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Направление: «История искусств»

Профиль: «История художественной культуры и рынок искусства» КОД – 321

Время выполнения задания –120 мин., язык – русский.

АНГЛИЙСКИЯ ЯЗЫК

Задание для текста на английском языке:

I. Прочесть фрагмент из главы «Archimboldo and the Origins of Still Life» из книги Kaufmann Th. DaCosta. Arcimboldo: Visual Jokes, Natural History, and Still-Life Painting. — Chicago: University of Chicago Press, 2014. P.167–179.

II. Дать развёрнутый ответ на следующие вопросы:

1. С какими проблемами сталкиваются историки искусства при попытке жанровой классификации картин Арчимбольдо?
2. Объясните, почему, по мнению автора, натюрморт как жанр в европейском искусстве складывается не ранее эпохи Возрождения.
3. Каким образом соотносится античный термин `*xenia*` и композиции Арчимбольдо?
4. Какие другие живописные традиции помимо античной и итальянской оказали влияние на формирование манеры Арчимбольдо?
5. По мнению автора, жанр натюрморта появился в творчестве Арчимбольдо раньше, чем у Караваджо. Как он аргументирует свою точку зрения?

Arcimboldo and the Origins of Still Life

Although Arcimboldo's composite heads have often been regarded as eccentric freaks,[1] their naturalistic aspects can be connected with some more general tendencies in the history of art. This chapter discusses Arcimboldo's place especially in the development of still life and animal painting as autonomous genres. It traces both his sources and his impact on other artists, and discusses how, conversely, an understanding of his pictures may more generally affect the interpretation of still life.

In his pioneering study of the genre, written almost sixty years ago, Sterling related Arcimboldo's paintings to still life. Yet until recently this theme has remained largely unexplored. Sterling himself could only call the composite heads "still lifes" by setting the term within quotation marks. Like many other art historians, Sterling treated Arcimboldo as an exemplar of mannerism: Arcimboldo's painting, which may be viewed one way as a head made of vegetables but when turned upside down becomes a bowl of root vegetables and nuts, was according to him but a "scherzo, worthy of adorning a cabinet of curiosities and of being placed beside a grotesque foetus" that "proclaims the negation of nature, the arbitrary confusion between its realms and the pride in creating unseen forms with the forces of fantasy alone."[2]

Sterling's emphases have resonated in much of the subsequent reception of Arcimboldo's pictures, which, as noted, have often been seen as mannerist jokes and as the progenitors of surrealism and other sorts of modern fantasies. As a consequence they have not been throughly taken into account in the history of still life.[3] For example, Roberto Longhi also noted how the depiction of fruits, papers, and other such items in many of Arcimboldo's composite heads is comparable to still life. But he could not take Arcimboldo seriously as a progenitor of the genre.[4]

In the past decade, however, a different interpretation of Arcimboldo's place in the history of still life has begun to emerge. Some recent discussions, inspired in part by the initial observations of Sterling and Longhi, have brought Arcimboldo and particularly his invertible paintings into accounts of the history of Italian still-life painting from Leonardo to Caravaggio.[5] Yet even when the invertible paintings have been discussed in such accounts, they still have been discounted as experiments or otherwise granted little significance.[6] Even the most recent catalogue devoted to Arcimboldo, accompanying an important exhibition that emphasized his nature studies and tried to reorient interpretation of his work, offered only brief mention of his connection with still-life painting. One catalogue essay quickly dismisses the paintings because of their ludic aspects; another treats him as a mannerist. In any event, his relation to independent animal painting goes unmentioned.[7]

Arcimboldo's creation of paintings that, when inverted, could be read as still lifes took place over a long span of years; this in itself indicates that these pictures represent much more than experiments. The first invertible head is datable to the 1560s while the last such painting is probably from approximately 1590.[8] And while only two invertible heads—the one with a platter of meat and that the one with a bowl of nuts and winter vegetables—were familiar to earlier scholarship, at least four such paintings by the artist now are known to have existed. Their existence suggests that they were not just occasional pieces.[9]

Most important, the implications of the argument for Arcimboldo's place in the history of still life remain to be elaborated and expanded beyond the Lombard situation.[10] For it was not in Italy that Arcimboldo painted the first versions of either his composite heads or his first invertible still lifes: these originated during his period of service at the imperial court, as we have seen. They can be associated with nature painting, natural history, and the cultivation of gardens and menageries in Vienna and Prague, as has been discussed in the last chapter.

