



# Nicholas Poussin

**Elizabeth Cropper, Charles Dempsey**



## **Nicholas Poussin:**

**Nicolas Poussin** Oskar Bätschmann,1990 Publication coincides with the 400th anniversary of the artist's birth and a forthcoming exhibition **Nicolas Poussin** Elizabeth Cropper,Charles Dempsey,1996-01-01 By investigating the important cultural figures who were close to the painter Nicolas Poussin 1594 1665 Elizabeth Cropper and Charles Dempsey allow the reader to enter not only the Rome where he lived but also the Rome of antiquity which he admired and tried to reconstruct The authors argue that Poussin's works were structured by his friendships as well as by his study of ancient history and early Christian archaeology his exploration of the poetry and mystery of ancient places and his conception of his paintings as gifts rather than commercial objects By looking into this rich background they also show how Poussin introduced into his theory and practice of painting a new concept of the inherent expressiveness of form that was quite different from the then prevailing conventions for depicting the passions and affections The first two chapters treat Vincenzo Giustiniani the most sophisticated patron and art collector of his day whose purpose and rationale for collecting ancient sculpture deeply influenced Poussin and the Flemish sculptor Francois Duquesnoy Among other topics the succeeding sections take up Poussin's deep readings of Montaigne and his friendships with the poet Giovanni Battista Marino with artists such as Pietro Testa and Matteo Zaccolini and with patrons and true friends among them Cassiano dal Pozzo and Paul Freart de Chantelou for whom Poussin painted a special self portrait which the artist said stood for The Love of Painting and Friendship

**Nicolas Poussin - Paintings and Drawings** Nicolas Poussin,2019-04-18 The works of classical French Baroque painter Nicolas Poussin June 1594 November 1665 **Nicolas Poussin. The Master of Colours** Yuri Zolotov,2022-07-31 Nicolas Poussin 1594 1665 was undoubtedly a highly significant master of the historical genre He shaped its aesthetics which regrettably subsequently became regarded as a set of hard and fast rules a trap which the Russian followers of the founder of classicism also fell into We know that Poussin attributed prime significance to the actual choice of matter for depiction giving preference to subjects which provided food for profound thought Creatively reworking the aesthetic legacy of the Ancients he introduced into the realm of painting the concept of the modus mood of depiction which established the functional unity of three components the idea the structure of the depiction and its perception by the viewer Composition assumed a predominant significance in his artistic system In a letter of 1665 Nicolas Poussin put forward three main theses firstly painting is simply imitation secondly it aims to bring delight Thirdly the artist is endowed with a natural talent that no one can give him or deprive him of **Nicolas Poussin, His Life and Work** Elisabeth Harriet Denio,1899 [Nicolas Poussin, His Life and Work](#) Elisabeth Harriet Denio,1899 **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

**Nicolas Poussin** Alain Mérot, *Nicolas Poussin*, 1990 As the leader of pictorial classicism during the baroque era Poussin believed in reason as the guiding principle of artistic creation and drew his inspiration from the art and philosophy of antiquity In this important publication Merot begins by shedding new light on Poussin s early years in France and continues with a detailed historical and critical account of his artistic triumphs

**Nicolas Poussin** Hugh Brigstocke, 2016-04-01 A French painter and draughtsman active in Italy Nicolas Poussin s supreme achievement as an artist lies in his unrivalled marriage of dramatic narratives and expressions of human passions within a formal harmony of design Focused on the search for a point of equilibrium and synthesis between the forces of the Classical and the Baroque Poussin s work embodied the critical artistic debate in Rome during the 1630s This fully illustrated title explores Poussin s life and work including an analysis of his working methods and technique and delves into both his own writings and the critical reception of his work With the addition of an extensive bibliography discover the grandeur of Poussin s designs with Grove Art Essentials

*Poussin's Women* Troy Thomas, 2025-10-01 Poussin s Women Sex and Gender in the Artist s Works examines the paintings and drawings of the well known seventeenth century French painter Nicolas Poussin 1594 1665 from a gender studies perspective focusing on a critical analysis of his representations of women The book s thematic chapters investigate Poussin s women in their roles as predators as lustful or the objects of lust as lovers killers victims heroines or models of virtue Poussin s paintings reflect issues of gender within his social situation as he consciously or unconsciously articulated its conflicts and assumptions A gender studies approach brings to light new critical insights that illuminate how the artist represented women both positively and negatively within the framework in his seventeenth century culture This book covers the artist s works from Classical mythology Roman history Tasso and the Bible It serves as a good overview of Poussin as an artist discussing the latest research and including new interpretations of his major works

**Nicolas Poussin**

Richard Verdi, Nicolas Poussin, 1992      **The Paintings of Nicolas Poussin** Anthony Blunt, 1966      Delphi Complete Paintings of Nicolas Poussin (Illustrated) Nicolas Poussin, 2021-03-08

The seventeenth century painter Nicolas Poussin founded the French Classical tradition working the majority of his career in Rome. He specialised in history paintings depicting scenes from the Bible, ancient history and mythology which are notable for their narrative clarity and dramatic force. Poussin was a man of contrasts: sensual yet austere and intellectual, prizing reason, order and dispassion above all else. His art is a reconciliation and synthesis of these traits, setting an example of what would become the standard for a long tradition of academic art continuing until the end of the nineteenth century. His influence was far reaching, winning the approval of the Neoclassical masters, the Post Impressionists and even modernists like Pablo Picasso.

Delphi's Masters of Art Series presents the world's first digital e Art books, allowing readers to explore the works of great artists in comprehensive detail. This volume presents Poussin's complete paintings in beautiful detail, with concise introductions, hundreds of high quality images and the usual Delphi bonus material.

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Poussin 1838 by Arthur Thomas Malkin, Nicolas Poussin 1913 by Louis Gillet. Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse through our range of exciting titles or to buy the whole Art series as a Super Set.

*Nicolas Poussin 1594-1665* Richard Verdi, Nicolas Poussin, Pierre Rosenberg, 1995. The works have been selected by Pierre Rosenberg, Director of the Louvre, who contributes a distinguished essay to this catalogue, and by Neil MacGregor, Director of the National Gallery in London.

Nicolas Poussin, His Life and Work Elisabeth Harriet Denio, 2022-10-27. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America and possibly other nations. Within the United States you

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*Nicolas Poussin* Denis Mahon,1999      **Nicolas Poussin** Nicolas Poussin, I[ ]U[ ]riř Konstantinovich Zolotov,Natalia Serebriannaya,1994      *Nicolas Poussin* Youri Zolotov,Natalia Serebriannaia,2018-04-11

Nicolas Poussin 1594 1665 was undoubtedly a highly significant master of the historical genre He shaped its aesthetics which regrettably subsequently became regarded as a set of hard and fast rules a trap which the Russian followers of the founder of classicism also fell into We know that Poussin attributed prime significance to the actual choice of matter for depiction giving preference to subjects which provided food for profound thought Creatively reworking the aesthetic legacy of the Ancients he introduced into the realm of painting the concept of the modus mood of depiction which established the functional unity of three components the idea the structure of the depiction and its perception by the viewer Composition assumed a predominant significance in his artistic system In a letter of 1665 Nicolas Poussin put forward three main theses firstly painting is simply imitation secondly it aims to bring delight Thirdly the artist is endowed with a natural talent that no one can give him or deprive him of

*Poussin and the Poetics of Painting* Jonathan Unghlaub,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

*France* ,1919

## Unveiling the Power of Verbal Artistry: An Psychological Sojourn through **Nicholas Poussin**

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