

# In-class writing 1

What is the socioeconomic status of the patrons? Give two reasons that is supported by the visual evidence in the painting.



# Today's Goals

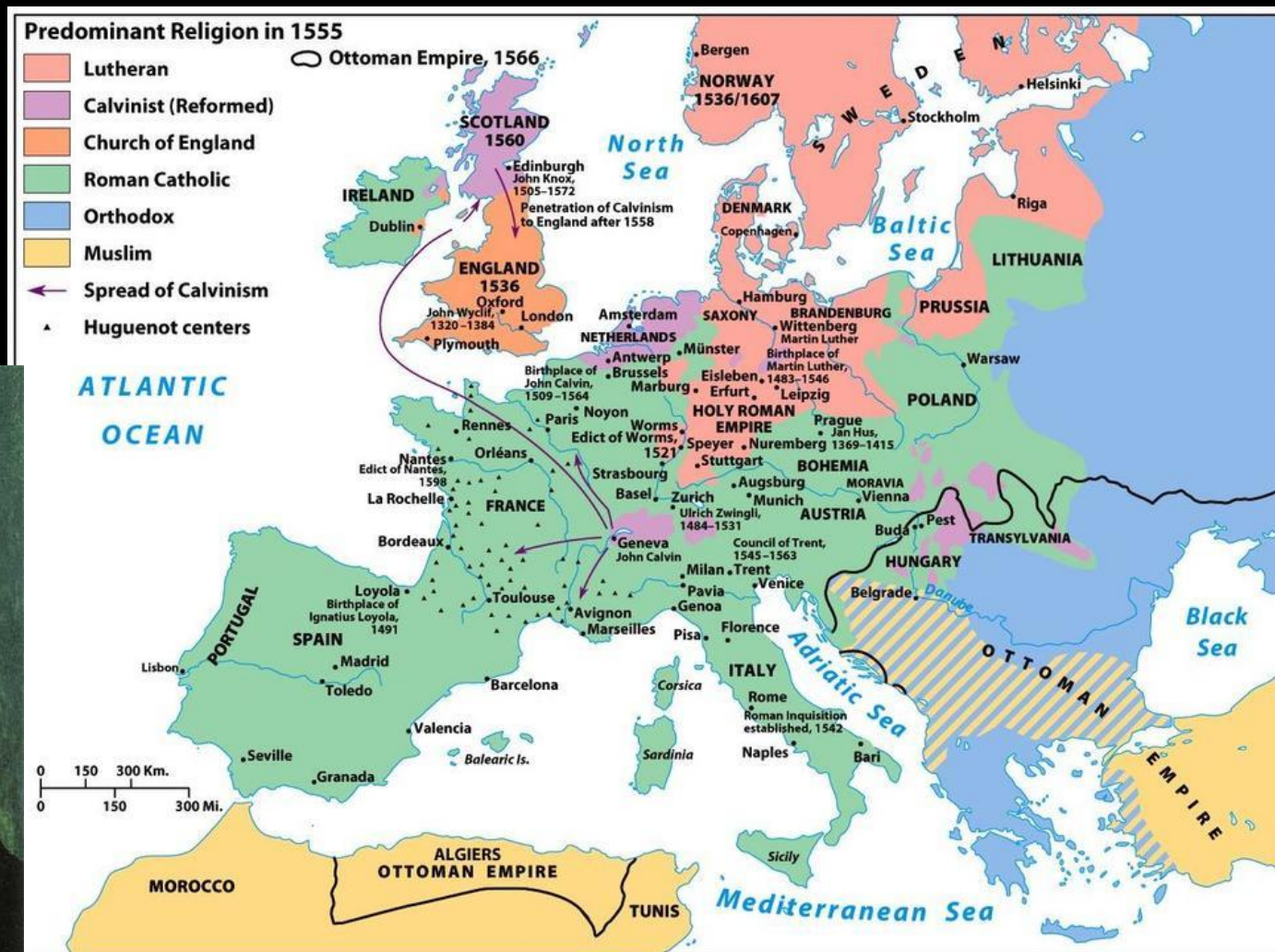
- Learn about the Reformation and the Counter-Reformation and their Impact on art
- Understand the origin of Mannerism.
- What is “Baroque” art and who were painting them in the 17<sup>th</sup> century?
- How does art reflect the political and religious agendas in the 17<sup>th</sup> century?