Arcimboldo's paintings drew from ancient as well as Renaissance sources, from north of the Alps as well as from Italy, and had successors in both regions. The availability of many different artistic traditions at the Habsburg court, where Arcimboldo worked for twenty-five years, may, along with other factors, have provided inspiration for his own still-life inventions. The court connections may also have facilitated their impact far beyond Italy, in Central Europe, and possibly in the Low Countries.

ARCIMBOLDO'S ANTECEDENTS

Still life—in other languages *stilleven*, *stilleben*, *natura morta*, or *nature morte*—is the painting of fruits, flowers, objects, and dead animals. The broad outlines of its history have frequently been told, and thus need only to be recapitulated briefly here.[11] Properly speaking, the story should be one of the reinvention rather than the invention of Western still-life painting in the early modern period (the Renaissance). Still life had been painted in antiquity, as is seen in frescoes and mosaics from Pompeii, Herculaneum, and elsewhere. Some ancient Roman frescoes depict what appear to be independent paintings of such subjects; mural paintings of still life are assumed

to be copies of pictures that originally existed on tablets and panels.[12] Ancient literary accounts, for instance that of Vitruvius (*De architectura* 6: 7, 4) also indicate that there existed pictures of chickens, vegetables, and fruit which were called *xenia*.

Still-life details are also found in medieval manuscripts, in the margins of pages. Objects such as bird cages, tools, and the like begin to appear in Italian fresco painting in the fourteenth century. Similar items are also seen in panel painting from the fifteenth century. Many such details commonly appear in northern and central Italian *intarsie* (such as those of the *studiolo* from Gubbio, now in the Metropolitan Museum of Art) from the fifteenth century onwards. With the revival of grotesque decoration in the later fifteenth century, birds, plants, fruits and animals came ever more to painters' attention; and by the late sixteenth century vases with flowers and other inanimate objects appeared in Italian Renaissance grotesques, as will be discussed presently.

Already in the fifteenth century, elements of autonomous still life, such as skulls and vases with flowers, appear on the backs of Netherlandish portraits and also in paintings with religious subjects—for example, in works by Hans Memlinc. There are also somewhat comparable examples in Italian painting, as for example the juniper painted on the reverse of Leonardo's portrait of *Ginevra de' Benci* (Washington, D.C., National Gallery of Art). Details that are comparable to the subjects of later still lifes, such as bowls or basins of fruit, are also prominent in northern Italian, and particularly Lombard, paintings (e.g., in the work of Moretto da Brescia) of the sixteenth century.[13]

But these elements either remain isolated on the reverse of panels or appear at most as subsidiary elements in larger compositions. Still life does not constitute an autonomous subject in Western easel painting until the Renaissance: examples survive only from the sixteenth century, when autonomous still lifes were executed both north and south of the Alps. Jacopo de' Barbari, a painter whose career crossed the mountain barrier, painted a panel dated 1504 which depicts a dead partridge hanging from a wall. This may be the first example of the genre, although, as is the case with other examples, it is not clear whether this virtuoso trompe l'oeil was originally viewed as an independent work.[14] Apart from Barbari and perhaps some other isolated examples, only in the mid-sixteenth century does the human element become secondary and still life take over. This occurs in paintings of markets, butchers' stalls, and other such scenes of everyday life by artists like Pieter Aertsen or Joachim Beuckelaer north of the Alps, and by Vincenzo Campi and Bartolommeo Passarotti south of the Alps.

By the early seventeenth century a distinctive genre of painting with many practitioners had come into being both in Italy and in northern and Central Europe. An important offshoot was also to be found in the so-called *bodegones* of Spanish painters. Although the term still life, or its variants in other languages, did not become current until the seventeenth century, the autonomous genre of easel painting was already flourishing by that time. Among its subjects were representations of flowers, fruits, vegetables, and tables set with meat. Caravaggio's famous basket of fruit (Milan, Ambrosiana), probably from the mid- or late 1590s, is often still regarded,

even in very recent literature and exhibitions, as the prime example of the tradition's origins in Italy.

A painter with Lombard roots, Caravaggio is regarded as the culmination of a tradition stemming from Leonardo that involved careful attention to the depiction of flowers, fruits, trees, and other objects found in nature. The Leonardesque tradition is believed to have been combined later with a desire to emulate, or revive, paintings described in ancient texts in which artists rivaled nature. Together these strands are said to lead to the origins of modern still-life painting in Lombardy.[15]

Versions of this narrative have sometimes mentioned Arcimboldo, but much more can be said about his place in the history and development of still life. To recall some earlier arguments: Arcimboldo also responded to ancient texts. His paintings can be compared to ancient and Renaissance grotesque decoration and the painting of festoons. He can be associated with northern as well as southern traditions of painting naturalia, animals, birds, and plants, including scientific illustration; he can even be seen as a link between the two geographical traditions. He may now also be viewed as an important link in the development of nature study into independent still life.

