



Taschen
BOSCH (I)

Walter Bosing

KA

brossura

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Disponibilità Immediata



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Il mondo pittorico di Hieronymus Bosch

Non c'è da meravigliarsi che **Hieronymus Bosch** (1450–1516) resti un enigma. I suoi stessi contemporanei trovavano l'opera del pittore olandese di difficile decifrazione: un'opera ancora oggi ricca di arcani per gli storici dell'arte.

Parte del problema risiede nel fatto che non ci è noto quasi nulla dell'artista, fatta eccezione per il luogo di nascita. Non c'è alcuna documentazione sulla sua vita e la sua formazione, non ci sono lettere personali, diari né taccuini, e nessuna opinione coeva sulla sua personalità o riflessioni sul significato della sua arte. Anche la sua data di nascita è frutto di una mera intuizione basata su un disegno che si presume essere un autoritratto eseguito poco prima della sua morte, avvenuta nel 1516, e che ritrae l'artista ultrasessantenne. **Bosch resta indecifrabile quanto i mondi che dipinge.**

Sebbene le sue radici possano essere fatte risalire alla tradizione olandese, l'artista sviluppò un linguaggio formale del tutto personale e fortemente allusivo. Mescolando umiltà religiosa e un umorismo satanico, illustrò tanto **le gioie del Paradiso quanto le crudeli e immaginifiche torture dell'Inferno**. Nel suo universo pittorico brulicante di incubi surreali, l'immaginazione medievale si infiamma in un ultimo momento di genialità prima di soccombere all'Umanesimo e al razionalismo moderno. Per quanto l'uomo in sé resti avvolto nel mistero, questo libro tira gli sfuggenti fili dell'opera di Bosch per comporre un'analisi ampia e organica della sua opera e del suo metodo di lavoro.

"Una raffigurazione della Terra di Bosch era appesa sopra il mio letto di bambino, l'aveva appesa mio padre. Per me ha sempre rappresentato il pianeta e l'utopia ecologica, è stata un'ispirazione e una promessa di futuro". - Leonardo Di Caprio

#BOSCHPopStar2016 #arte

BOSCH (I)



ob.
INTEC. 14 X 10,6 CM
I. Museum Roijmans Van Bemmelen

nocuous everyday objects that have swollen to monstrous proportions and serve as instruments of torture; they are comparable to the oversized fruits and birds of the central panel. One nude figure is attached by devils to the neck of a lute; another is helplessly entangled in the strings of a harp, while a third soul has been stuffed down the neck of a great horn. On the frozen lake in the middle ground, a man balances uncertainly on an oversized skate, and heads straight for the hole in the ice before him, where a companion already struggles in the freezing water. This episode echoes old Dutch expressions similar in meaning to the English "skating on thin ice", indicating a precarious situation indeed. Somewhat above, a group of victims have been thrust into a burning lantern that will consume them like moths, while on the opposite side, another soul dangles through the handle of a door key. Behind, a huge pair of ears advances like some infernal army tank, immolating its victims by means of a great knife.

The focal point of Hell, occupying a position analogous to that of the Fountain of Life in the Paradise wing, is the so-called Tree Man, whose egg-shaped torso rests on a pair of rotting tree trunks that end in boots for shoes. His hind quarters have fallen away, revealing a hellish tavern scene within, while his head supports a large disc on which devils and their victims promenade around a large bagpipe. The face looks over one shoulder to regard, half wistfully, the dissolution of his own body. A similar, though less forcefully conceived, *Tree Man* was sketched by Bosch in a drawing now in the Vienna Albertina (p. 6). The meaning of this enigmatic, even tragic figure has yet to be explained satisfactorily, but nowhere would Bosch more successfully evoke the shifting, insubstantial quality of a dream than in this image, one that has been countless copied and paraphrased.

Considerably more solid, in contrast, is the bird-headed monster in the lower right-hand corner, who gobbles up the damned souls only to defecate them into a transparent chamber pot from which they plunge into a pit below (p. 59). He recalls a monster in the *Vision of Tundale* who digested the souls of lecherous clergy in a similar manner. Other sins can be identified in the area around the pit. The slothful man is visited in his bed by demons, and the glutton is forced to disgorging his food, while the proud lady is compelled to admire her charms reflected in the backside of a devil. Lust, like Avarice, was thought to give rise to other deadly vices: indeed, as the first sin committed in the Garden of Eden, it was often considered the queen and origin of all the rest. The knight brought down by a pack of hounds to the right of the Tree Man is most likely guilty of the sin of Anger, and perhaps also of Sacrilege, for he clutches a eucharistic chalice in one mailed fist, as does the nude astride a cow in the *Haywain*. The tumultuous group below right suffers for the excesses associated with gambling and taverns.

Again and again, however, we encounter references to Lust. It is punished in the lower right-hand corner, where an amorous sone wearing a nun's headdress tries to persuade her similarly naked lover to sign a document in his lap. An armoured monster waits nearby with an inkwell dangling from his beak. Lust is also the subject of the oversized musical instruments and choral singing in the left foreground. These scenes, as well as the bagpipe on the head of the Tree Man, have been interpreted as a blast against travelling players who frequented the taverns and whose lewd songs stirred others to lechery. But the musical instruments themselves often possessed erotic

Inf. Manoir
In left wing of the Garden of Earthly
Delights
I. Prado

