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THREE PROBLEMS OF THE RELATIONSHIP BETWEEN SCENOGRAPHY, THEATRE AND SOME WORKS BY NICOLAS POUSSIN

The following contribution is a fragmentary outline of three problems. The first problem concerns Poussin's method of representing his compositions with help of *modelli* and model stages. Secondly, I attempt to show that the use of scenographic elements in Poussin's paintings leads to the question about common structures of painting and theatre. Structure here means the relations between the scenographic elements, the represented action and the spectator. The question about common structures is necessary, and it can help to avoid a mistake. The connections between painting and stage setting or representation in the theatre should not be defined as influences — not only in the case of Poussin's work. The uncritical consideration of historical connections as influences is a wide spread historiographic and methodological mistake¹. Representation in painting and in theatre have common problems and common solutions. The third problem to be outlined here is the question about the evaluation of these connections and common structures for the interpretation of a painting — as an example I propose to analyse Poussin's *Death of Sapphira*.

I Wax figures, model stage and model theatre

Poussin's method of working out compositions with help of little wax figures — *modelli* — and of reconstructing the action on model stages is described by Bellori and Sandrart². Sandrart defines exactly the location of the *modelli*, which are on a smooth board, marked out in squares³. The first of the three published descriptions of Poussin's method of making little wax figures and setting them up on a stage, Le Blond de la Tour's *Lettre... contenant quelques instructions touchant la peinture*, 1669, gives more and important details. Le Blond writes, that Poussin invented the *planche Barlongue*, a board on which the figures were fixed by means of pegs fitted into a series of holes⁴ (fig. 134 suggests a reconstruction of the *planche Barlongue*). Then Poussin created wax models of landscape and architecture and finally covered the whole board and the scenery with a box. *Il (Poussin) dressoit une boîte Cube, ou plus longue que large, selon la forme de sa planche, qui servoit d'assiete à son Tableau, laquelle boîte il bouchoit bien de tous costées, hormis celui par où il (c)ouvroit toute sa planche qui soutenoit ses Figures, la posant de sorte que les extrémités de la boîte tomboient sur celles de*

la planche, entourant ainsi & embrassant, pour ainsi dire, toute cette grande machine⁴. Then Poussin pierced holes into the left and the right sides of the box in order to control the light and finally he made a little hole in the front of the box. Through this hole, which fixed the position and the distance of the eye, Poussin observed the whole scene: *Et enfin il faisoit une petite ouverture au devant de sa boîte, pour voir toute la face de son Tableau à l'endroit de la distance; & il pratiquoit cette ouverture si sagement, qu'elle ne causoit aucun iour étranger, parce qu'il la fermoit avec son oeil, en regardant par là pour dessigner son tableau sur le papier dans toutes ses aptitudes*⁶ (fig. 135) offers a reconstruction of the grande machine⁷.

The method of representing the action with little wax figures and of constructing a model stage had been used by many artists in the sixteenth century, but it seems that only Tintoretto's proceeding, described by Ridolfi, had certain analogies with Poussin's sophisticated and complicated method, i.e. to build a whole model theatre⁸. Le Blond de la Tour seems to be less convincing than Bellori and Sandrart, who describe a more traditional and simple method. But we have to consider that du Fresnoy advises in his *Arte Graphica* the modelling of figures and that Roger de Piles describes in his commentary the construction of an adjustable model stage with a mobile spectator's hole, *un trou ambulateur*⁹. Presumably, this construction has nothing to do with Le Blond's description nor with Poussin's box, but it shows again the importance of the fixed distance between the spectator's eye and the scene.

The *grande machine* described by Le Blond as well as de Piles' method point to analogies between the problems treated and studied by the painter and the problem of the scenography and the theatre architecture¹⁰. It is probable that a precisian like Poussin preferred an elaborated method with the possibility of determining the distance between stage and spectator. Here it is important to remember Poussin's own differentiation between two ways of seeing objects: the first, *le simple aspect*, is a natural operation; the second is a rational, attentive seeing: *ce que je nomme le Prospect est un office de raison qui dépend de trois choses, sçavoir de l'oeil, du rayon visuel, et de la distance de l'oeil à l'objet*¹. Poussin is most unlikely to have used a method with which one could yield only the *simple aspect*. If he used the *modelli* and the model stage, he had in all probability an apparatus which was used to fix the spectator's eye and to determine the distance to the stage. In his drawing of an artist's studio there is an apparatus with a fixed distance in function, but unfortunately not in connection with a model stage, but certainly for a light or a colour experiment¹².