Arcimboldo was particularly well situated to have had access to earlier sources for still life and to respond to a variety of stimuli. Inclined to humanism, possessing antiquarian and literary interests, and consorting with humanists and other scholars, he could have been familiar with many of the ancient literary sources for still life, and possibly the artistic ones as well. Born and trained in Milan, and active elsewhere in Lombardy, he could have known many pertinent visual sources available to Lombard masters of still life; as imperial court painter he could have seen many Netherlandish and German images in the imperial collections, and those produced by his northern contemporaries as well.

In the corpus of ancient literature familiar during the Renaissance a number of ancient texts—including passages in the writings of Vitruvius, Martial, Philostratus, and Pliny—have been adduced as possible inspirations for early still-life painting in Italy.[16] Vitruvius defined the genre of *xenia*, and Martial wrote two books of epigrams (books 13 and 14) on objects given as *xenia*. Martial (*Epigrams* 13:46) seems to describe *xenia* as painted depictions of fruit and other similar objects. In his *Eikones,* the third-century author Philostratus also wrote two extensive *ekphrases* (1:31, 2:26), meaning in this case literary descriptions, of painted *xenia:* one of a basket of fruit and nuts, one of a basket with a dead hare. Pliny told a number of stories of paintings of grapes, and of a youth holding grapes, which became topoi for the competition between art and nature. He thus has been said to have inspired experiments in recreating ancient still lifes—or, as Sibylle Ebert-Schifferer has suggested, to have stimulated a kind of reverse ekphrasis whereby ancient descriptions of painting were realized in the creation of actual paintings by Caravaggio.[17]

Arguments for the impact of ancient texts on Italian artists can be made even more strongly in reference to Arcimboldo than they have been made in relation to other painters. Arcimboldo was a poet familiar with ancient verse, notably Ovid and Propertius, and his own poetry took the form of epigram, Martial's favored form. In verse he referred directly to the competition of art with nature, and related this to a picture

depicting grapes, which may be compared to a painting in Pliny. Several of Martial's poems could be brought to bear on his pictures, and his painting of fruit in a basket also is comparable to the description offered by one of Philostratus's poems.

Arcimboldo's pictures also fit the meaning, or meanings, of *xenia*. The term, taken from the Greek word meaning gifts, was applied in both Greek and Latin during Roman times to describe paintings of gifts—*xenia,* properly speaking—of fruit and other forms of food given to house guests. Arcimboldo's *Elements* and *Seasons* were, we recall, given as gifts to the emperor: Fonteo says that this was done in emulation of Roman practice. Some of the other invertible heads that became still life also were found in the imperial collection, where they had probably also arrived as gifts. A doubled, punning, reference to *xenia* may thus be involved in Arcimboldo's paintings. What could be more appropriate gifts in the Roman tradition than fruits, flowers, and small animals and birds—all of which were presented as *xenia*? And what more fitting gifts than paintings of such items, which were also called *xenia*?

Another ancient reference, to the *grilli* or ridiculous paintings of Antiphilus, has previously been brought into relation with Arcimboldo.[18] This reference is taken by Fonteo, Arcimboldo's collaborator, to refer to pictures that are like chimeras, meaning composed of various parts. This distinctive reading may derive from another meaning of *grilli*, meaning ancient jewels—cut gems composed of various human and animal forms, or monsters.

This notion leads to some of the possible ancient visual sources for Arcimboldo's paintings. *Grilli*, or *grilloi*, were also composite images. Some were invertible, so that a composition could be discerned whether the gem were seen right-side up or upside down.[19] Such gems were in the imperial collections, where Arcimboldo could have seen them; several now in the Vienna collections can be traced back to an early provenance. A rediscovered inventory of Maximilian II's *Schatzkammer* indicates that he was a great collector of gems.[20]

Other ancient works of art—including Roman paintings or mosaics that have not survived to the present day—may also have inspired Arcimboldo, as they may have done other early painters of still life. Ancient mosaics with still life were collected from at least the seventeenth century.[21] Arcimboldo certainly knew about ancient Roman grotesques, since he wrote a letter on them, mentioned above, in which he describes their continuing discovery.[22] Grotesques are frequently associated with the fantastic, the imaginative, and the chimerical, and as such they have been related to Arcimboldo. But Arcimboldo also introduced a naturalistic element into his pictorial conceptions. When he actually came to do a grotesque design, he made drawings of silkworms and of the process of sericulture for their interstices (see Figure 3.3).[23]

