

Recap Quiz!

- 1. Name 3 characteristics of Mannerist painting
- 2. Which artist was the most important influence on Mannerist painting?
- 3. Name 3 characters/ ideas in Bronzino's *Allegory of Venus and Cupid*
- 4. Who died in 1520 and provoked the advent of the Mannerist style?
- 5. What material is Giambologna's *Rape of the Sabines* made out of and where is it?

The Counter Reformation and the Baroque



The Protestant Reformation and Catholic Counter Reformation



Lucas Cranach the Elder, *Portrait of Martin Luther*, 1529, oil on panel



Jörg Breu the Elder of Augsburg, *A Question to a Mintmaker* (showing the Catholic sale of indulgences), c.1530, woodcut



Unknown artist, *The Council of Trent Meeting in the Church of Sta. Maria Maggiore, Trent, late 17th century*



Titian, *Pope Paul III*, c.1543, oil on canvas, Museo di Capodimonte, Naples



Pasquale Cati, *The Council of Trent*, 1588, oil on canvas,

Key Points: The Counter Reformation

- The Counter Reformation was the Catholic Church's counter attack against the rising popularity of Martin Luther and Protestantism after the beginning of the Protestant Reformation in Europe.
- One of the key events during this time was the ecumenical Council of Trent (1545-63) convened by Pope Paul III, which played a vital role in revitalising the Roman Catholic Church and provided clarification on contentious theological issues (i.e transubstantiation rather than consubstantiation).
- Art was deemed to be a vital tool for inspiring people back to the Catholic Church through emotion, drama and easily decipherable stories.

Painting during the Counter Reformation and the Genesis of the Baroque



Annibale Caracci, *Christ Crowned with Thorns Supported by Angels*, c.1585-87, oil on canvas

Annibale Caracci, *Pietà*, 1599-1600, oil on canvas



Annibale Carracci, *The Choice of Heracles*, 1596, oil on canvas



Caravaggio,
*Salome with the
Head of John the
Baptist*, c.1609, oil
on canvas



Francisco Zurbarán, *St Francis in Meditation*, c.1631-40, oil on canvas, National Gallery, London



Francisco Zurbarán, *The Death of St. Bonaventure*, 1629-30, oil on canvas



Jusepe de Ribera, *Ecce Homo*, 1620



Peter Paul
Rubens, *The
Martyrdom of St
Stephen*, 1616-
17, oil on canvas



Peter Paul Rubens,
*The Madonna and
Child Enthroned with
Saints*, c.1628, oil on
canvas

Pietro da Cortona, *Ceiling Vault in the Salone (detail)*,
Palazzo Barberini, Rome,
1633-9, fresco



Pietro da Cortona, *Ceiling Vault in the Salone*, Palazzo
Barberini, Rome, 1633-9,
fresco



Key names and terms!

- **Tenebrism** – extreme **chiaroscuro** (contrast of light and dark)
- **Un bel composto** – art as part of a unified whole i.e the amalgamation of painting, sculpture, architecture, stucco etc.
- **Caravaggisti** – followers and imitators of Caravaggio
- **Annibale Caracci**
- **Caravaggio** (Michelangelo Merisi)
- **Jusepe de Ribera**
- **Peter Paul Rubens**
- **Gianlorenzo Bernini**