The distance between spectator and stage has more than a technical significance. Poussin gave us two hints in his letters as to how he accomplished contemporary events and situations. He understands them and himself as the connection between drama and spectator: *Vous aüés le grand liure ouvert où l'on voit comme sur un théâtre jouer d'estranges personnage. Mais ce n'est pas peu de plaisir de sortir quelquefois de l'or-*

questre. Pour d'un petit coin comme incogneu pouuoir gouster les gestes des acteurs¹³.

II Elements of scenography — structure of representation

*The close connection of the architecture scenery between Poussin's Plague at Ashdod, (fig. 136) dated 1630-31, and Sebastiano Serlio's scena tragica has always been observed¹⁴. But Poussin's use of Serlio's woodcut and the combination with other visual sources points to a characteristic transformation of the function and the significance of the scena tragica. (fig. 137) Whereas Serlio designs the tragic décor as a street and orders the buildings in a central-perspective alignment, Poussin puts a square area in front of this street and emphasizes the transversals with steps, treasure-house and both palaces to an extent that the actual Serlianic aspect is reduced to the street which leads into the background. At the same time, the representation of the plot is no longer performed on the apron as it used to be during the Renaissance, but it spreads back across the transversal space^{14.5}. This transformation happens parallel with the change of the stage during the baroque classicism of Rome. As far as we know, transverse architectonic elements for the first time appear in the stage setting for *San Alessio*, dated 1632, which is ascribed to Pietro da Cortona¹⁶. Also, the engraving by Collignon shows, that the representation of the action has moved from the apron to the middle stage. This shift of the action is not independent of the Florentine tradition, as we can see by a comparison with the decoration by Alfonso Parigi for the opera *La Flora*, dated 1628¹⁷.*

According to Vitruv's differentiation of the *genera scenae*, the *scena tragica* by Serlio indicates the style level of the actions and functions as décor, which is not included in the representation of the action¹⁸. Different however is the significance of the *scena tragica* in Poussin's painting. It is transformed with help of motives of another woodcut in Serlio's *Architettura*. The diagonally set column basis in the left bottom corner and the ruin of the obelisk can be found as motives on the title page of the third book of Serlio's publication (fig. 138)¹⁹. This book deals with the Antiquities of Rome and its frontispiece, entitled *ROMA QVANTA FVIT IPSA RVINA DOCET*, refers to the greatness as well as to the past of Rome. The abbreviated representation of the actual state of the past greatness of Rome is evidently an illustration of the course of history. Through the combination of motives of the mentioned title page with the tragic scene in Poussin's *Plague at Ashdod* the double temporal index is included and the significance of the *scena tragica* is changed. The *scena tragica* with the ruins is part of the reconstruction of the historical scene as well as a representation of the allegorical dimension of history. History has in itself — as we can learn from the contemporary historiography as well as from the theory of history and simple texts like Félibien's differentiation of the genres of painting — a twofold allegorical dimension, one is the course of

decay, the other the course of rescue. History teaches its allegorical dimensions and within them the dialectic of decay and rescue. Knowledge of history means conscience of these allegorical dimensions and their dialectic²⁰.

In the *Plague at Ashdod* the strong emphasis of the avant-scène remains. The group on the middle stage in front of the Ark of the Covenant cannot spread out sufficiently and further actions are anecdotally set — this if one takes Poussin's later mass scenes as a measure. The real taking-over of the whole scenic area occurs only in the mass compositions of the second half of the thirties. In the two versions of the *Rape of Sabines* the whole scene is filled with the multiplicity of the actions from the front stage to the transversal termination. They not only show different activities, but they also demonstrate different phases of the happening: the sign for the beginning of the action, violent kidnapping, capture, deportation of the resistant, flight in half reconciliation. The spatial extension is at the same time an extension in time of the incident, it is the distribution of the simultaneity of the represented action into a succession. This kind of representation from beginning to middle and end of an incident in connection with different stage depths reaches its climax in the *Israelites gathering the Manna* of 1637-39 (fig. 139)²¹.

