

# PICTURA NOVA III

Fiona Healy

## *RUBENS AND THE JUDGEMENT OF PARIS: A QUESTION OF CHOICE*



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# Rubens And The Judgement Of Paris A Question Of Choice

**Paul Oppenheimer**



## **Rubens And The Judgement Of Paris A Question Of Choice:**

Rubens and the Judgement of Paris Fiona Healy, 1997 The Judgement of Paris the tale of the shepherd prince who gave Venus the prize in a beauty competition was variously treated by classical writers and became a favourite theme for artists No painter seems to have responded to the ancient story with more intelligence and enthusiasm than Peter Paul Rubens who devoted at least eight pictures to it A Judgement of Paris marks every stage in Rubens career so that the present survey which includes familiar and unfamiliar works allows an insight into his entire artistic development Since his illustrations of the subject were intended for a variety of contexts this study also addresses many aspects of Rubens's practice and production as well as touching on his later reputation Rubens's response to the theme is also seen in relation to earlier literary and pictorial tradition Paris's decision had set a problem for moralists for his choice had led indirectly to the onset of the Trojan War Some commentators held that the young man who had two other goddesses to choose from should have preferred Minerva patron of learning or at least had opted sensibly for wealth in the person of Juno Allegorical readings has some influence on the depiction and interpretation of the theme in the fifteenth and sixteenth centuries It is shown how Rubens came to favour the Venetian artistic convention which focussed on the moment prior to Paris's decision thus effectively rejecting the interpretation of the Judgement as a moral condemnation Rubens came to see the myth as a universal image of the problem of choice But also more specifically he seems to have associated Paris with the artist as arbiter of beauty the final theme explored in this illuminating book

**The Hero's Life Choice. Studies on Heracles at the Crossroads, the Judgement of Paris, and Their Reception** Malcolm Davies, 2023-09-04 Two allegorical ancient Greek stories about a young hero's career defining choice are shown in this book to have later been appropriated to radically differing effects E.g. a male's choice between female personifications can morph into a female's choice between the same or between various male personifications Never before have so many instances of this process from art literature music even landscape gardening been culled Illustrations mainly colour many brought into this context for the first time are conveniently incorporated into the text thus mimetically mirroring a central theme of the book the process of visualising the verbal verbalising the visual

**The hurt(ful) body** Tomas Macsotay, Cornelis van der Haven, Karel Vanhaesebrouck, 2017-07-21 This book offers a cross disciplinary approach to pain and suffering in the early modern period based on research in the fields of literary studies art history theatre studies cultural history and the study of emotions The volume's two fold approach to the hurt body defining hurt from the perspectives of both victim and beholder as well as their combined creation of a gaze is unique It establishes a double perspective about the riddle of cruel viewing by tracking the shifting cultural meanings of victims bodies and confronting them with the values of audiences religious and popular institutional settings and practices of punishment It encompasses both the victim's presence as an image or performed event of pain and the conundrum of the look the transmitted pain experienced by the watching audience

*Gender, Politics, and Allegory in the Art of Rubens* Lisa

Rosenthal,2005-09-05 Gender Politics and Allegory in the Art of Peter Paul Rubens examines the intertwined relationship between paintings of family and marriage and of war peace and statehood by the Flemish master Drawing extensively upon recent critical and gender theory Lisa Rosenthal reshapes our view of Rubens works and of the interpretive practices through which we engage them Close readings offer new interpretations of canonical images while bringing into view other powerful works which are less familiar The focus on gender serves as a catalyst that enables an original way of reading visual allegory giving it a dynamic multivalence undiscovered by traditional iconographic methods **Peter Paul Rubens** Anne-Marie S. Logan,Peter Paul Rubens,Michiel Plomp,Metropolitan Museum of Art (New York, N.Y.),2005 Catalogue of an exhibition held at the Metropolitan Museum of Art New York Jan 15 Apr 3 2005 **"Rubens, Vel?uez, and the King of Spain "** Larry Silver,2017-07-05 This study provides a new analysis of the pictorial ensemble of the Torre de la Parada the hunting lodge of King Philip IV of Spain Created in the late 1630s by a group of artists led by Peter Paul Rubens this cycle of mythological imagery and hunting scenes was completed by Diego Vel uez Despite the lack of a written program surviving works provide eloquent testimony of several basic themes that embody Neostoic ideals of self restraint and prudent governance While Rubens set the moral tone through his serio comic Ovidian narratives Vel uez added an important grace note with his portraits of ancient philosophers and royals and fools of the court This study is the first to consider in depth their joint artistic contributions and shared ambition Through analysis of individual works the authors situate these pictorial inventions within broader intellectual currents in both Spanish Flanders and Spain especially in the advice literature and drama presented to the Spanish king Moreover they point to the lasting resonance of Torre de la Parada for Vel uez especially within his late masterworks Las Meninas and Las Hilanderas Ultimately this study illuminates the dialogical nature of this ensemble in which Rubens and Vel uez offer a set of complementary views on subjects ranging from the nature of classical gods to the role of art as a mirror of the prince Art and Dis-illusion in the Long Sixteenth Century Larry Silver,2023-04-12 Whereas entire libraries discuss the religious and political history of the sixteenth century in Northern Europe focused on the Reformation and the rise of nation states Larry Silver uniquely traces the dramatic even traumatic changes of the Reformation era discernible in the visual arts especially paintings and the new medium of prints Among the subjects and themes he explores are the destruction of church images witchcraft reactions to new voyages of exploration and issues of vision itself in an age when moral codes and the nature of sin and death were being re examined Rembrandt and the Female Nude Eric Jan Sluijter,Rembrandt Harmenszoon van Rijn,2006 Rembrandt s extraordinary paintings of female nudes Andromeda Susanna Diana and her Nymphs Dana Bathsheba as well as his etchings of nude women have fascinated many generations of art lovers and art historians But they also elicited vehement criticism when first shown described as against the grain anticlassical even ugly and unpleasant However Rembrandt chose conventional subjects kept close to time honored pictorial schemes and was well aware of the high prestige accorded to the depiction of the naked female body Why then do

