

Narrative, Figure, and Landscape in Poussin's Roads: *Landscape with a Man Washing His Feet at a Fountain* and *Landscape with a Roman Road*

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Nicolas Poussin (1594–1665), one of the great landscape artists of the seventeenth century, did not paint landscape compositions without figures. Indeed, his paintings of a mythologized, atemporal Roman countryside manifest a continuing concern for the cogent integration of figure into landscape. This paper will explore that relationship in two of Poussin's paintings: *Landscape with a Man Washing His Feet at a Fountain*, in the National Gallery, London, and *Landscape with a Roman Road*, in Dulwich Picture Gallery, London (Figures 1 and 2). In both pictures Poussin set unrelated figures into landscapes. The pictures share a disjointed, undramatic narrative mode that prompts the viewer to interrogate the figure-to-figure and the figure-to-setting relationship. Though documentary evidence affirms that these two paintings are not pendants, as they have often been considered, this analysis will show that their disjunctive narrative mode is unique to these pictures and characterizes their close affiliation. Poussin's use of roads as the setting for these figures echoed contemporary developments in landscape architecture and garden planning that emphasized the unifying function of roadways in the Roman context. Like their physical counterparts in the Roman countryside, these painted roads became the seam between daily human narrative and the earthly stage.

Poussin produced *Landscape with a Man Washing His Feet at a Fountain*, sometimes called *Landscape with a Greek*

Road, around 1648, at the height of his maturity as a landscape painter.¹ The composition displays his approach to the construction of nature at its most characteristic: enframed by robust trees and bulky architectural fragments, a shallow river valley unfolds toward distant blue-green hills. Poussin measured the scene's recession with the paired curvings of a narrow river and a dusty road, winding through low banks of hills. It is a composition of depth and suggestion, prompting the viewer to project the visible contours of the road, river, groves, and hills into an imaginary landscape extending beyond the boundaries of the frame.

The figures in the landscape, too, are suggestive rather than expository. A traveling couple rest against the overgrown architecture at the right of the composition, the woman directing her companion's attention to the stone block as he sets down his walking stick and a jug. Another woman walks calmly along the road behind them, gracefully balancing baskets of fruits and flowers on her head and hip.² To the left, a man washes his feet in a cistern set below the wide basin of a fountain, his staff resting at his side. Middle-ground figures lounge in the grass or walk into the distance. Rather than depicting a single event, Poussin has offered three important groups, each distinct and animated by the suggestion of an extended, independent narrative, but depicted at a singular moment when they occupy the same rustic roadway. Though they do not act according to a narrative in the sense of a

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others in dating it in association with *Landscape with a Roman Road*, though he suggests that 1648 seems two or three years late: *Poussin and Nature*, 216. In light of the fact that the pictures are most likely not pendants, however, it may be time for a second look at the dating of the picture. See note 7.

¹ The attribution to Poussin is accepted by Anthony Blunt, *The Paintings of Nicolas Poussin: Critical Catalogue* (London: Phaidon, 1966), no. 211; Alain Mérot, *Nicolas Poussin*, trans. Fabia Claris (New York: Abbeville, 1990), no. 230; Doris Wild, *Nicolas Poussin* (Zürich: O. Füssli, 1980), no. 144; and Christopher Wright, *Poussin, Paintings: A Catalogue Raisonné* (New York: Hippocrene Books, 1985), no. 158. Jacques Thuillier, *Nicolas Poussin* (Paris: Flammarion, 1994), no. 175, dissents. The picture is generally identified with an entry in a 1660 inventory of Jean Pointel's collection: "paysage d'un pays plat où il y des fontaines et des figures," ("landscape of a flat countryside where there are some fountains and figures" [Author's translation unless otherwise noted]), quoted in Pierre Rosenberg, *Poussin and Nature: Arcadian Visions*, exh. cat., ed. Pierre Rosenberg and Keith Christiansen (New York: Metropolitan Museum of Art, 2008), 216. Humphrey Wine, however, identifies it with a different entry in the same inventory: *The Seventeenth Century Paintings* (London: National Gallery Co., 2001), 285–6. I follow Rosenberg in dating, who follows