This approach is in keeping with the Renaissance reinvention (and reinterpretation) of grotesques. Both as a form of decoration and as an element in the creation of actual spaces in grottos, the grotesque involves a continuing play of artifice, fantasy, and nature. Hence animals, plants, and shells appear both as painted motifs in grotesque decoration, as seen in the work of Giovanni da Udine in the Vatican *loggie*, and as real objects seen in the construction of actual grottoes, like those at the villa at Castello by Nicolo Tribolo.[24] Combining natural motifs in an artificial manner,

decoration of actual grottoes may uncannily even parallel, if not anticipate, the composite forms of Arcimboldo.[25] It is striking, for example, that composite forms made of shells and rocks are found in the portico of the Casino of Pius IV in the Vatican Gardens where, appropriately, they represent Diana of Ephesus, the fecund goddess of nature.[26]

Other forms found in grotesques also anticipate autonomous still-life and animal paintings. Birds, plants, animals, and flowers are scattered throughout grotesque decoration, notably in paintings in the Vatican decorated by Giovanni da Udine during different parts of his career (Figure 7.1). In still later grotesques, such as those

found in the Scala of Sixtus V, the stairway in the Vatican palace that leads from the Apartamento Borgia to the Sistine Chapel, objects are brought together to make veritable still-life compositions which may even take on a symbolic—in this instance theological or Eucharistic—significance.[27]

Arcimboldo could have been aware of such precedents. He could, for example, have known Giovanni da Udine's grotesques from prints (Figure 7.2). Likewise, he could have learned about Giovanni da Udine's prints from his own quondam collaborator, Jacopo Strada, who owned a series of drawings copied after the Vatican loggie.[28] He might also have received information about such matters from the artist

