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Nota di bibliografia	Includes bibliographical references (p. 291-305) and index.
Nota di contenuto	Introduction -- Arcimboldo's Lombard origins -- Arcimboldo from 1562: the creation of composite heads -- Learning, poetry, and art -- Serious jokes -- Natural philosophy, natural history, and nature painting -- Nature studies -- Arcimboldo and the origins of still life -- Arcimboldo's paradoxical paintings and the origins of still life -- Conclusion: Arcimboldo in the history of art -- Appendix 1. Arcimboldo, the Facchini, and popular culture -- Appendix 2. Arcimboldo and Meda at Monza -- Appendix 3. Concordance of Arcimboldo images from the Aldrovandi letter, Bologna -- Dresden Kupferstich-kabinett ca 213, Vienna (cod. min. 42) and the 'museum' of Rudolf II (cod min. 129 and 130).
Sommario/riassunto	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