² Though it is often noted that this woman, painted in mid-stride while balancing a basket on her head and another on her hip and dressed in a distinctive, long, billowing dress gathered bulkily at the waist was probably inspired by Poussin's study of an ancient sculpted Nereid in Rome, its source might instead be found in more recent Italian artworks. The figure relates most closely to the woman bearing water jugs at the right foreground of Raphael's 1514 *Fire in the Borgo* in the Papal apartments in Rome, in turn closely related to the similar woman carrying a basket of fruit and a jar to the right of Domenico Ghirlandaio's *Birth of John the Baptist* in the Tornabuoni Chapel of Sta. Maria Novella, in Florence, from 1486–90. Both painted figures were inspired by a lost sculpture by Donatello, the *Dovizia*, of about 1430, which once stood in Florence's Mercato Vecchio, on which see David G. Wilkins, "Donatello's Lost Dovizia for the Mercato Vecchio: Wealth and Charity as Florentine Civic Virtues," *Art Bulletin* 65, no. 3 (1983): 401–423.

unified storyline, Poussin's figures maintain a sense of purpose in their movements, a liveliness in their gestures, and a quotidian plausibility in their purposes that implies a life behind and ahead of the moment captured on the canvas.

The artist repeated these figural groups, with some modifications, in his *Landscape with a Roman Road*, also painted in 1648.³ Here an unswerving, paved road bisects a seaside grove, its rigid linearity guiding the viewer past a monastery to a modest hamlet. An orthogonal matrix of shadows, landmasses, and stonework measures out the depth of the artist's imagined countryside. Poussin has relaxed the poses of the resting couple but keeps them to the right of the canvas, seated near a stone block supporting the basket they have filled with fruit from the grove. A man draws water from a nearby cistern, echoing the action of the man washing in the other canvas, and two women carrying children walk into the grove, reflecting the role of the woman carrying her baskets. Poussin has painted figures who share space rather than purpose, but this episode is fleeting; soon each group will move on to different activities in the pursuit of their individual goals—goals that must be imagined by the viewer, since they are not depicted by the painter. This intriguing disjunction in the narrative conceits of the figures is similar to that in *Landscape with a Man Washing His Feet at a Fountain*; rather than partaking in a single narrative, the figures are united by the fact that whatever impulse motivates their actions requires their use of the road.

Scholarly analysis of the *Man Washing His Feet* and the *Roman Road* has been limited in scope and largely ignores the narrative modality of the pictures. Anthony Blunt proposed that *Landscape with a Man Washing His Feet at a Fountain*

was meant to illustrate the benefits of the life of gentlemanly retreat embodied in the Roman concept of *otium* revived by early modern humanists.⁴ David Freedberg has argued that both compositions belong to a series of morally charged roads in Poussin's corpus, culminating in the road of the much-praised *Landscape with Blind Orion*, representing the human path to enlightenment.⁵

A more serious engagement with the paintings' iconography is Elizabeth Cropper and Charles Dempsey's interpretation of the two pictures based on a recondite identification of the roads as representations of the different effects of Greek and Roman culture on nature.⁶ Cropper and Dempsey's argument depends upon a strict pendant relationship between the two paintings, a relationship that the documentary evidence does not uphold.⁷ A close visual analysis confirms that the compositions do not have the formally complementary relationship we would expect from Poussin's landscape pendant pairs. The Dulwich canvas is approximately five centimeters taller than the National Gallery picture and has a much higher viewpoint. In contrast, *Landscape with a Calm* and *Landscape with a Storm*, one of the artist's few secure pendant pairs of the period, share similar viewpoints and depths of field, and display a rhythmic repetition of forms and masses between the two compositions. Although both internal evidence and the documentation deny their status as pendants, the *Man Washing His Feet* and the *Roman Road* are closely related pictures. As we have seen, the repetition of figures and motifs and their similar narrative modes demand their affiliation.

An examination of a group of similarly scaled landscapes also featuring roads will clarify this unique narrative mode.

³ The attribution of this canvas to Poussin is less secure than that of the National Gallery picture. While it is generally agreed that the composition is Poussin's, concerns about the quality of the painting and the presence of another of Poussin's compositions underneath the visible painting suggest that the work is a close copy after the artist rather than an autograph (Rosenberg, *Poussin and Nature*, 216). Others disagree: Elizabeth Cropper and Charles Dempsey, *Nicolas Poussin: Friendship and the Love of Painting* (Princeton, NJ: Princeton University Press, 1996), 284–5, cite the poor preservation of the painting as the source of the quality issues. For the purposes of this argument the composition is most important and the picture will be treated as Poussin's. Félibien probably recorded the picture as "a landscape with a wide road" ("*un paysage où est un grand chemin*," quoted in Rosenberg, *Poussin and Nature*, 216), in his 1685 biography of Poussin. Félibien dates the picture to 1648, though Rosenberg thinks this date is a few years late (Rosenberg, *Poussin and Nature*, 216). At the time of Félibien's writing the picture was in the collection of Chevalier Philippe de Lorraine, who was certainly not the original patron since he was born in 1643. See Félibien, no. 59.7, in Claire Pace, *Félibien's Life of Poussin* (London: A. Zwemmer, 1981).

