



“Je ne sçay quoy d'éclattant et de noir”

The rhetoric of *chiaroscuro* and the emergence of the subject in Pierre Le Moyne's *Les Peintures morales* (1640 and 1643)

Publication type: Journal article

Journal: [Revue Bossuet](#)

2022, n° 13. Pierre Le Moyne (1602-1671) : l'écriture d'un jésuite

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Abstract: The Jesuit eloquence referred to as “painterly” is dependent on a rich optical imagery: light, mirrors, anamorphosis. . . This article aims to study the tenebrist side of these visual metaphors. *Les Peintures morales* and *Les Hymnes* show that chiaroscuro plays a central role in Pierre Le Moyne's sacred sophistry, by suggesting the encounter of divine clarity with a human subject blinded by sin and finitude, but capable of receiving it.

Pages: 51 to 76

Journal: [Bossuet Studies](#)

CLIL theme: 4027 -- SCIENCES HUMAINES ET SOCIALES, LETTRES -- Lettres et Sciences du langage -- Lettres -- Etudes littéraires générales et thématiques

EAN: 9782406143772

ISBN: 978-2-406-14377-2

ISSN: 2494-5102

DOI: 10.48611/isbn.978-2-406-14377-2.p.0051

Publisher: Classiques Garnier

Online publication: 12-14-2022

Periodicity: Annual

Language: French

Keyword: sacred rhetoric, sacred poetics, metaphysics of light, mirror, anamorphosis, tenebrism, modern subject, scientific revolution, mystical writing, perspectival paradigm.

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