Rome



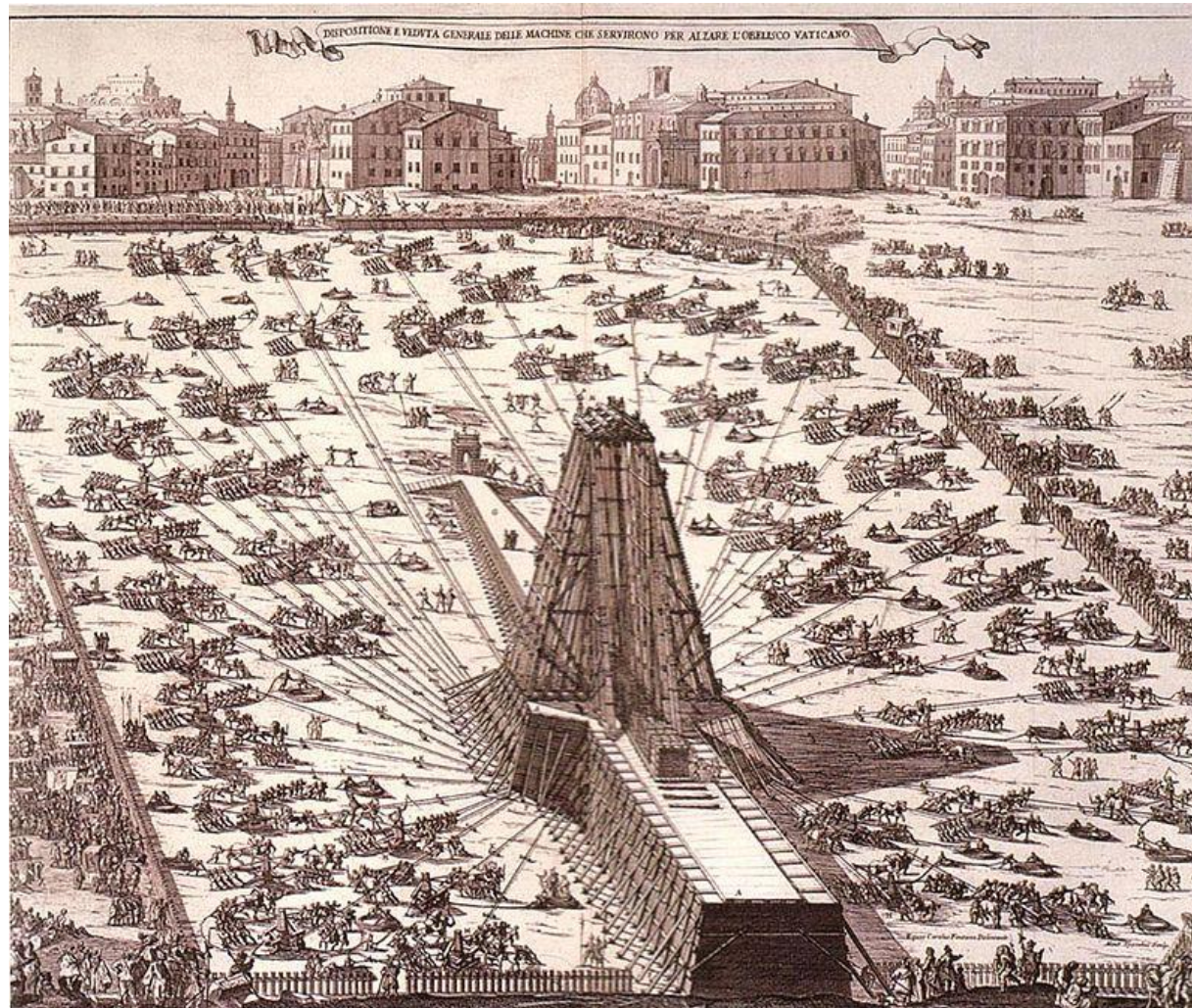
Pope Sixtus V (r. 1585-90)



Pope Urban VIII (r. 1623-44)



Pope Innocent X (r. 1644-55)



The re-erection of the Egyptian Obelisks in Rome (1586)

Domenico Fontana, *Fontana dell' Acqua Felice (The Fountain of Moses)*, 1585-88, Rome



