

THE PORTRAIT OF ECCENTRICITY

Arcimboldo and the Mannerist Grotesque



Giancarlo Maiorino

Portrait Of Eccentricity Arcimboldo And The Mannerist Grotesque

L. E. Semler



Portrait Of Eccentricity Arcimboldo And The Mannerist Grotesque:

The Portrait of Eccentricity Giancarlo Maiorino,1991 In this companion to his *The Cornucopian Mind and the Baroque Unity of the Arts* Maiorino examines the links between Renaissance and the modern versions of the Grotesque In this interdisciplinary study the term eccentricity refers to styles of playful extravagance Maiorino focuses on the rhetorical figures of excess employed by a critic historian Giorgio Vasari on the willful artificiality of a painter Giuseppe Arcimboldo and on the programmatic and interpretive commentary of a theorist Gregorio Comanini Maiorino draws subtle and persuasive connections between the images he discusses and the grotesque face of sixteenth century poetics and rhetoric He sets the mannerist and the grotesque against the philosophical seriousness of Renaissance humanism interpreting them as a celebration of the ludic and fantastic possibilities of art itself Aiming at pleasure rather than instruction this art plays on the boundaries of the natural and the artificial the credible and the impossible taking delight in parody excess disjunction and exaggeration

The Portrait of Eccentricity: Arcimboldo and the Mannerist Grotesque ,1991 **The English Mannerist Poets and the Visual Arts** L. E. Semler,1998 In this study L E Semler begins with a comprehensive historical definition of Mannerism in visual arts from which he derives four key terms that constitute the nucleus of the aesthetic technical precision elegance *grazia* and the *difficulta facilita* formula These principles interwoven with one another and with *maniera* are derived from visual arts but are specifically designed to be transferable to any medium The rest of the book situates the English poets in relation to the visual arts including painting limning gold and silversmithery architecture and garden design and discusses their verse in relation to the key Mannerist principles *The Early Modern Grotesque* Liam Semler,2018-10-26 *The Early Modern Grotesque English Sources and Documents 1500 1700* offers readers a large and fully annotated collection of primary source texts addressing the grotesque in the English Renaissance The sources are arranged chronologically in 120 numbered items with accompanying explanatory Notes Each Note provides clarification of difficult terms in the source text locating it in the context of early modern English and Continental discourses on the grotesque The Notes also direct readers to further English sources and relevant modern scholarship This volume includes a detailed introduction surveying the vocabulary form and meaning of the grotesque from its arrival as a word concept and aesthetic in 16th century England to its early maturity in the 18th century The Introduction Items and Notes complemented by illustrations and a comprehensive bibliography provide an unprecedented view of the evolving complexity and diversity of the early modern English grotesque While giving due credit to Wolfgang Kayser and Mikhail Bakhtin as masters of grotesque theory this ground breaking book aims to provoke new evidence based approaches to understanding the specifically English grotesque The textual archive from 1500 1700 is a rich and intriguing record that offers much to interested readers and researchers in the fields of literary studies theatre studies and art history **Rethinking the Concept of the Grotesque** Shun-Liang Chao,2017-07-05 How are we to define what is grotesque in art or literature Since the Renaissance the term has

been used for anything from the fantastic to the monstrous and been associated with many artistic genres from the Gothic to the danse macabre Shun Liang Chao's new study adopts a rigorous approach by establishing contradictory physicality and the notion of metaphor as two keys to the construction of a clear identity of the grotesque With this approach Chao explores the imagery of Richard Crashaw Charles Baudelaire and Rene Magritte as individual exemplars of the grotesque in the Baroque Romantic and Surrealist ages in order to suggest a lineage of this curious aesthetic and to cast light on the functions of the visual and of the verbal in evoking it

Architects' Sketches Kendra Schank Smith, 2012-05-23 Concepts from architects' minds evolve through sketches and as a mode of transference are conveyed to the finished building This book compares qualities of sketches to reveal unique approaches to the instruments of thinking in which all architects engage It provides new insight into the relationship between architectural sketches and the process of creative manipulation Sketches comprise a thinking mechanism and through the qualities of ambiguity quickness and change they initiate a dialogue for architects As a medium to facilitate communication recording discovery and evaluation their pertinence lies in their ability to exhibit both the precise and the imprecise Exploring four related theoretical approaches play memory imagination fantasy caricature and the grotesque the book shows how imprecision stimulates imagination to conceive new forms in the dialogue of architectural sketches

