

FUKUDA, Kyôko

“Le Paysage avec une femme se lavant les pieds de Nicolas Poussin (Ottawa) et Michel Passart : un paysage du Vélabre de la Rome antique”

This article suggests a new subject interpretation for a late period landscape painting by Poussin that has been generally known as *Le Paysage avec une Femme se lavant les pieds* based on motifs found in the work. Fukuda has written an extremely well crafted article that is both convincing and compelling through her intricate analysis of the work combined with information gained from classic texts and period materials.

She first notes her agreement with Ann Sutherland Harris' identification of the work's subject as a scene related to Vertumnus and Pomona based on Ovid's *Metamorphoses* and then mentions numerous elements that cannot be explained by Harris' interpretation alone. She then carefully observed the depicted landscape setting, analyzing the marsh, rivers, structures in the distance, and indicated that they coincide with elements found in ancient Roman geographies. Based on this information she suggests that it is a depiction of the Velabrum marsh described in the 6th volume of Ovid's *Fasti*. Given that this site was linked to the worship of Vertumnus in ancient Rome, she emphasized the close connection between the depicted subject and the background motifs. This interpretation succeeds in providing a splendid explanation for almost all of the depicted elements, from the setting that is not a standard fruit tree orchard, to the direction the two figures face, their poses and the fact that they are both nude.

Fukuda also provides a detailed and viable explanation of how the background scene of this painting contrasts two periods, namely the pastoral world that preceded the founding of Rome seen in the foreground, and the civilized world of mankind in the background. We can agree that Poussin also employed this device in his other late period landscape paintings.

In the above manner, Fukuda concludes that the multi-layered classical education displayed in the painting was supremely suited to its commissioner, the erudite Michel Passart.

This article not only clarifies the painting's subject, it is also quite useful in the interpretation of Poussin's late series of landscapes, and has the potential to contribute greatly to Poussin research. We particularly look forward to Fukuda's future research, and we sincerely hope that she will provide an overall interpretation of this important painter's late period landscape paintings.

For these reasons we hereby honor Fukuda Kyôko's efforts and accomplishments by awarding her the *Bijutsushi* Article Prize