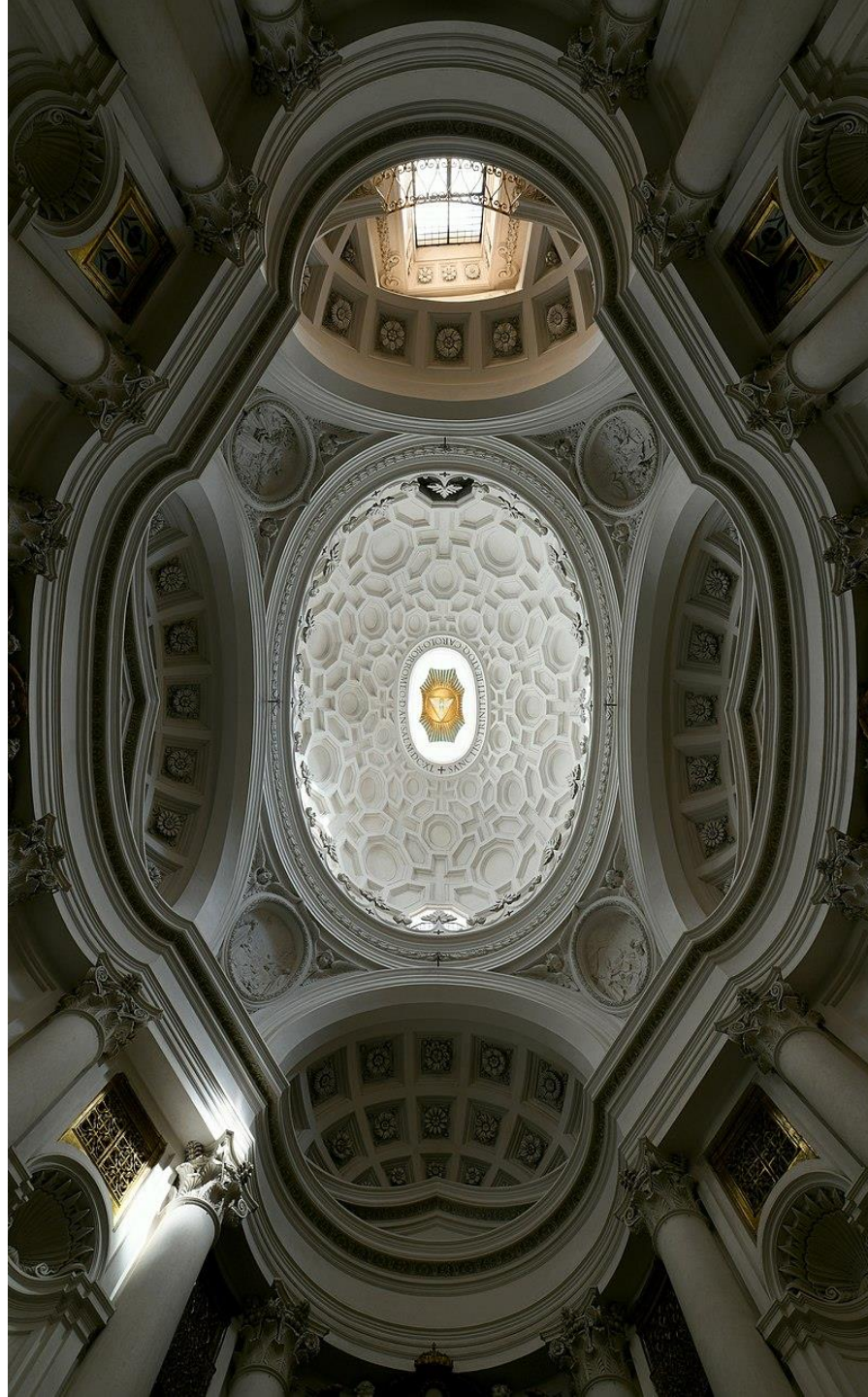
Francesco Borromini, The Façade of Sant' Agnese in Agone (1652-89) and the Obelisk of the Fontana dei Fiumi, Gian Lorenzo Bernini, (1651), Piazza Navona, Rome