⁴ Anthony Blunt, *Nicolas Poussin* (New York: Pantheon Books, 1967), 291–2. This argument is echoed and amplified by Claire Pace, "Peace and Tranquillity of Mind: The Theme of Retreat and Poussin's Landscapes," in *Poussin and Nature* (see note 1), 84.

⁵ David Freedberg, "Poussin's Roads" (lecture, Metropolitan Museum of Art, New York, April 6, 2008).

⁶ Charles Dempsey, *Nicolas Poussin and the Natural Order* (PhD diss., Princeton University, 1963), 122–44; and Cropper and Dempsey, *Nicolas Poussin*, 284–5.

⁷ The tradition of treating the pictures as pendants extends from 1684 when Étienne Baudet engraved the pair together with the two *Phocion* landscapes, clearly composed as pendants. Baudet inscribed the quartet to the Great Condé, "among the pleasures of his most delightful villa, with such great dignity and leisure" ("*Inter amoenissimae villae suae delitias, cum tanta dignitate otianti*," quoted in Blunt, *Nicolas Poussin*, 292). Humphrey Wine, through his examination of the 1660 inventory of Pointel's collection, concluded that either one or both of the pictures was recorded therein. If only one, then it seems extremely unlikely that they were pendants, since it would make little sense to record only one of a pair, assuming that Pointel was the original patron of the pictures. Alternatively, one of the paintings may have left the collection without the other, also suggesting they were not considered pendants. If both pictures are to be identified in Pointel's inventory, then they were catalogued under different sizes, also suggesting they were not pendants. The National Gallery picture could be either "*un paysage d'un pays plat où il y a des fontaines et des figures*" or "*un paysage où y a une forme d'autel*" recorded in a different section of the catalogue. If it is the second reference, then it is possible that the Dulwich picture is identified in the first: but the second entry's metric dimensions would be 65x97 cm, smaller than either of the pictures. It seems the inventory was made while the canvases were stacked by approximate size, however, and the compiler did not record measurements exactly. See Wine, *Seventeenth Century Paintings*, 265–6.

A comparison of the relationship between figures and their settings illustrates that the *Man Washing His Feet* and the *Roman Road* are animated by a grouping of tangent narratives distinct from the unified literary or allegorical narratives which drive his larger canvases and from the dramatic narratives of his smaller compositions. The pictures are not so focused, for instance, as the small-scale *Landscape with a Man Pursued by a Snake*, of 1635–1640 (Figure 3). Here the narrative may not be literary, but it is intelligible, dramatic, and compact.⁸ We understand the man's fear of the snake, a fear that originates within the landscape and extends into it with the figure's inward motion and backward glance. The foreground's recession along a sharp diagonal to the right responds to the hasty movement of the pursued man, given pictorial force by the unwieldy bundle of cloth and walking stick balanced on his shoulder, accoutrements clearly meant for more purposeful travel. Though the deep and barren background has little to do with the foreground narrative and instead influences the picture's mood, the focus of the painting is clearly the drama enacted by the snake. Thus the landscape complements the narrative by refusing to offer a refuge for the pursued man; the hill to the right, the leaning tree in the center, the disconnect between foreground and background, and even the fisherman's pole all conspire to visually hinder the traveler's way. Poussin presents a narrative skillfully encapsulated into a moment that the viewer can expand forward or backward into time, just as the road extends into and out of the picture plane. His constructed landscape responds thematically and formally, rather than causally, to the dramatic narrative at its heart.

A more apt precedent for the two London pictures is the *Landscape with a Man Scooping Water from a Stream* of about 1637: here the focus is not so clearly the unconnected actions of the figures, who rest or bend to the limpid water (Figure 4).⁹ In this case the deep, uninhabited landscape itself acts as protagonist. The figures' actions have no narrative goal within the picture, nor any imagined impulse outside the frame. Their lack of narrative coherence is analogous to that of the figures in the *Roman Road* and the *Man Washing His Feet*. However, in *Landscape with a Man Scooping Water from a Stream* the disjunction of the figures from the elements of the landscape is more emphatic than in the later pictures. These men are present to engage the landscape, but only enough to counterbalance, and thereby draw attention to, the broad emptiness of the plains beyond.