these works deviate so radically from the depictions of nude women by other artists To answer this question Eric Jan Sluijter in *Rembrandt and the Female Nude* examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy Exploring Rembrandt's intense dialogue with the works of predecessors and peers Sluijter demonstrates that more than any other artist Rembrandt set out to incite the greatest possible empathy in the viewer an approach that had far reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict In this richly illustrated study Sluijter presents an innovative approach to Rembrandt's views on the art of painting his attitude towards antiquity and Italian art of the Renaissance his sustained rivalry with the works of other artists his handling of the moral and erotic issues inherent in subjects with female nudes and the nature of his artistic choices

**Frans Floris (1519/20-1570): Imagining a Northern Renaissance** Edward H. Wouk, 2018-03-20 Frans Floris de Vriendt radically transformed Netherlandish art His monumental mythologies introduced a new appreciation for the heroic nude to the Low Countries and his religious art challenged standards of decorum Born into a family of sculptors and architects Floris refashioned his art through travel first studying with the humanist painter Lambert Lombard in Liège and then continuing on to Italy These experiences defined the hybridizing novelty of his art forged by juxtaposing antique and modern Italian and northern sources This book maps Floris's hybrid style onto shifting conceptions of cultural religious and political identity on the eve of the Dutch Revolt It explores his collaborations and rivalries engagement with artistic theory hierarchical workshop and revolutionary use of print

**Pictorial Cultures and Political Iconographies** Udo J. Hebel, Christoph Wagner, 2011-06-30 The pictorial turn in the humanities and social sciences has foregrounded the political power of images and the extent to which historical political social and cultural processes and practices are shaped visually Political iconographies are taken to interpret norms of actions support ideological formations and enhance moral concepts Visual rhetorics are understood as active players in the construction and contestation of the political realm and public space The twenty one articles by scholars from Europe and the United States explore the political function and cultural impact of images from the perspectives of Art History American Studies Visual Culture Studies History and Political Science The contributions in particular address the complex interplay between agent and addressee in the public space as well as issues of national identity discourses of inclusion and exclusion and the designation of political spaces within transnational contexts The publication is part of the interdisciplinary research initiative Perceiving and Understanding Functions Perception Processes Forms of Visualizations Cultural Strategies of Pictures and Texts at the University of Regensburg

**Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art** Denise Allen, Linda Borsch, James David Draper, Jeffrey Fraiman, Richard E. Stone, Peter Jonathan Bell, Raymond Carlson, Federico Carò, Paola D'Agostino, Alex Foo, Claudia Kryza-Gersch, Fernando Loffredo, Tommaso Mozzati, 2022-06-15 The revival of the bronze statuette popular in classical antiquity stands out as an enduring achievement of the Italian Renaissance These small sculptures attest to early

modern artists technical prowess ingenuity and desire to emulate or even surpass the ancients From the studioli or private studies of humanist scholars in fifteenth century Padua to the Fifth Avenue apartments of Gilded Age collectors viewers have delighted in the mysteries of these objects how they were made what they depicted who made them and when This catalogue is the first systematic study of The Metropolitan Museum of Art s European Sculpture and Decorative Arts collection of Italian bronzes The collection includes statuettes of single mythological or religious figures complex figural groups portrait busts reliefs utilitarian objects like lamps and inkwells and more Stunning new photography of celebrated masterpieces by leading artists such as Antico Riccio and Giambologna enigmatic bronzes that continue to perplex quotidian objects later casts replicas and even forgeries show the importance of each work in this complex field International scholars provide in depth discussions of 200 objects included in this volume revealing new attributions and dating for many bronzes An Appendix presents some 100 more complete with provenance and references An essay by Jeffrey Fraiman provides further insight into Italian bronze statuettes in America with a focus on the history of The Met s collection and Richard E Stone who pioneered the technical study of bronzes contributes an indispensable text on how artists created these works and what their process conveys about the object s maker A personal reminiscence by James David Draper who oversaw the Italian sculpture collection for decades rounds out this landmark catalogue that synthesizes decades of research on these beloved and complex works of art