Francesco Borromini, *San Carlo alle Quattro Fontane*,
1638-46



Pietro da Cortona, *Façade of Sta. Maria della Pace*, 1656-67

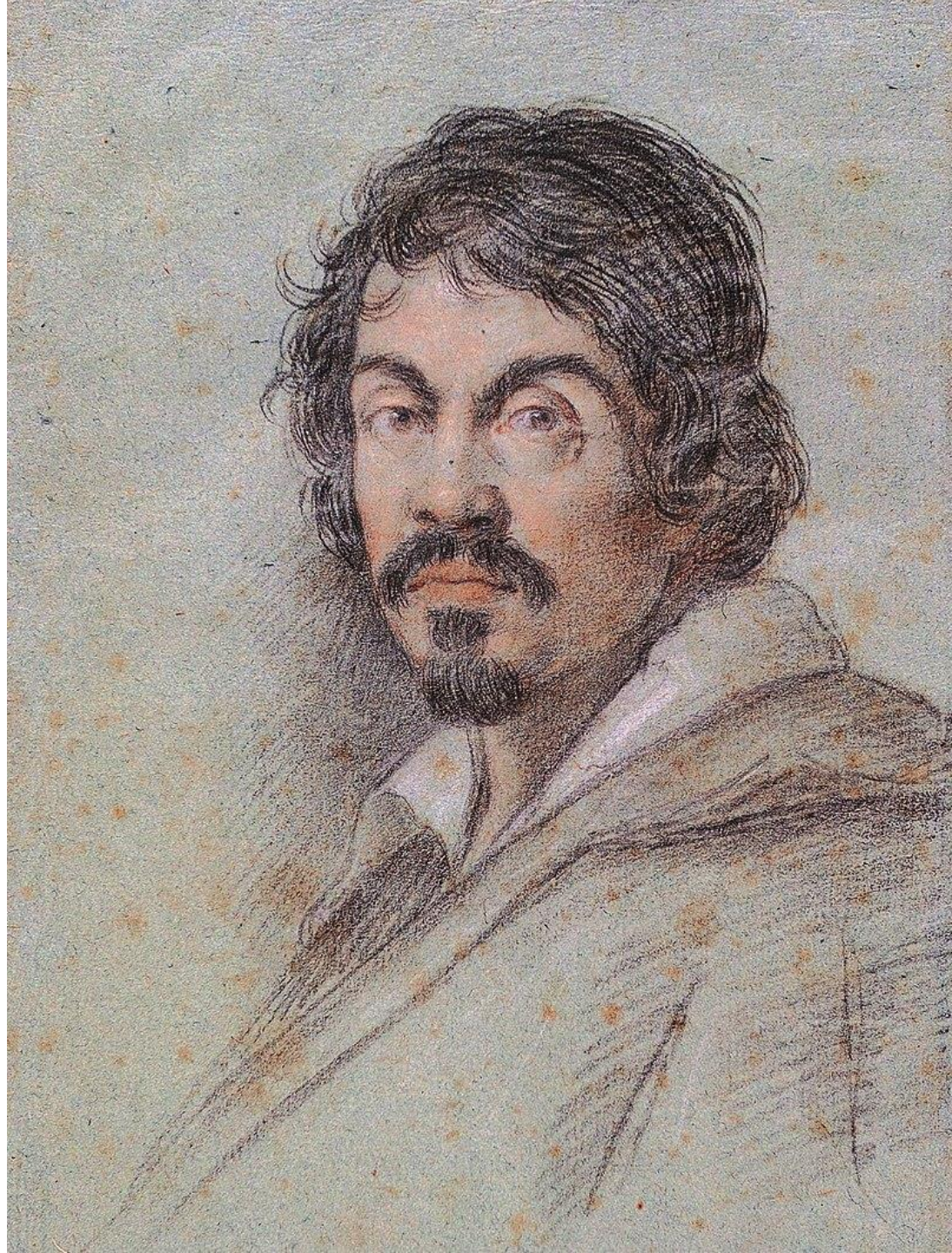


Francesco Borromini, *Interior and Dome of S. Carlo alla Quattro Fontane*, 1630s



Ottavio Leone, *Portrait of Cardinal Scipione Borghese*, c.1610, oil on canvas

Caravaggio





Caravaggio, *The Calling of St Matthew*, 1599-1600

ROME
(1595-1606)



Caravaggio, *The Flagellation of Christ*, 1607

NAPLES
1606-7 and 1609-10



Caravaggio, *The Beheading of St John*, 1608

MALTA
1607-8



Caravaggio, *The Fortune Teller*,
c.1596, oil on canvas



Caravaggio, *The Cardsharps*,
c.1596, oil on canvas



Caravaggio, *The Calling of St Matthew*, 1599-1600, oil on canvas, Contarelli Chapel, S. Luigi dei Franceschi, Rome



Caravaggio, *The Martyrdom of St Matthew*, 1599-1600, oil on canvas, Contarelli Chapel, S. Luigi dei Franceschi, Rome



