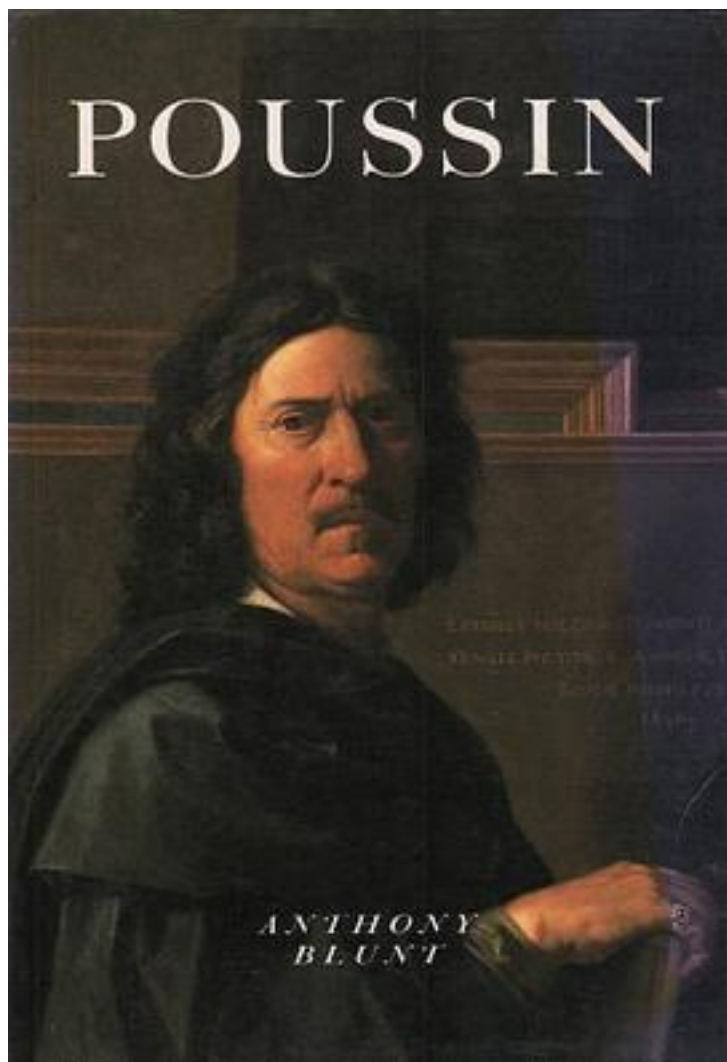


Nicolas Poussin



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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 Zaccoloni, and with patrons and true friends, among them Cassiano dal Pozzo and Paul Frart de Chantelou, for whom Poussin painted a special self-portrait, which the artist said stood for "The Love of Painting and Friendship."

作者介绍:

目录:

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标签

艺术

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艺术史

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HistorieDeL'Art

评论

学术夫妇数年倾力合作的学术成果。从普桑自己和同时期的艺术理论、他身边的委托人兼朋友、蒙田、同时期诗歌的角度去集中阐释他的多幅作品，很好读。最后一章分析阿波罗和达芙涅那张画，联系回阿卡迪亚牧羊人的那座墓，让我几乎觉得普桑对神话题材的处理已经接近奈瓦尔那种流动、交错、模糊如梦境般的联想方式了。

像这样学术方面优秀严谨，同时有趣易读还带有一定人情味的艺术史作品并不多见。整个结构也不是提出问题-分析解答-结论这样的模式。而是采用historical的方法论，有选择的论述了普桑一些很重要作品，和促使这些作品形成的人，事还有文字来源直接的联系额，比如两组seven sacraments和当时的考古挖掘；两幅自画像和蒙田对友谊的论述；阿卡迪亚牧羊人，阿波罗与达芙妮等作品和Virgil以及这个题材的历史文字来源等。最后几页的文笔甚至有直接碰触到了世外桃源那种神性的感觉

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