In these mass scene the approach towards the scenic representation has been shifted from the stage-like setting to the structure. The structural accordance of Poussin's mass scenes with the Aristotelian theory of drama Through the example of the *Israelites gathering the Manna* was noticed by the French Academy following Lebrun's famous conference on the 5th of November 1667. It is the determination that the plot in painting as in theatre has to be developed from the beginning to the middle until the end and the transference of the concept of *peripeteia* to that kind of to Poussin's representation which includes misery and rescue²². Poussin's mass scenes approach the structure of the scenic representation through the *peripeteia*, i.e. through the realization of the dramatical turning point of the incident. This representation of the turning point is not only a representation of a change of a historical event as an example of rescue.

history becomes evident, the change from misery to 'oy in the *Israelites gathering the Manna* reveals a second allegorical dimension. It shows a historical event. In the ruins of Ashdod a first allegorical dimension of

III The *Death of Sapphira*

In the *Death of Sapphira* (fig. 140), dated 1654-56, Poussin seems to draw upon an older type of scenic representation²³. Not only does the whole incident happen on the front stage instead of spreading out towards the back, but the characters have the same relation and proportion to the buildings right in front as on the Renaissance-stage (fig. 141)²⁴. But behind this avant-scène appears the prospect of another

space, a background *prospettiva* as a scene *in the scene* (fig. 142). Here, the expansion and therefore the relationship between figures and buildings is different, and the architecture stands in no way in the same alignment as the palaces of the *avant-scène*. These relations as well as details refer this background *prospettiva* to this type of architectural scenery of the baroque stage design for which the set for *Andromède* of 1650 by Giacomo Torelli stands as an example (fig. 143)²⁵. Therefore, Poussin combines in *Death of Sapphira* a shallow stage with a narrow view with a deep stage with a wide view. This background view contains a most remarkable motive: the two-tower castle which appears in the back of the *prospettiva*. The castle and the rocks are lit up in such a way that they lose every sense of gravity and reach towards the clouds. Only in this painting, the castle, which is a reminiscence of Les Andelys and an important requisite in another painting, gains the character of a floating appearance²⁶. One cannot avoid recalling the beautiful appearance of the descending castle of the gods in Guitti's setting for *La Contessa* at Ferrara in 1631 and in two operas by Giacomo Torelli, produced 1642 and 1643 at Venice²⁶. Torelli's set for *Bellerofonte*, act II, 3 (fig. 144) shows the appearing palace of Venus in the sky²⁸. The magnificence of this mechanically produced appearances of palaces and castles in the clouds may be reduced considerably in Poussin's *Death of Sapphira*, but it is not eliminated. Even so it reinforces the character of the *prospettiva* as a contrast to the historical event on the front stage.

The *prospettiva* and its scene is quite the reverse of the event on the front stage. The man who stands at the focal point at the transition from the foreground to the background is clearly to decipher as the very contrary to the punishing Petrus — according to the kind of action and the color scheme. Petrus points to the opposite of punishment. His hand has a first spatial aim in *Sapphira* and a second spatial aim in this man and his action of charity²⁸. With this action, with the wide space and the marvellous appearing castle, the baroque stage *prospettiva* is defined as the reversal of punishment on the narrow Renaissance front stage. Because the transition from one to the other seems to be continuous, the incompatibility of the *avant-scène* with the *prospettiva* noticed before has never been.

The historical event of the punishment of *Sapphira* and its reverse are therefore inscribed in the contrast between a narrow Renaissance apron and a wide Baroque *prospettiva*. The contrast is reinforced with the marvellous apparition of the castle, but it is veiled under a continuity of the space. The relationship between the two spheres is at the same time reversal and perfection. It is again the connection of history and allegory. The allegory has a hidden-apparent presence in the re-presented history³⁰.