The Anthropomorphic Lens Walter Melion, Bret Rothstein, Michel Weemans, 2014-11-06 Anthropomorphism the projection of the human form onto the every aspect of the world closely relates to early modern notions of analogy and microcosm What had been construed in Antiquity as a ready metaphor for the order of creation was reworked into a complex system relating the human body to the body of the world Numerous books and images cosmological diagrams illustrated treatises of botany and zoology maps alphabets collections of ornaments architectural essays are entirely constructed on the anthropomorphic analogy Exploring the complexities inherent in such work the interdisciplinary essays in this volume address how the anthropomorphic model is fraught with contradictions and tensions between magical and rational speculative and practical thought Contributors include Pamela Brekka Anne Laure van Bruaene Ralph Dekoninck Agnès Guiderdoni Christopher P Heuer Sarah Kyle Walter S Melion Christina Normore Elizabeth Petcu Bertrand Prevost Bret Rothstein Paul Smith Miya Tokumitsu Michel Weemans and Elke Werner

The Philosophy of Mannerism Sjoerd van Tuinen, 2022-11-17 Sjoerd van Tuinen argues for the inseparability of matter and manner in the form of a group portrait of Leibniz Bergson Whitehead Souriau Simondon Deleuze Stengers and Agamben Examining afresh the 16th century style of mannerism this book synthesizes philosophy and aesthetics to demonstrate not only the contemporary relevance of artists such as Michelangelo or Arcimboldo but their broader significance as incorporating a form of modal thinking and perceiving While looking at mannerism as a style that spurned the balance and proportion of earlier Renaissance models in favour of compositional instability and tension this book also conceives of mannerism a historically to investigate what it can tell us about continental modal metaphysics Whereas analytical metaphysics privileges logical essence and asks whether

something is possible real contingent or necessary continental philosophy privileges existence and counts as many modes as there are ways of coming into being In three main parts van Tuinen first explores the ontological aesthetic and ethical ramifications of this distinction He then develops this through an extended study of Leibniz as a modal and indeed mannerist philosopher before outlining in the final part a neo mannerist aesthetics that incorporates diagrammatics alchemy and contemporary technologies of speculative design

Travel and Travellers from Bede to Dampier Geraldine Barnes with Gabrielle Singleton, 2008-12-11 The essays in this collection a selection of papers presented at the University of Sydney Centre for Medieval Studies workshop Travel and Cartography from Bede to the Enlightenment August 22-23 2001 track a variety of travel narratives from the eighth century to the eighteenth Their voyages which extend from the literal to the spiritual the political and the artistic show how the concept of narrative mapping has changed over time and how it encompasses cosmogony geography chorography topography and inventory Each essay is concerned in some way with the application of the medieval geographical imagination or with the enduring influence of that imagination upon post medieval travel and discovery writing This book will be of interest to undergraduate and postgraduate university students and to a broad range of academics across the disciplines of literature and history It will be of particular interest to medievalists and scholars of the early modern period and to readers of the new 1997 scholarly journal *Studies in Travel Writing* The volume will also appeal to a more general informed readership interested in the history of travel and the history of ideas early contact with indigenous people and encounters between East and West

The Artificial and the Natural Bernadette Bensaude-Vincent, William R. Newman, 2007 These essays written by specialists of different periods and various disciplines reveal that the division between nature and art has been continually challenged and reassessed in Western thought Nature and art the essays suggest are mutually constructed defining and redefining themselves

The Figino, Or, On the Purpose of Painting Gregorio Comanini, 2001-01-01 Of the many treatises written in Italy during the Counter Reformation none is more illustrative of the intellectual fermentation of the period than Comanini's work on the purpose of painting *Il Figino overo del fine della Pittura* 1591 Although the importance of *Il Figino* has long been recognized the text has remained largely inaccessible to many scholars throughout the world This first complete English translation will make the work available to those readers for the first time In *Il Figino* Comanini addresses all of the most hotly debated aesthetic issues of the time drawing on an array of classical medieval and Renaissance sources including Plato Aristotle Horace Mazzoni Tasso and Paleotti The editor and translator provide copious notes which clarify Comanini's aesthetic and theological references as well as a lucid introduction that places the issues and debates in context Comanini's impressive erudition makes his treatise an excellent barometer of the state of scholarship in the Counter Reformation era This translation is a long overdue addition to the field of Renaissance studies

