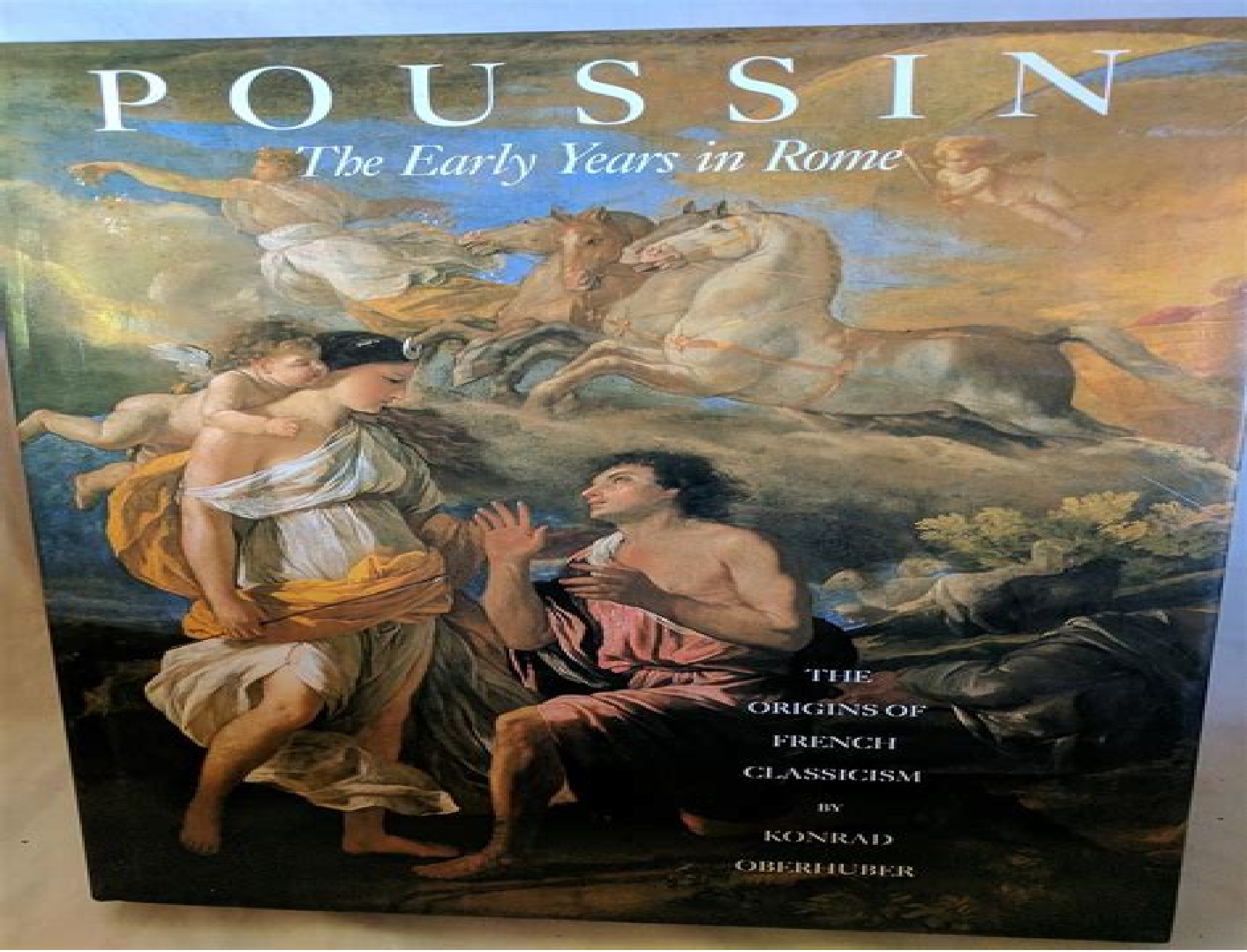


POUSSIN

The Early Years in Rome

THE
ORIGINS OF
FRENCH
CLASSICISM
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Poussin Early Years In Rome The Origins Of French Classicism

David Carrier



Poussin Early Years In Rome The Origins Of French Classicism:

Poussin, the Early Years in Rome Konrad Oberhuber, Nicolas Poussin, 1988

Poussin and the Poetics of Painting

Jonathan Unglaub, 2006-02-06 This book examines how Poussin cultivated a poetics of painting from the literary culture of his own time and especially through his response to the work of Torquato Tasso Tasso's poetic discourses were the most important source for Poussin's theory of painting Poussin does not merely illustrate Tasso's verse but cultivates pictorial means to refashion the poet's metaphors of desire Offering new interpretations of these works this book also investigates Poussin's larger literary culture and how this context illuminates the artist's response to contemporary poetic texts especially in his mythological paintings

Poussin and France Todd Olson, Nicolas Poussin, 2002-01-01 Nicolas Poussin perhaps the most famous French painter of the seventeenth century lived and worked for many years in Rome Yet he remained deeply engaged with cultural and political transformations occurring in France argues Todd R Olson in this original exploration of Poussin's paintings their production and their reception Poussin's references to ancient literature and sculpture addressed a political elite the Robe nobility whose humanist education in classical antiquity equipped them to relate Greek and Roman history to contemporary events and to deploy ancient precedents in legalistic and political arguments When the French civil war known as the Fronde erupted in the middle of the seventeenth century the paintings that Poussin exported to France responded directly in both subject and style to the crisis in monarchical authority and the disenfranchisement of his Robe patrons Olson demonstrates that Poussin's association with a disgraced political group his loss of official support and his exile in Italy imbued his history paintings with a symbolic weight The painter's audience considered the hardearned pleasures of his restrained difficult pictorial style a benchmark of integrity as well as a criticism of the Regency's indiscriminate collecting practices and taste for foreign luxury Poussin transformed the easel painting its making and collection into an expression of cultural and political commitments binding a community Olson's fresh insights reveal the importance of this painter's work to a learned and powerful French constituency at a critical moment in French history and demonstrate that Poussin's famously timeless style was far more responsive to historical contingencies than has been previously recognized

Poussin's Paintings David Carrier, 1993

Art History and Its Institutions Elizabeth

Mansfield, 2005-08-18 Art History and Its Institutions focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century From museums and universities to law courts labour organizations and photography studios contributors examine a range of institutions considering their impact on movements such as modernism their role in conveying or denying legitimacy and their impact on defining the parameters of the discipline

The Destruction of Jerusalem in Early Modern English Literature Beatrice Groves, 2015-09-16 This book explores the fall of Jerusalem and restores to its rightful place one of the key explanatory tropes of early modern English culture Showing the importance of Jerusalem's destruction in sermons ballads puppet shows and provincial drama of the

period Beatrice Groves brings a new perspective to works by canonical authors such as Marlowe Nashe Shakespeare Dekker and Milton The volume also offers a historically compelling and wide ranging account of major shifts in cultural attitudes towards Judaism by situating texts in their wider cultural and theological context Groves examines the continuities and differences between medieval and early modern theatre London as an imagined community and the way that narratives about Jerusalem and Judaism informed notions of English identity in the wake of the Reformation Adopting an interdisciplinary approach this volume will interest researchers and upper level students of early modern literature religious studies and theatre

The Early Modern Papacy A.D. Wright, 2014-07-10 A history of the Papacy covering the vital period from the Renaissance through the Counter Reformation to the period of the French Revolution Its a broad survey analysing the influence of Papal power not only across Europe but the wider world also

Painting as a Way of Life Richard Neer, 2025-03-19 Neer uncovers a key moment in the history of early modern art when painting was understood to be a tool for self transformation and for living a philosophical life In this wide ranging study Richard Neer shows how French painters of the seventeenth century developed radically new ways to connect art perception and ethics Cutting across traditional boundaries of classicism and realism Neer addresses four case studies Nicolas Poussin renowned for marrying ancient philosophy and narrative painting Louise Moillon who pioneered French still life in the 1630s Georges de La Tour a painter of intense and introspective nocturnes and the Brothers Le Nain specialists in genre and portraiture who inspired Courbet Manet and other painters of modern life Setting these artists in dialogue with Montaigne Descartes Pascal and others ranging from the studios of Rome to the streets of Paris this book provides fresh accounts of essential artworks some well known others neglected and new ways to approach the relation of art theory and daily life

The 17th and 18th Centuries Frank N. Magill, 2013-09-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who s who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual s life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual s place in history All entries conclude with a fully annotated bibliography