Landscape with a Man Washing His Feet at a Fountain and *Landscape with a Roman Road* do not, however, share the force of the *Landscape with Three Men*, a composition

apparently without literary source (Figure 5).¹⁰ Here the opposing pointing gestures implicate the travelers' long journey by indicating their way forward and the way back. The leafless trees of the foreground and the dull browns of the travelers' cloaks contrast with the bright robes of the lounging figure and the happy leisure of the middle-ground figures, again emphasizing the dissociation of the travelers and the city in which they find themselves. The contours of the hills, the sweep of the shore, and the angle of the city's roofs all direct our focus back onto the two travelers and their imagined goal. Their narrative is the heart of the picture, and the landscape extends it by offering views of the road behind and the mountains and cities that lie before them. The middle-ground figures act as *staffage*, enhancing the landscape by showing its inhabitation and usufruct, performing the same iconographical function as the architecture and the dam. Although the two figures in the foreground leading their mules may have the same scale as the travelers asking directions, they lack the narrative force that would identify them as protagonists. They, too, support the central narrative by showing the continuation of the road and punctuating its otherwise empty length. The entire composition, including landscape and figures, is thereby structured around the demands of the two travelers' implied narrative.

In contrast, *Landscape with a Man Washing His Feet at a Fountain* and *Landscape with a Roman Road* do not rely on any single group of figures for compositional coherence, and none of the figures has a cogent narrative that orders the composition of the landscape. Though the figures are not united in their activities, they are pictorially present because they are conceptually plausible—because their implicit narratives lead them there. Nevertheless, their actions do not formulate the setting. The depicted landscape does not require their presence to unify its various elements, as in the *Landscape with Three Men*. Neither, on the other hand, do the figures function to support the landscape as in the *Landscape with a Man Scooping Water from a Stream*. These figures' relationship to the landscape is more ambiguous. The *Man Washing His Feet* and the *Roman Road* incorporate both human narrative and natural setting in a way that allows neither to take precedence. The force of the pictures is in this balance of two elements, the roads providing the connection between human and nature, the physical setting for mundane drama.

Alain Mérot has detailed how Poussin's study in the 1630s of Sebastiano Serlio's sixteenth-century engravings of Vitruvius' theater stage sets provided a major impetus for his increasing skill at setting figures into a convincing,

⁸ Malcolm Bull, "Poussin and Nonnos," *Burlington Magazine* 140, no. 1148 (1998): 729, suggests that the picture illustrates the story of Tylos and the snake, related in Nonnos' fifth-century Greek text *Dionysiaca*, but his argument is unconvincing. Instead, I follow Rosenberg in thinking the picture more likely has no source (Rosenberg, *Poussin and Nature*, 192). Most date the picture to 1635–40 on stylistic grounds (Rosenberg, *Poussin and Nature*, 192).

⁹ My dating follows Rosenberg: *Poussin and Nature*, 194.

¹⁰ On the identification as Diogenes, based on an excerpt from Diogenes Laertius and the robe worn by the older of the two travelers in the scene, see Cropper and Dempsey, *Nicolas Poussin*, 126–7. Rosenberg, *Poussin and Nature*, 252, whom I follow in dating, disagreed. Freedberg included the picture in his series of philosophically charged roads: "Poussin's Roads."

unified space (Figure 6).¹¹ The formal influence of Serlio's *Tragic Theater Set* on Poussin's *The Plague at Ashdod* has been observed a number of times (Figure 7).¹² The same could be noted of *Landscape with a Roman Road*, for it shares with the theater set and the earlier painting a perspective traced by architecture along a straight road, punctuated by an obelisk or column just off-center of the composition. Mérot argued that Poussin's increasingly successful integration of complex narratives into meaningful architectural settings prompted him to search for a similar union of landscape and figure, a goal distinguishing his landscape art from that of his contemporaries.¹³ That the origin of this investigation can be located in theater sets underscores Poussin's understanding of the physical world as a stage for historical drama. Indeed, Poussin's contemporary and biographer Giovan Pietro Bellori noted that the artist enjoyed walks along the Pincian hill in Rome, "where there opens a lovely view of Rome and its pleasing hills, which together with the buildings make a theater set."¹⁴

