Appendix 1. Arcimboldo, the Facchini, and Popular culture	219
Appendix 2. Arcimboldo and meda at monza	223
Appendix 3. concordance of Arcimboldo images from the Aldrovandi letter, bologna, biblioteca Universitaria, dresden Kupferstich-Kabinett cA 213, Vienna (cod. min. 42) and the "museum" of rudolf ii(Österreichische Nationalbibliothek, cod. min. 129 and 130)	226
Notes	233
Bibliography	291
Index	307
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标签

艺术史

哲学

Giuseppe Arcimboldo

朱塞佩·阿尔钦博托

文艺复兴

宫廷画

历史

Renaissance

评论

涉及文藝復興思潮眾多面向，作者試圖結合當時的神聖羅馬帝國之宮廷文化和復古哲學、文學理念，將以往普遍視為“匠人”的Giuseppe Arcimboldi (1527–1593)重新打造為一位文藝復興“多面手”。引用不少文獻檔案的間接證據來構造藝術家為中心的文人世界，推斷多於實證。

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