

# POUSSIN AND THE POETICS OF PAINTING

Pictorial Narrative and the Legacy of Tasso



JONATHAN UNGLAUB

CAMBRIDGE

# Poussin And The Poetics Of Painting

**Antonio Cascelli, Denis Condon**



## **Poussin And The Poetics Of Painting:**

*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's Paintings** David Carrier, 1993 *Poussin, Tasso and the Poetics of Painting with an Excursus, Ancient Painting and Baroque Elocution* Jonathan W. Unglaub, 2004

**Ekphrastic Image-making in Early Modern Europe, 1500-1700** Arthur J. DiFuria, Walter Melion, 2021-12-20 In epideictic oratory ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person place or thing more specifically it often purports to replicate the experience of viewing a work of art Not only what was seen but also how it was beheld and the emotions attendant upon first viewing it are implicitly construed as recoverable indeed reproducible This volume examines how and why many early modern pictures operate in an ekphrastic mode such pictures claim to reconstitute works of art that solely survived in the textual form of an ekphrasis or they invite the beholder to respond to a picture in the way s/he responds to a stirring verbal image or they call attention to their status as an image in the way that ekphrasis as a rhetorical figure makes one conscious of the process of image making or finally they foreground the artist's or the viewer's agency in the way that the rhetor or auditor is adduced as agent of the image being verbally produced Contributors Carol Elaine Barbour Ivana Biak Letha Chien James Clifton Teresa Clifton Karl Enenkel Arthur DiFuria Christopher Heuer Barbara Kaminska Annie Maloney Annie McEwen Walter Melion Lars Cyril Nrgaard Dawn Odell April Oettinger Shelley Perlove Stephanie Porras Femke Speelberg Caecilie Weissert Elliott Wise and Steffen Zierholz *Piety and Plague* Franco Mormando, Thomas Worcester, 2007-10-01 Plague was one of the enduring facts of everyday life on the European continent from earliest antiquity through the first decades of the eighteenth century It represents one of the most important influences on the development of Europe's society and culture In order to understand the changing circumstances of the political economic ecclesiastical artistic and social history of that continent it is important to understand epidemic disease and society's response to it To date the largest portion of scholarship about plague has focused on its political economic demographic and medical aspects This interdisciplinary volume offers greater coverage of the religious and the psychological dimensions of plague and of European society's response to it through many centuries and over a wide geographical terrain including Byzantium This research draws extensively upon a wealth of primary sources both printed and painted and includes ample bibliographical reference to the most important secondary sources providing much new insight into how generations of Europeans responded to this dread disease **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 Tasso's art and afterlives Jason Lawrence, 2017-07-15 This interdisciplinary study examines the literary artistic and biographical afterlives in England of the great sixteenth century Italian poet Torquato Tasso from before his death to the end of the nineteenth century Focusing on the lasting impact of his once famous poem Gerusalemme liberata across a spectrum of arts it aims to stimulate a revival of interest in a neglected poetic masterpiece and its author some fifty years after the last account of the poet in English The influence of Tasso's poem is traced and analysed in the literary works of Spenser Milton Shakespeare and Daniel and consideration is also given to its impact on the visual and musical arts in England in works by Van Dyck Poussin and Handel A second strand focuses on English responses to Tasso's troubled life in the eighteenth and nineteenth centuries exemplified in Byron's memorable impersonation of the poet's voice in The Lament of Tasso *Re-inventing Ovid's Metamorphoses*, 2020-10-26 This volume explores early modern recreations of myths from Ovid's immensely popular Metamorphoses focusing on the creative ingenuity of artists and writers and on the peculiarities of the various media that were applied The contributors try to tease out what pictorial devices perspectives and interpretative markers were used that do not occur in the original text of the Metamorphoses what aspects were brought to the fore or emphasized and how these are to be explained Expounding the whatabouts of these differences the contributors discuss the underlying literary and artistic problems challenges principles and techniques the requirements of the various literary and artistic media and the role of the cultural ideological religious and gendered contexts in which these recreations were produced Contributors are Noam Andrews Claudia Cieri Via Daniel Dornhofer Leonie Drees Drylie Karl A E Enenkel Daniel Fulco Barbara Hryszko Gerlinde Huber Rebenich Jan L de Jong Andrea Lozano V squez Sabine L tkemeyer Morgan J Macey Kerstin Maria Pahl Susanne Scholz Robert Seidel and Patricia Zalamea **Historical Dictionary of Baroque Art and Architecture** Lilian H. Zirpolo, 2018-03-13 The baroque period deals with the art created roughly between the end of the 16th and the early years of the 18th centuries The masters of the era include Caravaggio Gianlorenzo Bernini Rembrandt Vermeer Diego Velazquez and Nicolas Poussin The Historical Dictionary of Baroque Art and Architecture Second Edition covers the most salient works of