# Absolute Power of the Pope



# Martin Luther and The Reformation, 1517



Map 14.2 Religious Divisions in Europe  
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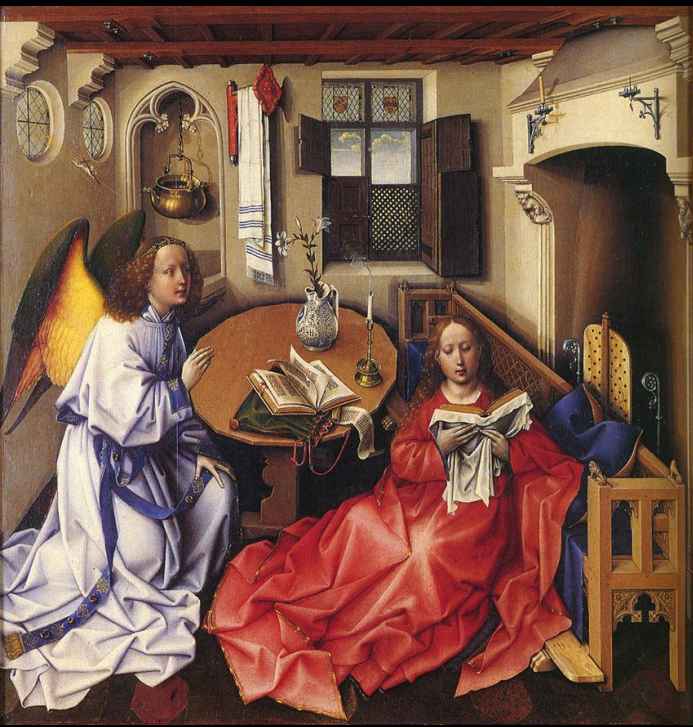
Hans Holbein the Younger. French Ambassadors. 1533. Oil on wood panel. 81 1/8" x 82 5/8" (2.07 x 2.1 m)



What's in  
the  
painting?

How to  
interpret this  
painting in the  
context of the  
Reformation?







Jean de Dinteville (French Ambassador to England;  
Georges de Selve, bishop of Lavaur and ambassador to  
the Vatican



# Education of the Men





Instruments to measure  
time

Instruments related to  
concerns of this world  
(music, education,  
theology, globe, trade)

# Harmonious Music Interrupted



Memento Mori:  
“Remember that you have to die” (Latin)