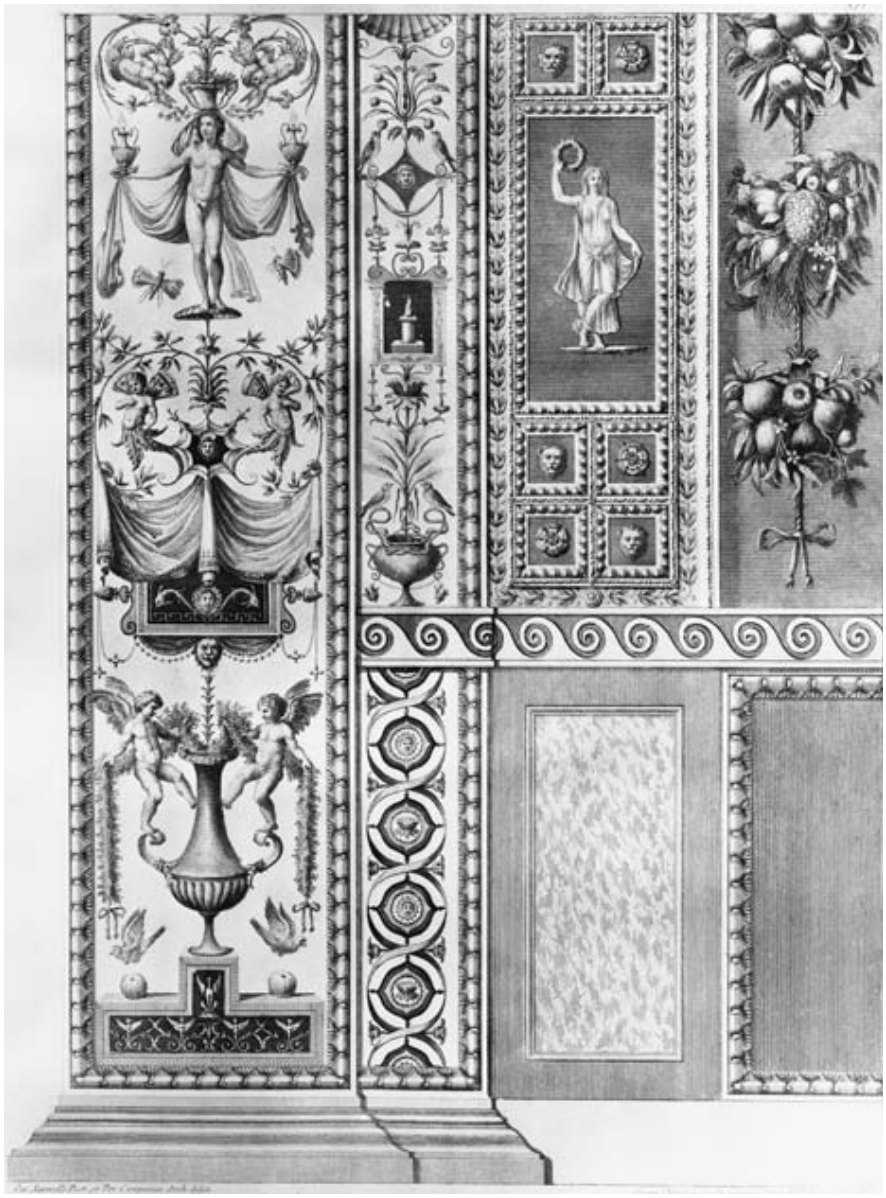


FIGURE 7.1 Giovanni da Udine, *Still Life and Animals*, detail, 1518–19. Loggetta, Vatican Palace.

FIGURE 7.2 Engraving after Giovanni da Udine, still-life detail in logge, Vatican Palace.

and antiquarian Pirro Ligorio, who had designed the Casino of Pius IV. Ligorio was in contact with the court of Maximilian II; he had provided the emperor with drawings of the Villa d'Este at Tivoli, and may have provided advice on other projects, presumably when the emperor was planning the Neugebäude, with which building Arcimboldo was probably familiar (he could have seen animals on its grounds, at the very least).[29]

Another feature associated with grotesques and grottoes is decoration in the form of festoons of fruits and flowers. Festoons appeared in both Rome—where they were again inspired by antique painting and sculpture—and northern Italy during the fifteenth and sixteenth centuries. A few prominent examples may be cited. The fifteenth-century frescoes by Vincenzo Foppa in San Eustorgio, Milan, and in the church of Santa Maria preso San Satiro show festoons and flowers held by angels. Similarly, quattrocento stuccos with such motifs appear in the decoration of the first floor in the Palazzo Schifanoia in Ferrara. In the early sixteenth century,Giovanni da Udine introduced naturalistic festoons into his paintings in the Villa Farnesina in Rome, and later, in the mid-sixteenth century, he also contributed to the vogue for such details in his festoons painted for the Vatican Loggie of Pius IV. At about the same time, circa 1551, Francesco Salviati painted festoons around his frescoes in the Oratorio di San Giovanni Decollato, also in Rome; he also added still-life details to his grisaille paintings in other frescoes of the early 1550s at the Palazzo della Cancellaria in Rome. At mid-century Giorgio Vasari also painted festoons in the same palace. At the same time in northern Italy, Niccolo dell'Abate painted festoons of fruits around his frescoes at the Palazzo Fava in Bologna; Girolamo Romanino painted similar motifs in his work of 1551–53 in Brescia. In Milan itself, angels with festoons appear in the paintings of the 1540s at Santa Maria preso San Celso, where Gaudenzio Ferrari was active. At least some of these examples, certainly the Milanese ones, would probably have been known by Arcimboldo, in whose early oeuvre, as noted in chapter 1, festoons are frequently found.[30] These images can be added to the previous discussion of Arcimboldo's relation to Lombard predecessors or his possible stimulation by other Italian nature painters, whose work he would have been able to see at the imperial court. As discussed in chapter 5, these included Liberale and Ligozzi.

Strong impulses for the creation of still life also existed north of the Alps. Arcimboldo could have known many of these sources. Copyists and imitators of Dürer were abundant in sixteenth-century northern Europe. The availability of Dürer's nature studies and their attraction for princely collectors, along with the continuing interest in natural history, sparked a revival in the later sixteenth century that is often called the "Dürer Renaissance." This term refers to the copying or emulation of Dürer's drawings and watercolors, including his nature studies by later artists. Several prominent representatives of this tendency, including the nature painters Hans Hoffmann and Georg Hoefnagel, worked for the imperial court (Figure 7.3).[31]

Arcimboldo can also be counted among the imperial artists who emulated Dürer. His self-portrait drawing may be related to Dürer's famous self-portrait of 1500 (Munich, Alte Pinakothek),[32] and he also emulated Dürer's nature studies. As we have noted, the stance and form of the legs seen in Arcimboldo's depictions of a moose