Abbreviations

Blunt, *Catalogue*: Blunt A., *The Paintings of Nicolas Poussin. A Critical Catalogue*, London 1966.

Blunt, *Poussin*: Blunt A., *Nicolas Poussin* (The A.W. Mellon Lectures in the Fine Arts, 1958), 2 vols., London-New York 1967.

Friedlaender, *Drawings*: Friedlaender W. and others, *The Drawings of Nicolas Poussin. Catalogue Raisonné* (*Studies of the Warburg Institute, Vol. 5*), 5 vols., London 1939-1974.

G.B.A.: *Gazette des Beaux Arts*.

Le lieu théâtral: *Le Lieu théâtral à la Renaissance* (Colloques Internationaux du Centre National de la Recherche Scientifique), Paris 1964.

Thuillier, «*Corpus Pussinianum*»: Thuillier J., *Pour un «Corpus Pussinianum»*, in: *Actes du Colloque International Nicolas Poussin*, ed. A. Chastel, vol. II, Paris 1960, pp. 49-238.

Thuillier, *Poussin*: Thuillier J., *L'opera completa di Poussin*, Milano, 1974.

→ ¹ In 1893 Morelli called the misuse of the theory of influence *den tollsten Unfug* and claimed to refrain from this *ganz und gar unhistorischen und dabei auch so einfältigen Sucht*. A substantial critic of the concept of influence and its implicated theory of history is still missing. Hermerén G., *Influence in Art and Literature*, Princeton 1975, avoided a real critic. Some restrictions in the use of influence are proposed by Denis Mahon, *Poussiniana. Afterthoughts arising from the exhibition*, Paris-New York 1962, pp. 42-44; and by myself in: *Poussins Narziss und Echo im Louvre: Die Konstruktion von Thematik und Darstellung aus den Quellen*, in: "Zeitschrift für Kunstgeschichte", 42, 1979, pp. 31-47.

² Bellori G.P., *Le Vite de' Pittori, Scultori e Architetti moderni* (1672), ed. E. Borea, Torino 1976, pp. 452-3.

³ Sandrart J.v., *L'Accademia Todesca della Architettura, Scultura et Pittura, oder deutsche Academie der edlen Bau-, Bild-, und Malerey-Künste*, Nuremberg and Frankfurt 1675-79, vol. I, part II, book III, chap. 26; ed. A.R. Peltzer, Munich 1925, p. 258; in Thuillier, *Corpus Pussinianum*, p. 163. Sandrart writes:... *alsdann machte er zwey schlechte Sciss der Ordinanziere auf Papier / und so fern es einige Historien betroffen / stellte er auf ein glattes mit Pflasterstein ausgeheiltes Brett / seinem Vornehmen gemäss / die von Wachs darzu gemachte nackende Bildlein in gebührender Action, nach der ganzen Historie geartet...* Sandrart's text, based on his memory of his stay in Rome 1629-35, may give a good description of Poussin's method of the thirties. For Sandrart's sojourn see Klemm C., *Sandrart à Rome* in "GBA", 121, 1979, pp. 153-166.

⁴ Le Blond de la Tour, *Lettre... contenant quelques instructions touchant la peinture...*, Bourdeaux 1669, pp. 37-41; reprinted in: Thuillier, *Corpus Pussinianum*, pp. 146-7. On Poussin's method see Blunt, *Poussin*, pp. 242-45.

⁵ Le Blond, *Lettre* (see n. 4), pp. 39-40.

⁶ Le Blond, *Lettre* (see n. 4), pp. 40-41.

⁷ The reconstruction, published by Anthony Blunt, *Poussin*, fig. 201, does not accurately enough follow the description of Le Blond. It gives the stage, but not the box. Obviously, Le Blond's text offers more than just one possibility of understanding.

⁸ Ridolfi C., *Le Maraviglie dell'Arte...*, Venezia 1648, part. II, pp. 6-7. Concerning the use of *modelli* and model stages in the 16th century see Schlosser J.v., *Aus der Bildnerwerkstatt der Renaissance*, in: "Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses", vol. XXXI, 1913, pp. 111-118.