Court, Cloister, and City Thomas DaCosta Kaufmann, 1995-11 In this book Thomas DaCosta Kaufmann chronicles more than three hundred years of painting sculpture and architecture in Germany Poland the

Czech Republic Slovakia Hungary Austria Ukraine Lithuania and western parts of the Russian Federation Massive in scale the book is highly accessible and lavishly illustrated The readability of the text and the entirely new insights it provides into three hundred years of Central European history make this a vital introduction to one of the least understood periods in the history of art

The Art of Classic Planning Nir Haim Buras,2020-01-28 An accomplished architect and urbanist goes back to the roots of what makes cities attractive and livable demonstrating how we can restore function and beauty to our urban spaces for the long term Nearly everything we treasure in the world s most beautiful cities was built over a century ago Cities like Prague Paris and Lisbon draw millions of visitors from around the world because of their exquisite architecture walkable neighborhoods and human scale Yet a great deal of the knowledge and practice behind successful city planning has been abandoned over the last hundred years not because of traffic population growth or other practical hurdles but because of ill considered theories emerging from Modernism and reactions to it The errors of urban design over the last century are too great not to question The solutions being offered today sustainability walkability smart and green technologies hint at what has been lost and what may be regained but they remain piecemeal and superficial In *The Art of Classic Planning* architect and planner Nir Haim Buras documents and extends the time tested and holistic practices that held sway before the reign of Modernism With hundreds of full color illustrations and photographs that will captivate architects planners administrators and developers *The Art of Classic Planning* restores and revitalizes the foundations of urban planning Inspired by venerable cities like Kyoto Vienna and Venice and by the great successes of L Enfant s Washington Haussmann s Paris and Burnham s Chicago Buras combines theory and a host of examples to arrive at clear guidelines for best practices in classic planning for today s world *The Art of Classic Planning* celebrates the enduring principles of urban design and invites us to return to building beautiful cities

Medieval and Early Modern Film and Media R. Burt,2016-04-30 *Medieval and Early Modern Film and Media* contextualizes historical films in an innovative way not only relating them to the history of cinema but also to premodern and early modern media This philological approach to the pre history of cinema engages both old media such as scrolls illuminated manuscripts the Bayeux Tapestry and new digital media such as DVDs HD DVDs and computers Burt examines the uncanny repetitions that now fragment films into successively released alternate cuts and extras footnote tracks audiocommentaries and documentaries that re structure and reframe historical films thereby presenting new challenges to historicist criticism and film theory With a double focus on recursive narrative frames and the cinematic paratexts of medieval and early modern film this book calls our attention to strange sometimes opaque phenomena in film and literary theory that have previously gone unrecognized

In and Out Sophie Aymes-Stokes,Laurent Mellet,2012-04-25 The aim of the book is twofold first to provide an overview of the critical history of eccentricity and secondly to conceptualise a notion that is often presented as a defining feature of the English character It addresses the key issues raised by eccentricity and brings out interdisciplinary links between science politics literature and

the arts the sources and dissemination of the concept of eccentricity its relationship with the English national character as historical and ideological constructs the structural need for variation and divergence within accepted social norms the paradoxical status of the eccentric as outsider when eccentricity is transgressive and alienating and as insider eccentricity as socially acceptable deviation Fundamentally eccentricity is a normative notion being ex centred enables eccentrics to delineate and negotiate boundaries between the margins and the centre the canon and the norm The contributors question the links between eccentricity diversity and originality the value of individual experience and character and as a corollary the struggle to retain individuality against increasing standardization commoditisation and channelling within the normative discourse of normality Eccentricity as display and performance is also tackled in several chapters which focus on reception image and self representation exhibition and voyeurism Petrarch's Laurels Sara Sturm-Maddox,2010-11-01 A comprehensive new reading of Petrarch s lyric collection known as the Canzoniere or Rime sparse the work that stands at the origins of the dominant tradition of European Renaissance poetry Unlike many other considerations of Petrarch s poetry this study takes into account through close reading the vast majority of the 366 poems included in the collection At the same time it adopts a range of intertextual perspectives It emphasizes the position of the Rime within Petrarch s own varied literary corpus and in relation to his precursors both classical and vernacular New insights emerge into his transgressions and evasions of the primary Ovidian myth in the collection into his engagement with Dante and into his adaptation of the motifs of the romance quest Sturm Maddox also explores Petrarch s creation of a personal myth of poetic origins one centered in Valchiusa as the locus of an amorous epiphany and in the shade of the laurel as the locus of the production of Rime sparse Ample notes complement the text and English translations translations of the Italian poetry are included