The Power of Color Marcia B. Hall, 2019-01-01 This beautifully illustrated volume explores the history of color across five centuries of European painting unfolding layers of artistic cultural and political meaning through a deep understanding of technique

**Rubens** Jeremy Wood, 2010 This book is divided into three parts The first volume is focused on the copies and adaptations that Rubens made from the work of Raphael and three younger artists Giulio Romano Polidoro da Caravaggio and Perino del Vaga who worked with him in Rome before moving to art centres elsewhere Author s preface

The Judgment of Paris Hubert Damisch, 1996-06-15 Drawing on Freudian theories of sexuality and Kant s conception of the beautiful French art historian Hubert Damisch considers artists as diverse as Raphael Picasso Watteau and Manet to demonstrate that beauty has always been connected to ideas of sexual difference and pleasure Damisch s tale begins with the judgment of Paris in which Paris awards Venus the golden apple and thus forever links beauty with desire The casting of this decision as a mistake in which desire is rewarded over wisdom and strength is then linked to theories of the unconscious and psychological drives In his quest for an exposition of the beautiful in its relation to visual pleasure Damisch employs what he terms analytic iconology following the revisions and repetitions of the motif of the judgment through art history philosophy aesthetics and psychoanalysis This translation brings an important figure of the French art historical tradition to Anglo American audiences

**The Pictorialization of Dürer's Drawings in Northern Europe in the Sixteenth and Seventeenth Centuries** Kayo Hirakawa, 2009 This book examines the unique phenomenon of the pictorialization of Dürer s drawings Representative Northern European painters in the sixteenth and seventeenth centuries

such as Hans Sch ufelein Jacob Hoefnagel and Jan Brueghel the Elder reproduced D rer s drawings from single motifs to whole compositions in brilliant colors This publication discusses the character of D rer s workshop preferences for drawings in Renaissance Germany questions about authorship and ownership around works of art and the reception and adaptation of the Northern Renaissance art in the Prague Mannerism It also demonstrates how in the course of the sixteenth century the evaluation of D rer s drawings in Northern Europe changed      **"Mars und die Musen"** Jutta Nowosadtko,Matthias Rogg,2008      **Rubens** Joost vander Auwera,2007 Over the past four years the Royal Fine Arts Museums of Belgium have undertaken a huge research      **Rubens: A Portrait** Paul Oppenheimer,2002-05-21 The most popular painter of his day yet an artist whose reputation has fluctuated among art scholars and critics of the succeeding centuries Peter Paul Rubens 1577 1640 is chiefly remembered today for his large canvases of sensual gardens religious scenes and voluptuous Rubenesque women In Oppenheimer s account of his life Rubens emerges not only as a talented painter but also as an intellectual with a unique conception of beauty that proved very influential and ahead of his time Oppenheimer explores Rubens ideas as he tells the story of his life which included years as a diplomat and illuminates his response to the humanism of the Renaissance in which he lived      **Hundert Jahre Forschungen zum antiken Mythos (1918/20-2018/20)** Udo Reinhardt,2022-08-01 Eine informative Gesamtorientierung ber die internationale Forschung zum antiken Mythos in den letzten hundert Jahren war schon seit langem ein wissenschaftliches Desiderat Dieser Forschungsbericht hervorgegangen aus einer f nf Dezennien umfassenden Arbeit am Mythos bezieht sich als erster seiner Art als selektive bersicht nicht nur auf den traditionellen altertumswissenschaftlichen Kernbereich von den altorientalischen Vorlagen ber die fr hgriechischen Anf nge und die weitere Entwicklung in der griechisch r mischen Gesamtkultur bis zur christlichen Sp tantike sondern auch auf den in der Forschung zunehmend beachteten rezeptionsgeschichtlichen Zusatzbereich von Byzanz und dem westlichen Mittelalter ber Renaissance Barock und Aufkl rung bis zu Moderne und Postmoderne sowie auf die neuerdings immer st rker im Blickpunkt stehende narratologische Bedeutung des Mythos im Rahmen der europ ischen Erz hlforschung Zum Zielpublikum dieses Forschungsberichts geh ren also nicht nur Klassische Philologen und Klassische Arch ologen sowie Spezialisten der Altorientalistik sondern auch Komparatisten und Kunstgeschichtler Ethnologen und Religionswissenschaftler sowie alle Fachleute die sich entweder mit der Nachwirkung des antiken Mythos in der mittelalterlichen und neuzeitlichen Literatur Kunst und Geistesgeschichte besch ftigen oder mit seiner beachtlichen Rolle etwa im Verh ltnis zu Sagen M rchen und anderen narratologischen Kleingattungen Der Epilog stellt auch die Frage nach den M glichkeiten k nftiger Mythosforschung Die detaillierten Register garantieren eine denkbar weitgehende Erschlie ung des behandelten Gesamtmaterials      **Rubens A&i** Kristin Lohse Belkin,1998-10-22 A lively original study of the work of Peter Paul Rubens

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