Caravaggio, *St Jerome*, c.1606, oil on canvas



Caravaggio, *Death of the Virgin*, 1602-6, oil on canvas

NAPLES



Caravaggio, *Flagellation of Christ*,
1607, oil on canvas



Caravaggio, *St Jerome*, c.1607, Museum of St John, Valletta



Caravaggio, *Portrait of a Maltese Knight*, 1608, oil on canvas

SICILY



Caravaggio, *The Raising of Lazarus*,
1608-9

RETURN TO NAPLES



Caravaggio, *David and Goliath*,
1609-10, oil on canvas

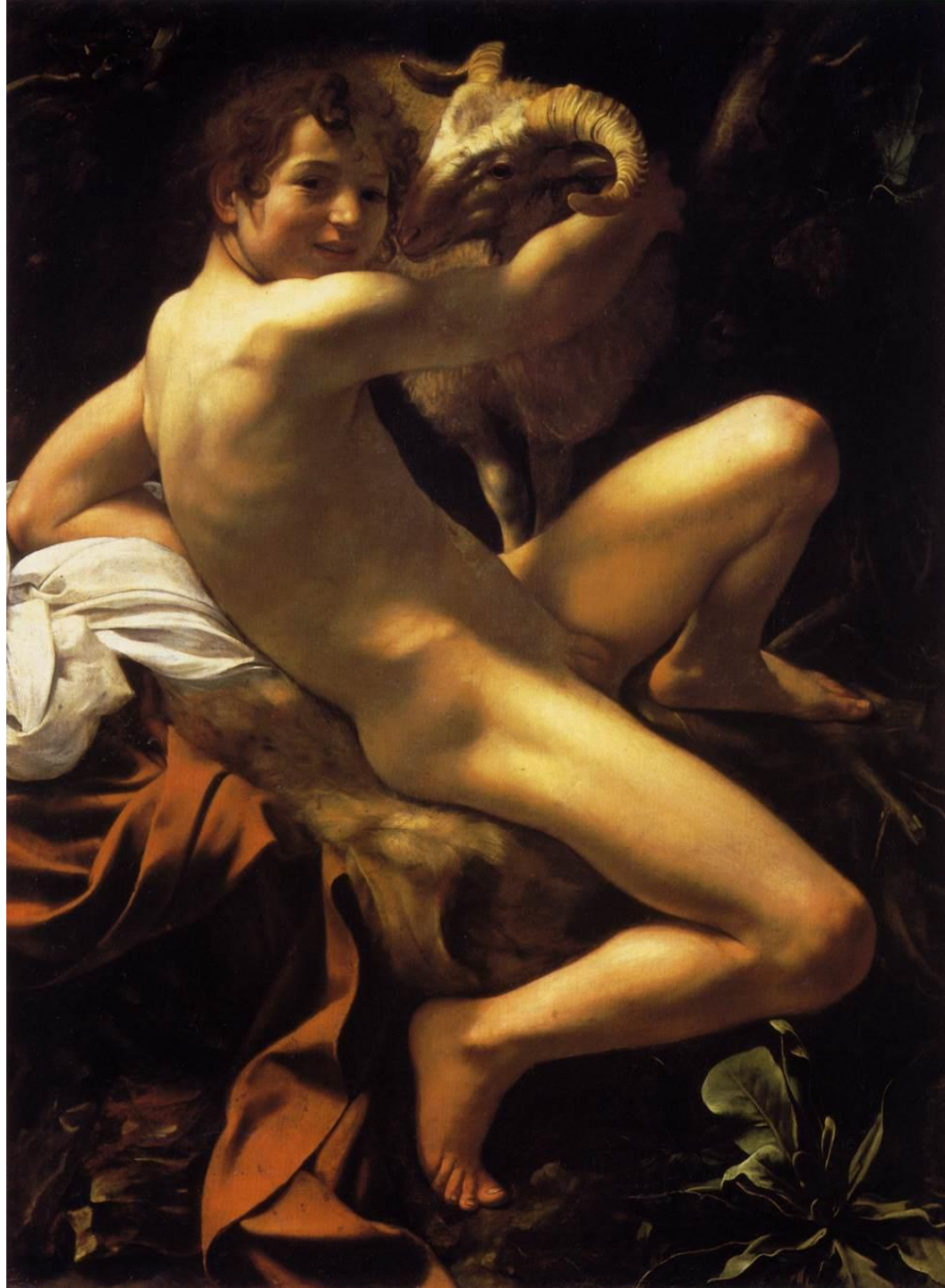
Key Points: Caravaggio

- Trained in Milan and active in Rome (1592–1606), Naples (1606–7; 1609–10), Malta (1607–8), and Sicily (1608–9), Michelangelo Merisi da Caravaggio (1571–1610) was one of the most revolutionary figures of European art.
- He promoted a new relationship between painting and viewer by breaking down the conventions that maintained painting as a plausible fiction rather than an extension of everyday experience.
- He developed a considerable name as an artist, and as a violent, touchy and provocative man. A brawl led to a death sentence for murder and forced him to flee to Naples. In 1609 he returned to Naples, where he was involved in a violent clash; his face was disfigured and rumours of his death circulated. He died in 1610 under uncertain circumstances while on his way from Naples to Rome. Reports stated that he died of a fever, but suggestions have been made that he was murdered or that he died of lead poisoning.