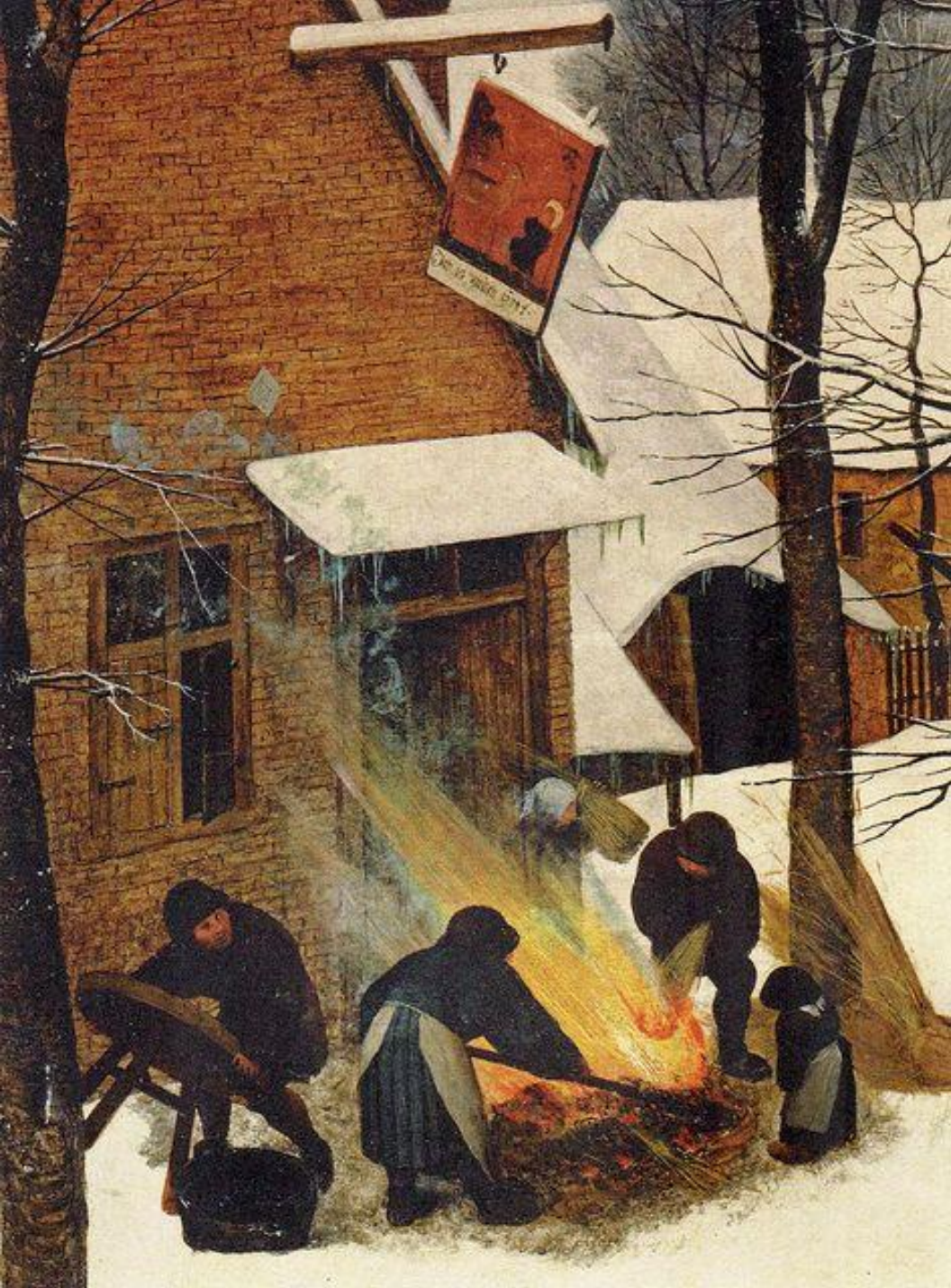
Pieter Bruegel the Elder. Return of the Hunters. 1565. Oil on wood panel. 3'10 1/2" x 5'3 3/4" (1.18 x 1.62 m)



Feel the cold of the winter's day







Heat of the fire

# Fatigue of the hounds and hunters



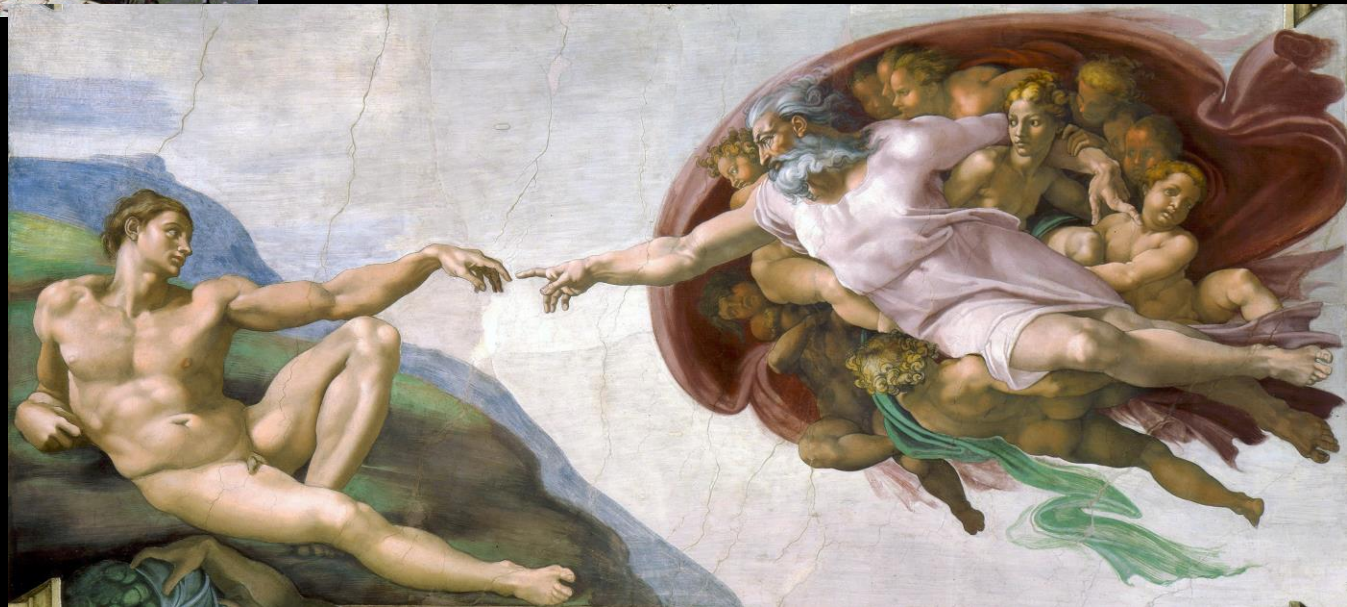
# The busy activities of this winter day