Early Modern Art Theory. Visual Culture and Ideology, 1400-1700 James Hutson, 2016-03 The development of art theory over the course of the Renaissance and Baroque eras is reflected in major stylistic shifts In order to elucidate the relationship between theory and practice we must consider the wider connections between art theory poetic theory natural philosophy and related epistemological matrices Investigating the interdisciplinary reality of framing art making and interpretation this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches focusing on stylistic transformation in particular artist s oeuvres Michelangelo Annibale Carracci Guercino Guido Reni

Poussin and others and the contemporary environments that facilitated them Through the dual understanding of the art theoretical concept of the Idea an evolution will be revealed that illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity beauty and the goal of art as an exercise in encapsulating the divine truth of nature A Companion to Death, Burial, and Remembrance in Late Medieval and Early Modern Europe, c. 1300-1700 Philip Booth, Elizabeth Tingle, 2020-11-23 This companion volume seeks to trace the development of ideas relating to death burial and the remembrance of the dead in Europe between ca 1300 and 1700 Examining attitudes to death from a range of disciplinary perspectives it synthesises current trends in scholarship challenging the old view that the Black Death and the Protestant Reformations fundamentally altered ideas about death Instead it shows how people prepared for death how death and dying were imagined in art and literature and how practices and beliefs appeared disappeared changed or strengthened over time as different regions and communities reacted to the changing world around them Overall it serves as an indispensable introduction to the subject of death burial and commemoration in thirteenth to eighteenth century Europe Contributors Ruth Atherton Stephen Bates Philip Booth Zachary Chitwood Ralph Dekoninck Freddy C Dominguez Anna M Duch Jackie Eales Madeleine Gray Polina Ignatova Robert Marcoux Christopher Ocker Gordon D Raeburn Ludwig Steindorff Elizabeth Tingle and Christina Welch *This is Not Just a Painting* Bernard Lahire, 2019-04-15 In 2008 the Musée des Beaux Arts de Lyon acquired a painting called *The Flight into Egypt* which was attributed to the French artist Nicolas Poussin Thought to have been painted in 1657 the painting had gone missing for more than three centuries Several versions were rediscovered in the 1980s and one was passed from hand to hand from a family who had no idea of its value to gallery owners and eventually to the museum A painting that had been sold as a decorative object in 1986 for around 12 000 euros was acquired two decades later by the Musée des Beaux Arts de Lyon for 17 million euros What does this remarkable story tell us about the nature of art and the way that it is valued How is it that what seemed to be just an ordinary canvas could be transformed into a masterpiece that a decorative object could become a national treasure This is a story permeated by social magic the social alchemy that transforms lead into gold the ordinary into the extraordinary the profane into the sacred Focusing on this extraordinary case Bernard Lahire lays bare the beliefs and social processes that underpin the creation of a masterpiece Like a detective piecing together the clues in an unsolved mystery he carefully reconstructs the steps that led from the same material object being treated as a copy of insignificant value to being endowed with the status of a highly prized painting commanding a record breaking price He thereby shows that a painting is never just a painting and is always more than a piece of stretched canvass to which brush strokes of paint have been applied this object and the value we attach to it is also the product of a complex array of social processes with its distinctive institutions and experts that lies behind it And through the history of this painting Lahire uncovers some of the fundamental structures of our social world For the social magic that

can transform a painting from a simple copy into a masterpiece is similar to the social magic that is present throughout our societies in economics and politics as much as art and religion a magic that results from the spell cast by power on those who tacitly recognize its authority By following the trail of a single work of art Lahire interrogates the foundations on which our perceptions of value and our belief in institutions rest and exposes the forms of domination which lie hidden behind our admiration of works of art