⁹ Charles Alphonse Du Fresnoy, *De arte graphica*, Paris 1667; the second edition of this work, which was written between 1641 and 1665, was published with a commentary by Roger de Piles in Paris in 1673; in the third edition, the following description by de Piles can be found on pp. 175-78: *Vous pouvez vous*

servir de ces Modeles avec plaisir si vous les mettez sur un Plan dégradé à proportion des Figures, qui sera comme une table faite exprès, que vous pourrez hausser & rabaisser selon vostre commodité, & si vous regardés vos Figures par un trou ambulateur, qui servira de Point de vûe & de Point de distance, quand vous l'aurez une fois arrêté.

Nicola Sabbattini, *Patrica di fabricar Scene, e Machine ne' Teatri*, Ravenna 1637, second edition 1638, reprint Weimar 1926.

¹⁰ See for example Josef Furttenbach, *Architectura recreationis*, Augsburg 1640; Fabricio Carini Motta, *Trattato sopra la struttvra de Theatri, e Scene*, Guastalla 1676, ed. Edward A. Craig, Milan 1972.

¹¹ Poussin N. *Correspondance*, ed. Ch. Jouanny, Paris 1911, reprint Paris 1968, p. 143; see Goldstein C., *The Meaning of Poussin's Letter to De Noyers*, in: "The Burlington Magazine", 108, 1966, pp. 233-39; and Posner D., *The picture of painting in Poussin's Self-Portrait*, in: *Essays presented to R. Wittkower*, London 1967, 1, pp. 200-03.

¹² Friedlaender, *Drawings*, Vol. V, No. 369, Florence, Uffizi, 6121 F. See also No. A 157, a copy of this drawing, in which some details are easier to read than in the original.

¹³ Poussin, *Correspondance* (see n. 11), p. 235, in a letter to Chantelou from the 21th of december 1643, and again in a letter to the same from the 17th of january 1649, *op. cit.* p. 395. On this *topos* see Curtius E.R., *Europäische Literatur und lateinisches Mittelalter*, Bern 1948, pp. 148-54.

¹⁴ Blunt, *Poussin*, p. 94; Friedlaender W. *Nicolas Poussin*, Paris-New York 1965, pp. 102-03; Blunt, *Catalogue*, No. 32, pp. 24-25. The other main source is Marcantonio Raimondi's engraving of the Plague of the Phrygians, called the *Morbetto*. Sebastiano Serlio, *Architettura*, Venezia 1551 (all references are to this edition).

¹⁵ For the practice of reciting plays before an arcade screen see the illustrations to Plautus, *Comodiae*, Venezia 1518. Further important illustrations of the proximity of performer audience are the monochromes in the *Teatro Olimpico* at Vicenza. In painting which literally quote Serlio's *scena tragica*, a distinct separation remains between foreground stage and illusionistic backdrop. See Rosand D., *Theater and Structure in the Art of Paolo Veronese*, in: "Art Bulletin", 55, 1973, pp. 219-39.

¹⁶ Bjurström P., *Espace scénique et durée de l'action dans le théâtre italien du XVIe siècle et de la première moitié du XVIIe siècle*, in: *Le lieu théâtral*, pp. 73-84.

¹⁷ See the article by Blumenthal A.R., *Giulio Parigi and Baroque Stage Design*, this book, pp. —. Poussin's *Plague at Ashdod* and Alfonso Parigi's setting for *Il Natal di Fiori* have a common motive in the distyle temple front. This engraving may have been the visual source for Claude Lorrain's *Seaport with the embarkation of Ulysses*, 1646, Paris, Louvre, See Kennedy I.G., *Claude and Architecture*, in: "Journal of the Warburg and Courtauld Institutes", 35, 1972, pp. 260-83.

¹⁸ Serlio, *Architettura* (see n. 14), libro secondo, p. 29: *La Scena Tragica sara per rappresentare tragedie. Li casamenti d'essa vogliono essere di grandi personagi: percioche gli accidenti amorosi, & casi inopinati, morte violenti & crudeli (per quanto si lege nelle tragedie antiche, & ancho nelle moderne) sonno sempre interuenute dentro le case de signori, duchi, o gran principi, imo; di Re...* See Vitruv, *De Architectura libri decem*, lib. V, 7, 9-10. On Renaissance interpretations of the Vitruvian theatre see Klein R. and Zerner H., *Vitruve et le théâtre de la Renaissance italienne*, in: *Le lieu théâtral*, pp. 49-61. Rosand, *Theater and Structure* (see n. 15). For a quite literal quotation of Serlio's *scena tragica* as décor see Tintoretto's, *Washing of the Feet*, Madrid, Prado.