The Taking of Christ



Caravaggio, *The Taking of Christ*, 1602, oil on canvas



Caravaggio, *St John the Baptist (Youth with Ram)*, c.1602



Caravaggio, *The Supper at Emmaus*, 1601-2, oil on canvas (NG)



Caravaggio, *The Taking of Christ*, 1602, oil on canvas



Albrecht Dürer, *The Betrayal of Christ*,
c.1509, woodcut



Caravaggio, *The Taking of Christ*, 1602, oil on canvas

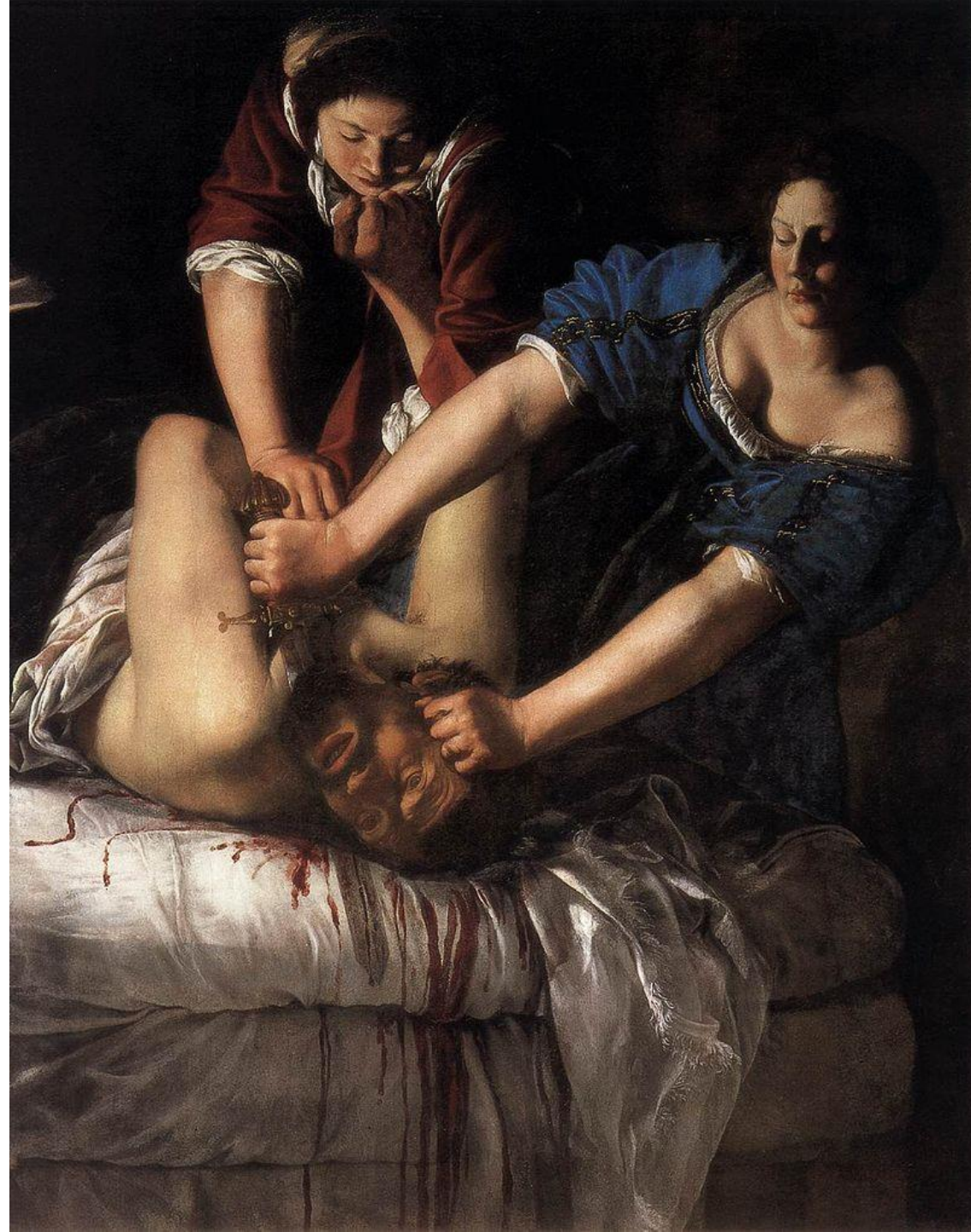
Key Points: The Taking of Christ

- Caravaggio painted this extraordinary work for the Roman Marquis Ciriaco Mattei in 1602.
- This was the last of 3 paintings that Mattei acquired from Caravaggio and the subject may have been dear to him because he also acquired a painting of the Taking of Christ by Girolamo Muziano at around the same time.
- Offering a new visual approach to the biblical story, Caravaggio placed the figures close to the picture plane and used strong chiaroscuro, giving the scene an extraordinary sense of drama.

Artemisia Gentileschi



Judith and Holofernes



Artemisia Gentileschi, *Judith and Holofernes*, 1611-12, oil on canvas



Caravaggio, *Judith Beheading Holofernes*, 1598-99, oil on canvas



Artemisia Gentileschi, *Judith and Holofernes*, 1612-20, oil on canvas, Uffizi Gallery, Florence



Artemisia Gentileschi, *Judith and her Maidservant*, 1614-20, oil on canvas, Galleria Palatina, Florence



Artemisia Gentileschi, *Judith and Holofernes*, 1611-12, oil on canvas







Artemisia Gentileschi, *Judith and Holofernes*, 1611-12, oil on canvas

Key points: Judith and Holofernes

- The canvas was probably painted for Cosimo II de' Medici and completed in Rome immediately after Artemisia's return there after having spent 7 years in Florence.
- In her work, Artemisia seems to have transferred her experience to canvas. Her paintings often have strong, suffering women from myth and the Bible.
- Gentileschi was inspired by the stark tenebrism and violence of the works of Caravaggio, although she also obviously references her own rape by Agostino Tassi and mistreatment in the aftermath of her trial in this work.
- This is one of many versions of Judith and Holofernes painted by Gentileschi.