The eye is led around the entire painting



# Interpretations: Different trajectories for art in Renaissance, Reformation

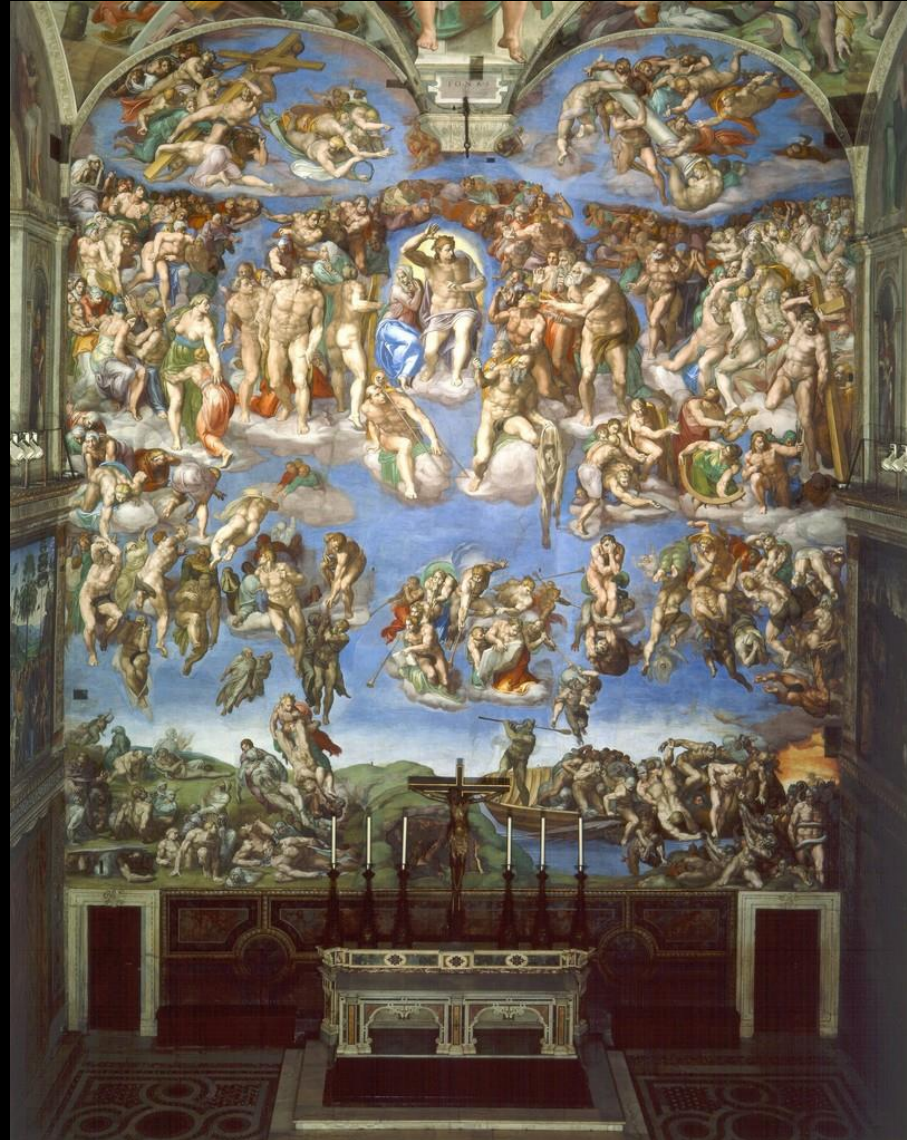


# Meanwhile, back in Italy...

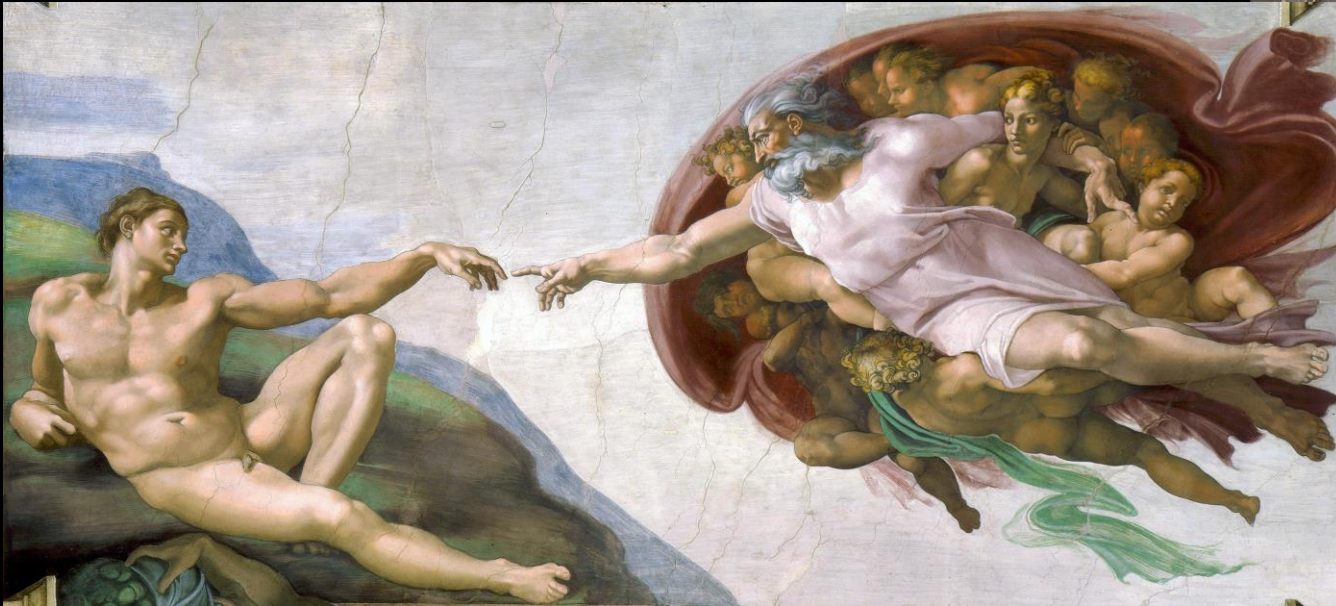


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Michelangelo. The Last Judgment.  
Sistine Chapel. Vatican, Rome. 1536-  
1541.



# Genius of Michelangelo





After Reaching the  
“Perfection” of  
Renaissance in Italy, What’s  
Next?

# Mannerism



- Developed in 1520s.
- Anti-Classical movement in which artificiality, grace, and elegance took priority over the balance and lifelike references of High Renaissance.
- Beauty for its own sake.
- In painting, elongation of limbs and references to earlier works, but subverted.

Pontormo.

Deposition.

1525-28.

Oil and tempera  
on wood panel.

10'3" x 6'4" (3.1 x  
1.9 m)



Where is the focus of this painting?



Rogier van der Weyden. Deposition. Before 1443.



Rogier van der Weyden. Deposition. From an altarpiece commissioned by the crossbowmen's guild, Louvain, Belgium. Before 1443, possibly c. 1435-1438. Oil on wood panel. 7'2 5/8" x 8'7 1/8" (2.2 x 2.62 m)



What is at the center of this painting?



What other things that look awkward in this work?



Parmigianino.