Poussin's painterly contemplation on the function of roads in the human condition echoed his historical use of the roads around Rome. His walks on the Pincio often attracted artists and other followers who came to hear Poussin's pronouncements as they strolled through the Roman morning.¹⁵ He also took walks along a road following the bending Tiber past the Ponte Molle (now the Ponte Milvio) to a curve in the river where there was a fountain known as the Acqua Acetosa.¹⁶ A river bend, road, and font all appear in the *Landscape with a Man Washing His Feet at a Fountain*, and the artist may well have thought of this well-known section of the Roman *suburba* as he conceived this picture.¹⁷ Furthermore, Frances Gage has recently suggested that seventeenth-century princely picture galleries functioned as sites for physical and intellectual exercise and that the landscape paintings that formed an important part

of such collections were considered particularly efficacious embodiments of the healthful effects of walking and beholding natural beauty.¹⁸

The heightened social awareness of the status of the Roman *campagna* in the Seicento documented by Mirka Beneš, predicated on sixteenth- and seventeenth-century shifts in land use and ownership, may also have contributed to the resonance of the roadway in Poussin's art.¹⁹ A distinct building pattern of the old baronial families of Rome focused on the roads that radiated from the city; many families purchased properties lining the roads leading from the section of the city that housed their *palazzi* to their main fiefs in the outermost reaches of the Roman territory.²⁰ The roads passed through the small-scale mixed agriculture of the vineyards surrounding the city walls, the large, barren pastures of the farms which formed the economic base of the nobility, and finally the hill towns and fortresses of the fiefdoms. Beneš argues that these regions of the Roman territory were intentionally imitated in the enormous gardens built in the seventeenth century around the city villas of the new Papal nobility, who were displacing the older, increasingly impoverished baronial families from their physical and social positions.

The Villa Pamphilj, built on the Janiculum hill from 1645–1670 for the papal nephew Camillo Pamphilj, illustrates this microcosmic landscape structure well (Figure 8).²¹ Surrounding the *casino* were formal parterres, representative of the villa gardens and small-scale agriculture of the city's vineyards.²² A pine grove, cattle pasture, wooded hunting park, and an artificial lake to the south, corresponded to elements of the large farms and baronial fiefs of the outer *campagna*.²³ Linking the areas of the garden were numerous long, straight *allées*, or paths, the most important of which were anchored visually by architecture or sculpture at their endpoints. Giovanni Battista Falda's print of the villa's plan

¹¹ Alain Mérot, "The Conquest of Space: Poussin's Early Attempts at Landscape," in *Poussin and Nature* (see note 1), 62.

¹² Ibid.

¹³ Ibid., 63–65.

¹⁴ "Ove s'apre la veduta bellissima di Roma de' suoi ameni colli, che insieme con gli edifici fanno scena e teatro." Quoted in Pace, "Peace and Tranquillity of Mind," 81.

¹⁵ Giovan Pietro Bellori, *The Lives of the Modern Painters, Sculptors, and Architects*, trans. Alice Sedgewick Wohl (New York: Cambridge University Press, 2005), 322.

¹⁶ Anna Ottani Cavina, "Poussin and the Roman Campagna: In Search of the Absolute," in *Poussin and Nature* (see note 1), 40–1.

¹⁷ Poussin's landscape paintings do not represent specific sites in the Roman *campagna*, nor do his drawings from nature. Nevertheless, his landscapes are often related to the Roman countryside—see especially *ibid.*, 39–49.

¹⁸ See Frances Gage, "Exercise for Mind and Body: Giulio Mancini, Col-

lecting, and the Beholding of Landscape Painting in the Seventeenth Century," *Renaissance Quarterly* 61, no. 4 (2008): 1167–1207.

¹⁹ See Mirka Beneš, "Pastoralism in the Roman Baroque Villa and in Claude Lorrain: Myths and Realities of the Roman Campagna," in *Villas and Gardens in Early Modern Italy and France*, ed. Mirka Beneš and Dianne Harris (New York: Cambridge University Press, 2001), 88–113.

²⁰ Ibid., 108–9.