Gian Lorenzo Bernini



Gian Lorenzo Bernini, *David*, 1623-4,
Carrara marble

Gian Lorenzo Bernini, *Apollo and
Daphne*, 1622-5, marble

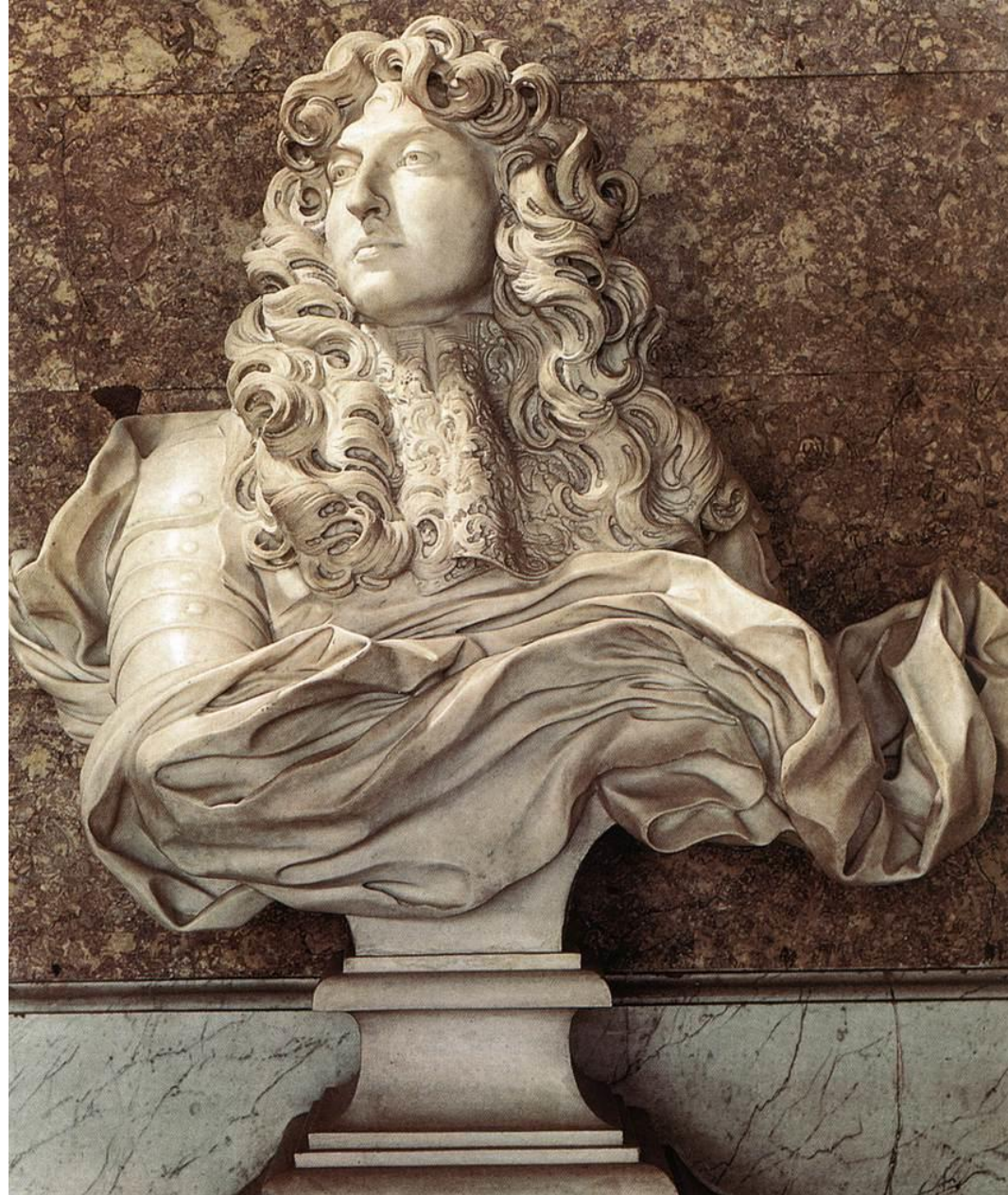




Gian Lorenzo Bernini, *Bust of Cardinal Scipione Borghese*, 1632, marble







Gian Lorenzo Bernini, *Bust of Louis XIV*, 1665, marble,
Palace of Versailles

Key Points: Gianlorenzo Bernini

- Under the patronage of the extravagantly wealthy and powerful Cardinal Scipione Borghese, the young Bernini rapidly rose to prominence as a sculptor.
- During his long career, Bernini received numerous important commissions, many of which were associated with the papacy. In 1621, at the age of only twenty-three, he was knighted by Pope Gregory XV.
- To great protest from older, most experienced architects, he was appointed Chief Architect of St Peter's in 1629, upon the death of Carlo Maderno.
- Bernini also began to receive royal commissions from outside Rome, for subjects such as Cardinal Richelieu of France, Francesco I d'Este of Modena, Charles I of England. At the end of April 1665, Bernini travelled to Paris to work for King Louis XIV for a year.

The Ecstasy of St Teresa





Teresa de Jesús



*Façade of the Church of Santa
Maria della Vittoria, Carlo
Maderno and Giovanni Battista
Soria, 1624-6*





Cardinals of the
Cornaro family







The source of the 'divine' light as seen from outside of Sta. Maria della Vittoria on the Largo Sta. Susanna







Key Points: The Ecstasy of St Teresa

- Commissioned by the Patriarch of Venice, Cardinal Federigo Cornaro, for his funerary chapel at the Roman church of Santa Maria della Vittoria c. 1647.
- The chapel as a whole is a three-dimensional picture which employs sculpture, relief, painting, stucco, and architecture (*un bel composto*)
- St. Teresa of Avila (1515 –1582) was a Spanish nun, mystic and writer during the Counter-Reformation and was canonised by Pope Gregory XV in 1622.
- To the left and right of the scene, members of the Cornaro family are shown carved in relief in 'opera boxes'. The family group includes the donor, his father Doge Giovanni Cornaro, and six Cornaro cardinals from the previous century.
- Bernini unites different media to provide the artistic expression of the new and confident spirituality of the Roman Church in the mid-17th century, dominated by the Jesuit order.

On 1st July....