baroque artists the most common themes depicted historical events and key figures responsible for shaping the artistic vocabulary of the era and definitions of terms pertaining to the topic at hand This second edition of Historical Dictionary of Baroque Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 600 cross referenced entries on famous artists sculptors architects patrons and other historical figures and events This book is an excellent resource for students researchers and anyone wanting to know more about Baroque art **Poussin, Tasso, and the Poetics of Painting with an Excursus, Ancient Painting and Baroque Elocution** Jonathan Unglaub,1999 **Art and Social Change** Klare Scarborough,Susan Dixon,2015-10 The scholarly essays in this book focus on the theme of art and social change in Western art from the Renaissance to about 1950 The edited volume includes contributions by scholars with a range of professional backgrounds and affiliations Their essays address some aspect of the theme and engage with one or more artworks in the collection of La Salle University Art Museum Topics include religious iconography portraiture landscape journal illustrations and Modernist abstraction These essays on the collection add to the body of scholarship which situates works of art in contexts that help reveal and explain changes in social political or cultural values The book is lavishly illustrated with 104 color illustrations **Experiencing Music and Visual Cultures** Antonio Cascelli,Denis Condon,2021-01-31 Bringing the research of musicologists art historians and film studies scholars into dialogue this book explores the relationships between visual art forms and music The chapters are organized around three core concepts threshold intermediality and synchresis which offer ways of understanding and discussing the interplay between the arts of sounds and images Refuting the idea that music and visual art forms only operate in parallel the contributors instead consider how the arts of sound and vision are entwined across a wide array of materials genres and time periods Contributors delve into a rich variety of topics ranging from the art of Renaissance Italy to the politics of opera in contemporary Los Angeles to the popular television series Breaking Bad Placing these chapters in conversation this volume develops a shared language for cross disciplinary inquiry into arts that blend music and visual components integrates insights from film studies with the conversation between musicology and art history and moves the study of music and visual culture forward *A Companion to Renaissance and Baroque Art* Babette Bohn,James M. Saslow,2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the

new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries

Includes illustrations as well as links to images not included in the book      **Roman Charity** Jutta Gisela

Sperling,2016-10-15 Roman Charity investigates the iconography of the breastfeeding daughter from the perspective of queer sexuality and erotic maternity The volume explores the popularity of a topic that appealed to early modern observers for its eroticizing shock value its ironic take on the concept of Catholic charity and its implied critique of patriarchal power structures It analyses why early modern viewers found an incestuous adult breastfeeding scene good to think with and aims at expanding and queering our notions of early modern sexuality Jutta Gisela Sperling discusses the different visual contexts in which Roman Charity flourished and reconstructs contemporary horizons of expectation by reference to literary sources medical practice and legal culture      **Critical Reflections on Poetry and Painting (2 vols.)** Jean-Baptiste Du