²¹ On the villa, see Carla Benocci, *Villa Doria Pamphilj* (Rome: Comune di Roma, 2005). On the organization of the garden see especially 5.1: "Il Seicento. La sistemazione commissionata da Camillo e Giovanni Battista Pamphilj ed il ruolo di Gian Lorenzo Bernini, Giovanni Francesco Grimaldi ed Alessandro Algardi," 115–128. Benocci, *Villa Doria Pamphilj*, 116, also notes that the villa gardens were designed as one unit, contrary to the piece-meal design of other villas of the period. See also David R. Coffin, *Gardens and Gardening in Papal Rome* (Princeton, NJ: Princeton University Press, 1991), 153–158.

²² Beneš, "Pastoralism," 106.

²³ Ibid.

indicates two main axes extending from the gated entrance at the lower left: one toward a fountain to the south (the top of the print) and the other to the west, bypassing access to the casino. Additional *allées* extend from these main paths, leading the visitor past the casino toward orchards or through the Umbrella Pine grove. Rather than utilizing the single, comprehensive view of the patron's holdings privileged by sixteenth-century gardens like the Villa Belvedere or the Villa Madama, the gardens of the Villa Pamphili and other large Roman estate villas of the seventeenth century relied on multiple composed scenes arranged at the ends of axes and revealed in series to organize the property.²⁴ A primarily visual experience was thereby discarded in favor of a physical and multi-sensory one, requiring movement through the garden in order to fully appreciate the landscape. Thus the garden roads mediated between the physical environment and the Romans' visual experience of it.

The conceptual union between the physical roads of the Roman territory and the landowning patterns of baronial families predicated the use of *allées* in the new aristocracy's gardens, physically linking the disparate regions of the micro-cosmic Roman *campagna* created therein. Poussin's painted roads similarly had multiple modes of operation: firstly, they reflected the physical function of roads by anchoring his figures to the imaginary terrestrial plane he created within the confines of the frame. Secondly, they served as the conceptual unifier for his figures' disparate narratives by analogy to their similar function in our physical world. Finally, a third connective mechanism can be identified: just as *allées* linked the Roman viewer not only to the physical garden but also to the visual experience of that space, Poussin's roads dictate the viewer's relationship to the visualized experience of the artist's imagined environment, that is, that limited vista that Poussin has offered of the imaginary landscape extending

beyond the boundaries of the frame. This is so because in both the *Man Washing His Feet* and the *Roman Road* the roads define spatial perspective and measure recession. Poussin has simultaneously denied the possibility of a visceral connection to the scene, however, creating an emphatically intellectual approach to a sensual perception: he has raised the viewpoint in the Dulwich canvas above human eye level and turned the road off-axis in the National Gallery picture, shifting the narrative stage perpendicular to the viewer's scope and excluding the viewer's interaction.

As we have seen, Poussin endowed his roads with a number of functions within his landscape paintings. *Landscape with a Man Washing His Feet at a Fountain* and *Landscape with a Roman Road* direct the viewer's attention to these functions through their unique narrative modes. By using figures that do not employ a literary drama or philosophical allegory, Poussin made their very presence the narrative. In so doing, he endowed the landscape with meaning as the site of mankind's many disparate narratives. He also emphasized the role of the road itself to unify both localities and human narratives, the roads thereby acting as focal points for understanding human experience in its earthly environment. This depiction of the entanglement of man's narrative and the landscape is precisely the most characteristic element uniting these two paintings to Poussin's late, large landscapes. Nevertheless, their significance should not be collapsed into that of predecessors of his larger works. *Landscape with a Roman Road* and *Landscape with a Man Washing His Feet at a Fountain* have an autonomous and coherent theme which is just as worthy, if not so arcane: the road as seam between humanity and nature—their tangible point of connection—and the visible sign of human inhabitation of the land.

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²⁴ Coffin, *Gardens and Gardening*, 156. On the organization of the Villa Belvedere and the Villa Madama, see *ibid.*, 58–63.



[above] Figure 1. Nicolas Poussin, *Landscape with a Man Washing His Feet at a Fountain* (also called *Landscape with a Greek Road*), c. 1648, oil on canvas, 74 x 100.3 cm, National Gallery, London, presented by Sir George Beaumont, 1826, © The National Gallery, London.



[left] Figure 2. After Nicolas Poussin, *Landscape with a Roman Road*, 1648, oil on canvas, 79.3 x 100 cm, Dulwich Picture Gallery, London, by permission of the Trustees of Dulwich Picture Gallery.