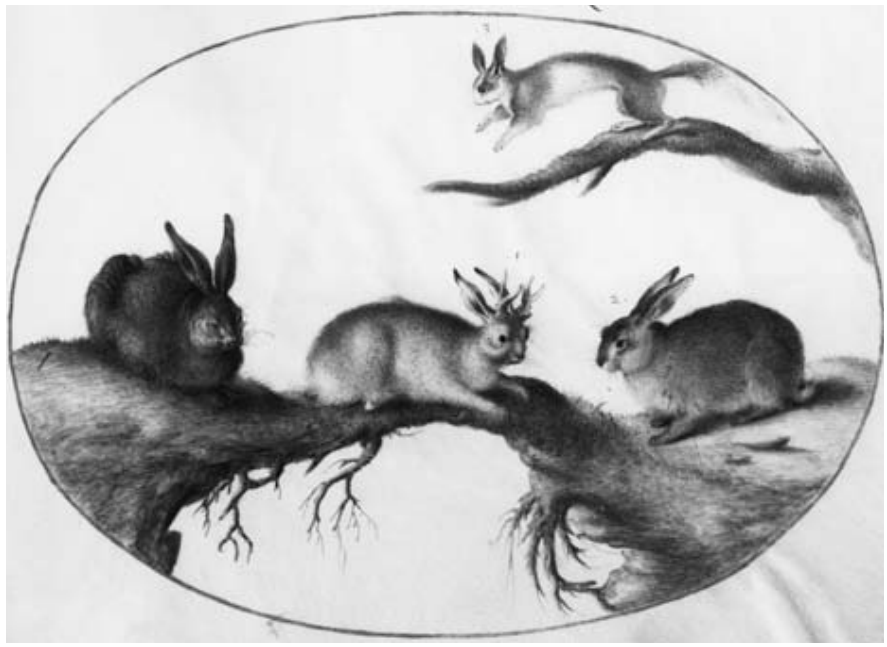


FIGURE 7.3 Joris Hoefnagel, page from *Terra* with copy after Dürer's *Hare*, c. 1575. Washington D.C., National Gallery of Art.

seem to have been derived from a drawing by Dürer (see Figure 5.12).[33] Although details of the body of Arcimboldo's moose differ from those of Dürer's, and tend to indicate—especially in comparison with Ligozzi's study of a real (or at least stuffed) animal that he may have been able to observe directly—that he studied a real creature, the proximity in pose of Arcimboldo's treatment of the animal to Dürer's suggests that Arcimboldo knew Dürer's study either directly or through a copy. The comparison with Dürer also raises the possibility that several of Arcimboldo's flower studies—specifically those of irises and roses, which place long, meticulously drawn specimens on the page while cutting them off at their roots—might also be related to a German tradition represented by Dürer, which goes back through him to Martin Schongauer.[34]

During the sixteenth century, the tradition of nature studies was continued by other artists in Germany, where it led to the creation of the earliest autonomous still lifes. These works, which may be the earliest such autonomous works that survive in any tradition, are paintings by Ludger Tom Ring which depict flowers in vases: the earliest bear the date 1562. Tom Ring also painted pictures with other sorts of still lifes that are dated 1565. Preliminary studies exist, moreover, for still-life details found in other paintings by Tom Ring, including a kitchen scene (formerly in Berlin, now lost) which was executed in 1562. Tom Ring's studies of individual fruits and flowers and of fruit on plates are remarkable—especially two oil sketches on paper, one with flowers in a vase and one with flowers in a basket (Figure 7.4).[35]

These studies are pasted onto pages in the Vienna codex (cod. min. 42) from the imperial collections, which includes nature studies by Arcimboldo.[36] This codex was assembled probably at the end of the sixteenth century, and bears a green binding which is distinctly Rudolfine. Tom Ring's oil sketches have a *terminus ante quem* of

FIGURE 7.4 Ludger Tom Ring, *Still Life*, 1562. Österreichische Nationalbibliothek, Vienna. Photo: Austrian National Library / Collection of Manuscripts and Rare Books.

1562, and thus are earlier than any of Arcimboldo's dated nature studies. It is thus possible that Arcimboldo was familiar with Tom Ring's studies, or with the paintings made after them.[37] If works by Tom Ring were already available in Vienna in the 1560s, they may have provided a source of inspiration for Arcimboldo, whose earliest invertible still lifes probably date from later in that decade.