¹⁹ Serlio, *Architettura* (see n. 14), same edition.

²⁰ See Dubois C.G., *La conception de l'histoire en France au XVIe siècle (1560-1610)*, Paris 1977; see also Raleigh W., *The History of the World*, London

1614 with the frontispiece by Renold Elstrack and its definition of History as *magistra Vitae*, which literally follows Cicero, *De Oratore*, II, 9; and Bossuet J.B. *Discours sur l'histoire universelle*, Paris 1681.

Félibien A., *Conférences de l'Académie Royale pendant l'année 1667*, Paris 1668, Préface, in the edition of his: *Entretiens sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes*, Trévoux 1725, IV, p. 309-314. On some remarks on the relationship between history and allegory, which is highly important in Poussin's work and needs further studies, see my article: *Farbengese und Primärfarben in Nicolas Poussins "Die Heilung der Blinden"*, in: *Von Farbe und Farben. Albert Knoepfli zum 70. Geburtstag* (Veröffentlichungen des Instituts für Denkmalpflege and der Eidgenössischen Technischen Hochschule Zürich, vol. 4), Zürich 1980, pp. 329-36.

²¹ Blunt, *Catalogue*, No. 179, 180, pp. 127-8, No. 21, p. 18; Friedlaender, *Nicolas Poussin* (see n. 14), pp. 138-41; Thuillier, *Poussin*, No. 88, 114, 118.

²² For the transference of the notion of *peripeteia* from the theory of drama to the painting see Charles Lebrun's famous conference on the 5th of November 1667, in: Félibien, *Entretiens* (see n. 20), IV, pp. 424-28, and Félibien's own *Préface*, pp. 313-14. See Thuillier J., *Temps et tableau: la théorie des "peripéties" dans la peinture française du XVIIe siècle*, in: *Stil und Ueberlieferung in der Kunst des Abendlandes* (Akten des 21. Internationalen Kongresses für Kunstgeschichte, Bonn 1964), Berlin 1967, vol. III, pp. 191-206; Lee R.W., *Ut pictura poesis. The Humanistic Theory of Painting* (1940), New York 1967, pp. 61-66; Bjurström P., *Giacomo Torelli and Baroque Stage Design* (Figura, New Series 2), Stockholm 1962, pp. 192-5.

²³ On the problems of the datation see Blunt, *Catalogue*, No. 85, pp. 58-9; Thuillier, *Nicolas Poussin*, No. 191; Rosenberg P. in: *Nicolas Poussin*, Catalogues of the exhibitions at Rome 1977-78, Nr. 38, and Düsseldorf 1978, Nr. 37.

²⁴ Poussin's return to principles of representation of the Renaissance stage begins with the *Judgment of Solomon*, of 1649, and is evident — besides the *Death of Sapphira* — in *Christ and the woman taken in adultery*, 1653, and in *St. Peter and St. John healing the lame man*, 1655 (see Blunt, *Catalogue*, No. 35, 76, 84). This return is also a return to Raphael's tapestries for the Sistine Chapel. 22), pp. 147-57.

²⁵ On Torelli's set for *Andromède* in Paris 1650 see Bjurström, *Torelli* (see n.

²⁶ In: *Christ healing the blind Men*, 1650, Paris, Louvre. See my article on this painting: *Farbengese und Primärfarben in Nicolas Poussins «Die Heilung der Blinden»*, (see n. 20).

²⁷ See Bjurström, *Torelli* (see n. 22), pp. 58-89, 98-99.