Figure 3. Nicolas Poussin, French, 1594-1664, *Landscape with a Man Pursued by a Snake*, c. 1638-40, oil on canvas, 65 x 76 cm, The Montreal Museum of Fine Arts, purchase, special replacement fund, Acquisition No.1975.15. Photo credit: The Montreal Museum of Fine Arts, Denis Farley.



Figure 4. Nicolas Poussin, *Landscape with a Man Scooping Water from a Stream*, 1637, oil on canvas, 63 x 77.7 cm, National Gallery, London, bought 1970, © The National Gallery, London.





Figure 5. Nicolas Poussin, *Landscape with Three Men* (also called *Landscape with Buildings*), 1648-50, oil on canvas, 120 x 187 cm, Museo Nacional del Prado, Madrid, © Museo Nacional del Prado, Madrid, Spain.

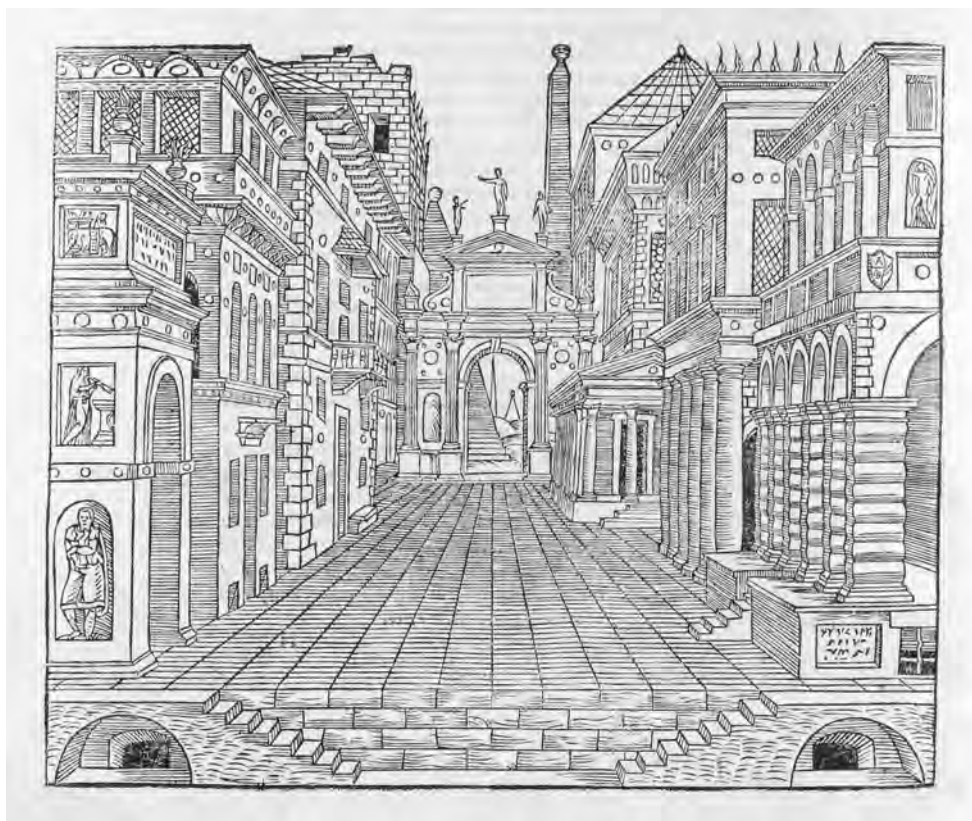


Figure 6. Sebastiano Serlio, *Tragic Theater Set*, engraving, fol. 29v, from *Extraordinario libro di architettura*, 1551 (Lyon, France: Giovan de Tournes), Marquand Library of Art and Archaeology, Princeton University Library, reproduced courtesy of the Marquand Library of Art and Archaeology, Princeton University Library. Photo credit: John Blazejewski.



Figure 7. Nicolas Poussin, *The Plague at Ashdod*, c. 1630, oil on canvas, 148 x 198 cm, Musée du Louvre, Paris, France. Photo credit: Réunion des Musées Nationaux/Art Resource.

Figure 8. Giovanni Battista Falda, *Plan of Villa Pamphili*, engraving, from *Villa Pamphilia*, 17th century (Rome: Formis Io, Iacobi de Rubeis), Marquand Library of Art and Archaeology, Princeton University Library, Barr Ferre Collection, reproduced courtesy of the Marquand Library of Art and Archaeology, Princeton University Library. Photo credit: John Blazejewski.