Nothing If Not Critical Robert Hughes, 2012-02-22 From Holbein to Hockney from Norman Rockwell to Pablo Picasso from sixteenth century Rome to 1980s SoHo Robert Hughes looks with love loathing warmth wit and authority at a wide range of art and artists good bad past and present As art critic for Time magazine internationally acclaimed for his study of modern art *The Shock of the New* he is perhaps America's most widely read and admired writer on art In this book nearly a hundred of his finest essays on the subject For the realism of Thomas Eakins to the Soviet satirists Komar and Melamid from Watteau to Willem de Kooning to Susan Rothenberg here is Hughes astute vivid and uninhibited on dozens of famous and not so famous artists He observes that Caravaggio was one of the hinges of art history there was art before him and art after him and they were not the same he remarks that Julian Schnabel's work is to painting what Stallone is to acting he calls John Constable's *Wivenhoe Park* almost the last word on Eden as Property he notes how distorted traces of Jackson Pollock lie like genes in art world careers that one might have thought had nothing to do with his He knows how Norman Rockwell made a chicken stand still long enough to be painted and what Degas said about success some kinds are indistinguishable from panic Phrasemaker par excellence Hughes is at the same time an incisive and profound critic not only of particular artists but also of the social context in which art exists and is traded His fresh perceptions of such figures as Andy Warhol and the French writer Jean Baudrillard are matched in brilliance by his pungent discussions of the art market its inflated prices and reputations its damage to the public domain of culture There is a superb essay on Bernard Berenson and another on the strange tangled case of the Mark Rothko estate And as a finale Hughes gives us *The SoHoiad* the mock epic satire that so amused and annoyed the art world in the mid 1980s A meteor of a book that enlightens startles stimulates and entertains

Art Books Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of *Art Books A Basic Bibliography of Monographs on Artists* the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition

Tracing the Jerusalem Code Eivor Andersen Oftestad, Joar Haga, 2021-04-19 With the aim to write the history of Christianity in Scandinavia with Jerusalem as a

lens this book investigates the image or rather the imagination of Jerusalem in the religious political and artistic cultures of Scandinavia through most of the second millennium Jerusalem is conceived as a code in this volume focussing on Jerusalem's impact on Protestantism and Christianity in Early Modern Scandinavia Tracing the Jerusalem Code in three volumes Volume 1 The Holy City Christian Cultures in Medieval Scandinavia ca 1100 1536 Volume 2 The Chosen People Christian Cultures in Early Modern Scandinavia 1536 ca 1750 Volume 3 The Promised Land Christian Cultures in Modern Scandinavia ca 1750 ca 1920

The Counter-Reformation Anthony D. Wright, 2017-09-29 Modern scholarship has effectively demonstrated that far from being a knee jerk reaction to the challenges of Protestantism the Catholic Reformation of the sixteenth and seventeenth centuries was fuelled primarily by a desire within the Church to reform its medieval legacy and to re-enthuse its institutions with a sense of religious zeal In many ways both the Protestant and Catholic Reformations were inspired by the same humanist ideals and though ultimately expressed in different ways the origins of both movements can be traced back to the patristic revival of the fifteenth and sixteenth centuries Nevertheless it is undeniable that many contemporaries and subsequent historians came to view the Catholic Reformation as an attempt to challenge the Protestants and to cut the ground from beneath their feet In this new revised edition of Dr Wright's groundbreaking study of the Counter Reformation the wide panoply of the Catholic Reformation is spread out and analysed within the political religious philosophical scientific and cultural context of late medieval and early modern Europe In so doing this book provides a fascinating guide to the many doctrinal and interrelated social issues involved in the wholesale restructuring of religion that took place both within Western Europe and overseas

Poussin and Nature Metropolitan Museum of Art (New York, N.Y.), 2008 The work of the great French painter Nicolas Poussin 1594-1665 is most often associated with classically inspired settings and figures depicting solemn scenes from mythology or the Bible Yet he also created some of the most influential landscapes in Western art endowing them with a poetic quality that has been admired by artists as different as Constable Turner and Cézanne As the British critic William Hazlitt noted in 1844 This great and learned man might be said to see nature through the glass of time This beautiful catalogue presents the first in depth examination of Poussin's landscapes Featured here are more than 40 paintings ranging from the artist's early Venetian inspired pastorals to his grandly structured and austere works designed as metaphors or allegories for the processes of nature Also included are approximately 60 drawings and essays by internationally renowned scholars who examine the painter's visual literary and philosophical influences as well as his relationships with his patrons and his place in the art historical canon Publisher description

Nicolas Poussin Oskar Bätschmann, 1990 Publication coincides with the 400th anniversary of the artist's birth and a forthcoming exhibition [The Arts of France from François Ier to Napoléon Ier](#) Guy Wildenstein, Joseph Baillio, Wildenstein and Company (New York, N.Y.), 2005

Cleveland Studies in the History of Art Cleveland Museum of Art, 1999

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