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*Le Triomphe de Bacchus et Le Triomphe de Pan* de Nicolas Poussin: leur signification dans le contexte de la décoration du cabinet du Roi au chateau de Richelieu

This article, discussing two mythological works created as a pair for the Cabinet du Roi by Nicolas Poussin for Richelieu's chateau, is an enterprising study with an extremely wide purview. It succeeds in offering a novel conclusion through innovative iconographic analysis that further refines and deepens recent research trends emphasizing the political context of art works. The outstanding results are fully capable of withstanding international standards of scholarship. Mochizuki persuasively argues that *Le Triomphe de Bacchus*, with its emphasis on the god of wine's military victory, heralds the military efforts of Louis XIII, while *Le Triomphe de Pan*, with Pan the hero accompanying Bacchus on his expedition to India, heralds the political exploits of Cardinal de Richelieu, the commissioner of the work in service to Louis XIII.

However, this article is not simply an iconographic analysis of two works by Poussin. Mochizuki goes on to accurately indicate the formal and semantic relationship between these two Poussin works and five Renaissance period paintings by Mantegna and others that also adorn the same Cabinet du Roi. Mochizuki provides a splendid clarification of how these 15th century Italian works, all from different dates and places, combined with the two mythological works by Poussin in their new space to create new meaning, as considered from the various viewpoints of commission, production and reception of the works.

The author's methodology was based in a thorough consideration of massive amounts of contemporary written and visual materials, and an appropriate reference to those materials. The evocation of the political intent of the work, through a careful interweaving of individual works and groups of works, can be considered an extremely orthodox form of art historical methodology. However, because it weaves together a large amount of material, possibly because of reductions due to space, the article does contain a few areas that could be considered lacking in full explanatory force. These features are clearly a result of the large scale of the article and it was determined that this was not a major flaw.

We can anticipate that in the future Mochizuki will provide further clarification of the secrets of the creations of this great painter through the subjection of other works by Poussin to research based on the issues raised in this study.

For these reasons, we hereby applaud this achievement by awarding the *Bijutsushi* Article Prize to Mochizuki Noriko.