²⁸ *Il Bellerophon / Drama Musicale Del Sig. / Vincenzo Nolfi da f. / Rappresentato nel Teatro Novissimo in Venetia / Da Giacomo Torelli Da Fano*, Venezia 1642. (Bisaccioni, / Conte / Maiolino), *Apparati scenici / Per lo Teatro Novissimo di Venetia / Nell'anno 1644 / d'inuentione, e cura di Iacomo Torelli da Fano* (Venere gelosa), Venezia 1644. See the original descriptions in these illustrated publications; see also: Bjurström, *Torelli* (see n. 22), pp. 240, 241.

²⁹ Poussin's *Christ and the woman taken in adultery*, 1653, Paris, Louvre, has a resembling structure, as far as in the middle ground, between Christ and the kneeling woman, stands a mother with a child, designated as the second aim of Christ's hand as contrast to adultery.

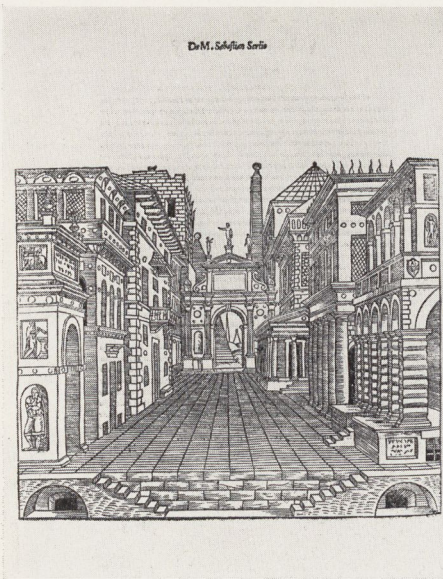
³⁰ The use of a scene *in* the scene is as highly important in painting as the use of theatre in theatre (see for example Shakespeare, Cervantes) — and it is in both in index of reflexion.



143. Nicolas Poussin, *The Plague at Ashdod*, 1630-31, Paris, Musée du Louvre.



147. Nicolas Poussin, *The Death of Sapphira*, 1654-56, Paris, Louvre.



144. Sebastiano Serlio, *Scena Tragica*, woodcut from *Architettura*, Venice 1551.



145. Sebastiano Serlio, *Roma quanta fuit ipsa ruina docet*, title page of the third book of the *Architettura*, Venice 1551.



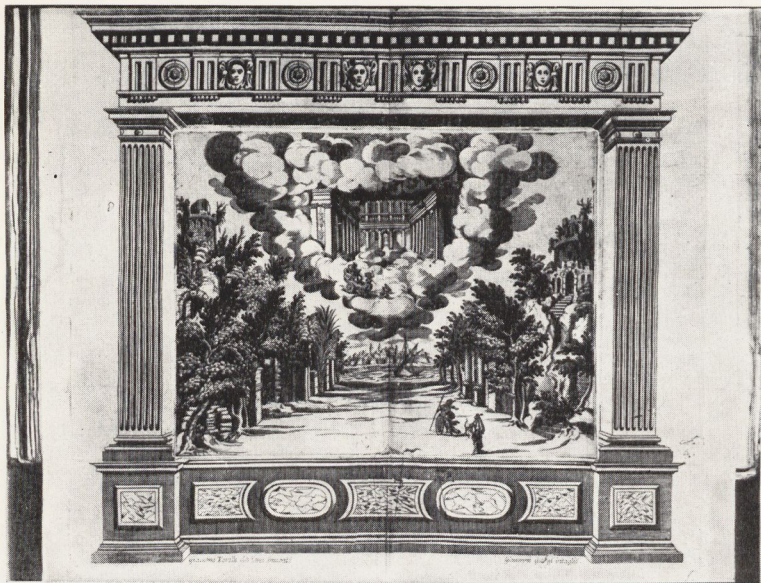
146. Nicolas Poussin, *The Israelites gathering the Manna*, 1637-39, Paris, Louvre.



149. Nicolas Poussin, *The Death of Sapphira*, detail, from the engraving by Jean Pesne.



150. Giacomo Torelli, Set for *Andromède*, act I, Paris 1650. Engraving by F. Chauveau.



151. Giacomo Torelli, *Set for Bellerofonte*, act II, 3, Venice 1642, Engraving by Giovanni Giorgi.