Leonardo da Vinci: The Daedalian Mythmaker , This study is the first to consider the whole body of Leonardo s works with an eye to a comprehensive interpretation that combines both cultural history and the history of ideas According to Maiorino Leonardo s was a mythmaking mode of activity that had a Daedalian range and affected art and technology alike As both artist and inventor Leonardo did not separate reason from experience empiricism from abstraction an attitude Maiorino characterizes as Anti Humanism Rather than accepting the earlier view that the culture of the Renaissance was divided against itself or that it came to be divided he argues that anti Humanism was present from the start in such founders as Petrarch and Alberti and continued to be a current in later authors and artists hence the significance of Leonardo to Humanism and to Baroque and Renaissance culture at large *Why Are Our Pictures Puzzles?* James Elkins,2004-11-23 With bracing clarity James Elkins explores why images are taken to be more intricate and hard to describe in the twentieth century than they had been in any previous century *Why Are Our Pictures Puzzles* uses three models to understand the kinds of complex meaning that pictures are thought to possess the affinity between the meanings of paintings and jigsaw puzzles the contemporary interest in ambiguity and levels of meaning and the penchant many have to interpret pictures by finding

images hidden within them Elkins explores a wide variety of examples from the figures hidden in Renaissance paintings to Salvador Dali's paranoiac meditations on Millet's Angelus from Persian miniature paintings to jigsaw puzzles He also examines some of the most vexed works in history including Watteau's meaningless paintings Michelangelo's Sistine Ceiling and Leonardo's Last Supper *Il Marmo spirante* Joris van Gastel, 2013-06-28 The sculptors of the Roman Baroque including masters such as Gian Lorenzo Bernini Alessandro Algardi and Giuliano Finelli managed to achieve an unprecedented vivaciousness in their works And yet the apparent life of these sculptures is persistently obscured by their materiality Soft undulating flesh dramatic movements and fluttering draperies are captured in hard and lifeless marble Thus sculpture challenges the beholder is cause for confusion or frustration Taking the manner in which the beholder's engagement with sculpture is played out in contemporary poetry and other sources as a point of departure and also introducing ideas from modern day psychology this study explores the various ways contemporary viewers dealt with sculpture's double character As a result a new light is shed on some of the unquestionable masterpieces of European art Die Bildhauer des römischen Barock darunter Meister wie Gian Lorenzo Bernini Alessandro Algardi und Giuliano Finelli erreichten eine beispiellose Lebendigkeit ihrer Werke Dem augenscheinlichen Leben widerspricht jedoch beharrlich die harte Materialität dieser Skulpturen Weiches bewegtes Fleisch dramatische Bewegungen und flatternde Stoffe sind in hartem leblosem Marmor gefangen So fordert die Skulptur den Betrachter heraus und sorgt für Verwirrung oder auch Enttäuschung Anhand zeitgenössischer Poesie und anderer Quellen welche die Interaktion zwischen Betrachter und Skulptur reflektieren untersucht diese Studie wie Zeitgenossen mit diesem Doppelcharakter der Skulptur umgingen Dabei werden auch Ansätze der modernen Psychologie miteinbezogen Das Ergebnis ist ein neuer Zugang zu einigen der höchstgeschätzten Meisterwerke europäischer Kunst Dance as Text Mark Franko, 1993-04-30 Franko's analysis blends archival research with critical and cultural theory in order to resituate the burlesque tradition in its politically volatile context Dance as Text thus provides a picture of the complex theoretical underpinnings of composite spectacle the ideological tensions underlying experiments with autonomous dance and finally the subversiveness of Molière's use of court ballet traditions

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