Netherlandish paintings may be considered, along with possible Italian and German sources, as inspirations for Arcimboldo in both their conception and execution of still-life elements. Even earlier examples of paintings with still life on their verso, such as those by Memlinc, may also be included in such a discussion. While these paintings are not close to Arcimboldo in handling or composition, the idea of making a two-sided picture, in which a still life is perceived if the picture is reversed, seems suggestive of his conception of an image that when inverted becomes a still life.[38]

The connection with Netherlandish paintings is less hypothetical in the case of pictures by Pieter Aertsen and Joachim Beuckelaer, which can be directly connected to the imperial court. Some paintings by these artists have been said to be inverted in a different manner, in that a scene with figures, which presumably is the subject of the painting—for instance the Flight into Egypt—is set in the background where it is hardly discernible, while still-life elements are prominently placed in the foreground. Pictures by Aertsen of a butcher shop (Uppsala University Museum) and a kitchen (Vienna, Kunsthistorisches Museum) dated 1551 and 1552 are some of the first post-classical paintings in which the figural motif is entirely subordinated to

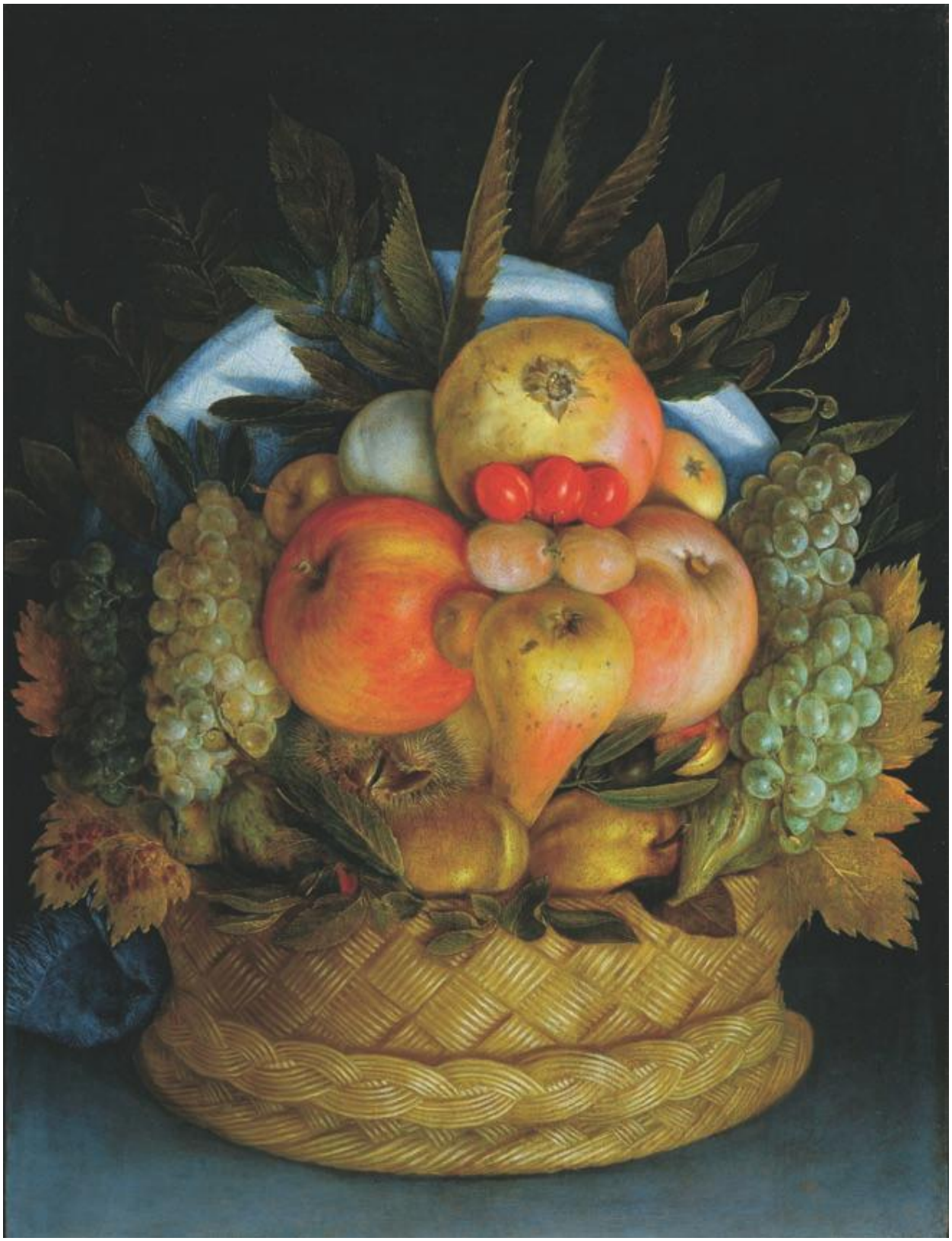
the still life. They show meats, utensils, and baskets. Significantly, at least six, and probably as many as nine, pictures by Aertsen and Beuckelaer are recorded in the 1621 inventory of the contents of the Prague castle, where they would have been the remains of the collection of Rudolf II. [39] Such works were no doubt known to Arcimboldo, and if paintings of such subjects by these artists were already in the imperial collections before 1565, they may even have influenced his own still-life inventions. Certainly they have been regarded as inspiring depictions of market scenes by Campi, Arcimboldo's Lombard contemporary.[40] This comparison takes us to a consideration of Arcimboldo's place in the development of still life in relation to his contemporaries.