Bos,2021-07-15 Jean Baptiste Du Bos Critical Reflections on Poetry and Painting first published in French in 1719 is one of the seminal works of modern aesthetics Du Bos rejected the seventeenth century view that works of art are assessed by reason Instead he believed audience members have sentiments in response to artworks Their sentiments are fainter versions of those they would feel in response to actually seeing what the work of art imitates Du Bos was influenced by John Locke's empiricism and in turn had a major impact on virtually every major eighteenth century contributor to philosophy of art including Voltaire Montesquieu Diderot Rousseau Herder Lessing Mendelssohn Kames Gerard and Hume This is the first modern annotated and scholarly edition of the Critical Reflections in any language      **Brill's Companion to the Reception**

**of Aristotle's Poetics** ,2024-12-16 It is hardly possible to read Aristotle's Poetics today without acknowledging the influence of its reception history our understanding of Aristotle's poetical theory has been reshaped in past decades thanks to a reappraisal of long held prejudices whose history may be no less fascinating to explore than the text of the Poetics itself To grasp what the Poetics has to say therefore involves questioning what its many readers have been looking after What was the Poetics used for And what are we using it for now Into which bodies of texts has it been incorporated and put into

perspective How have these uses and contexts influenced past readings of the Poetics and how do they still inform the way we read it      The Princeton Encyclopedia of Poetry and Poetics Stephen Cushman,Clare Cavanagh,Jahan Ramazani,Paul

Rouzer,2012-08-26 The most important poetry reference for more than four decades now fully updated for the twenty first century Through three editions over more than four decades The Princeton Encyclopedia of Poetry and Poetics has built an unrivaled reputation as the most comprehensive and authoritative reference for students scholars and poets on all aspects of its subject history movements genres prosody rhetorical devices critical terms and more Now this landmark work has been thoroughly revised and updated for the twenty first century Compiled by an entirely new team of editors the fourth edition

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Watson,1989-02-22 This Casebook presents a wide ranging view of elements in eighteenth century poetry which anticipate the Romantic movement The principal poets considered are Thomson Gray Collins Goldsmith Cowper and Crabbe The selection of critical commentary is arranged in sections which reflect the different emerging concepts which eventually shaped the Romantic movement such as Poetics and Poetic Diction Nature Landscape and Description Poetry and Society Poetry and Religion and The Self and the Imagination *Il Marmo spirante* Joris van Gastel,2013-06-28 The sculptors of the Roman Baroque including masters such as Gian Lorenzo Bernini Alessandro Algardi and Giuliano Finelli managed to achieve an unprecedented vivaciousness in their works And yet the apparent life of these sculptures is persistently obscured by their materiality Soft undulating flesh dramatic movements and fluttering draperies are captured in hard and lifeless marble Thus sculpture challenges the beholder is cause for confusion or frustration Taking the manner in which the beholder's engagement with sculpture is played out in contemporary poetry and other sources as a point of departure and also introducing ideas from modern day psychology this study explores the various ways contemporary viewers dealt with sculpture's double character As a result a new light is shed on some of the unquestionable masterpieces of European art Die Bildhauer des r mischen Barock darunter Meister wie Gian Lorenzo Bernini Alessandro Algardi und Giuliano Finelli erreichten eine beispieldlose Lebendigkeit ihrer Werke Dem augenscheinlichen Leben widerspricht jedoch beharrlich die harte Materialit t dieser Skulpturen Weiches bewegtes Fleisch dramatische Bewegungen und flatternde Stoffe sind in hartem leblosem Marmor gefangen So fordert die Skulptur den Betrachter heraus und sorgt f r Verwirrung oder auch Entt uschung Anhand zeitgen ssischer Poesie und anderer Quellen welche die Interaktion zwischen Betrachter und Skulptur reflektieren untersucht diese Studie wie Zeitgenossen mit diesem Doppelcharakter der Skulptur umgingen Dabei werden auch Ans tze der modernen Psychologie miteinbezogen Das Ergebnis ist ein neuer Zugang zu einigen der h chstgesch tzten Meisterwerke europ ischer Kunst *The British National Bibliography* Arthur James Wells,2006

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