ARCIMBOLDO'S PLACE IN AND IMPACT ON THE HISTORY OF STILL LIFE AND ANIMAL PAINTING

Whether or not he drew from any of the possible sources mentioned so far, Arcimboldo's own paintings of invertible composites, which in one view can be seen as pictures of still life, may now be considered to be among the earliest, and possibly the very earliest, extant examples of still-life painting by an Italian-born artist. Arcimboldo certainly painted a basket of fruit before Caravaggio did: this is a composite head which when turned upside down becomes a still life with a basket of fruit (Figure 7.5). Several features of Caravaggio's still life that are often regarded as special to him are also anticipated by Arcimboldo. For example, a close examination of the fruits in Arcimboldo's still life reveals that they, like those in Caravaggio's more famous painting, are not in perfect condition. In any case, Arcimboldo's invertible flower still life and his other invertible heads also antedate the other Lombard sources that are sometimes discussed as Caravaggio's precedents. His invertible pictures of flowers, vegetables, and cooked meat also correspond to subjects of ancient *xenia*; likewise, he may be considered to have anticipated the revival of such forms, whose reinvention has since been credited to other artists, like Caravaggio.

The 1573 account of the invertible picture that was probably hung as a still life is not only the earliest documented reference to such a picture by Arcimboldo, but also helps to determine the approximate date of his original conception of the idea. The composite head seen in the inverted view of this still life was a ridiculous portrait of the imperial jurist Johann Ulrich Zasius. Since Zasius died in 1570, the picture could have been painted no later than that year. The identification and the *terminus ante quem* of 1570 provided by the 1573 description thus establish that this invertible head was painted close in time to Arcimboldo's original versions of the *Seasons* and *Elements*, which were painted in 1563 and 1566 respectively. As has been mentioned in chapter 4, Zasius was mocked in several pictures by Arcimboldo, among which is probably to be identified a painting that once bore a signature and the date 1566 (see Figure 4.2).[41]

The man's face in this work is made of meat in a mocking manner that may be meant to suggest the ravages of disease; the body, meanwhile, is made of papers and law books.[42] Unlike the *Seasons* and *Elements*, it is painted more freely: its manner of



execution corresponds to that found in another invertible painting a composite head made of various kinds of cooked meat, which when turned upside down becomes a pair of hands holding a platter of meat (see Figure 2.11).[43] The conception of the face in both these works is similar, and the treatment of the eye, doubled by employing an eye of a small cooked bird, is identical in each.[44] The invertible meat platter/composite head should thus probably be dated close in time to the putative caricature of Zasius seen as a head made of cooked birds. Its clumsier treatment of the invertible effect—the hands lifting the platter interfere with the illusion when the picture is inverted—also suggest that it was probably painted before the floral still life that becomes a composite head of Zasius.[45] Hence Arcimboldo's earliest invention of this type, the head with a plate, can be dated circa 1566. The invertible head with the flower vase would thus date a little later.

Both the documented reference to Arcimboldo's invertible floral still life and his probable invention of the type in the mid-1560s precede all other Lombard examples of still life, including paintings that have sometimes been treated as antecedents of Caravaggio's fruit basket. All authentic Italian examples adduced heretofore, most notably pictures by Ambrogio Figino and Fede Galizia, date probably from the 1590s at the earliest.

FIGURE 7.5 Giuseppe Arcimboldo, *Invertible Head as Basket of Fruit*, c. 1590. Invertible. Private collection.

FIGURE 7.6 Antonio da Crevalcore(?), *Fragment with Still Life of Grapes*, c. 1520. Private collection.