Madonna of the  
Long Neck.

1534-40.

Oil on wood panel.  
7'1" x 4'4" (2.16 x  
1.32 m)





# Past Visual References



# Martin Luther and The Reformation

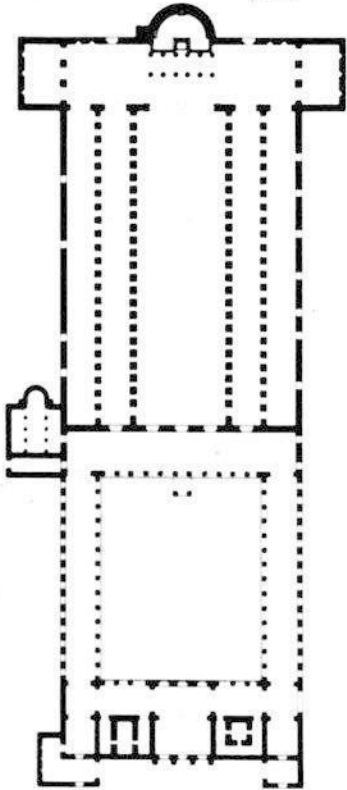


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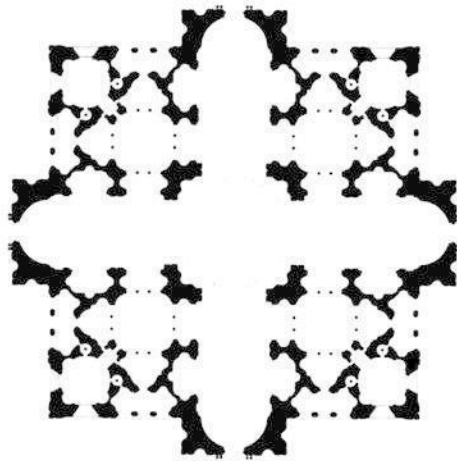
# Catholic Answer to the Reformation: Counter-Reformation



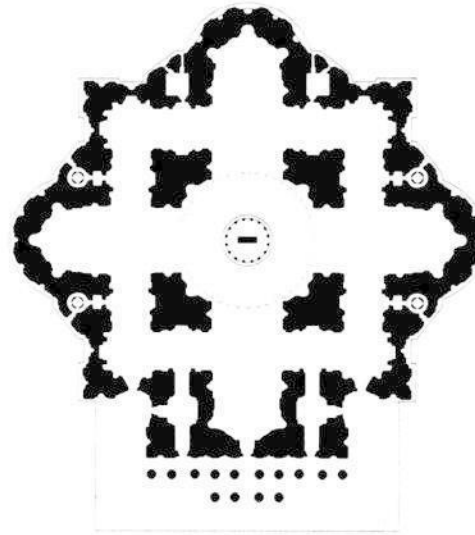
# What happened to the plan of St. Peter's Basilica during the Counter-Reformation?



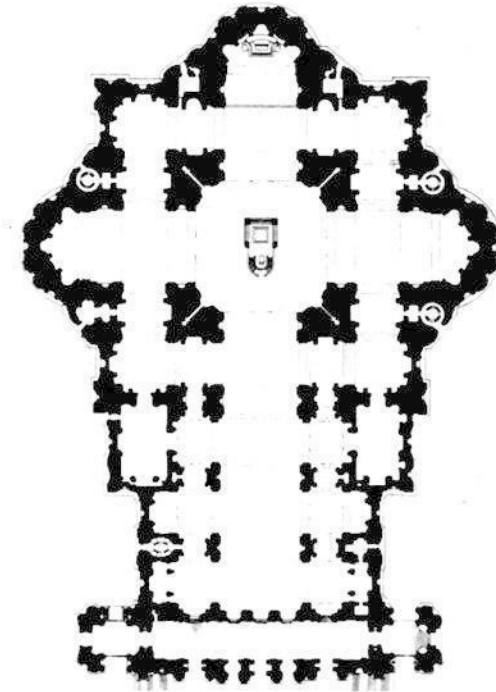
Old Saint Peter's.  
4th century



Bramante. Plan for New  
Saint Peter's. 1506



Michelangelo. Plan for New  
Saint Peter's. 1546-64



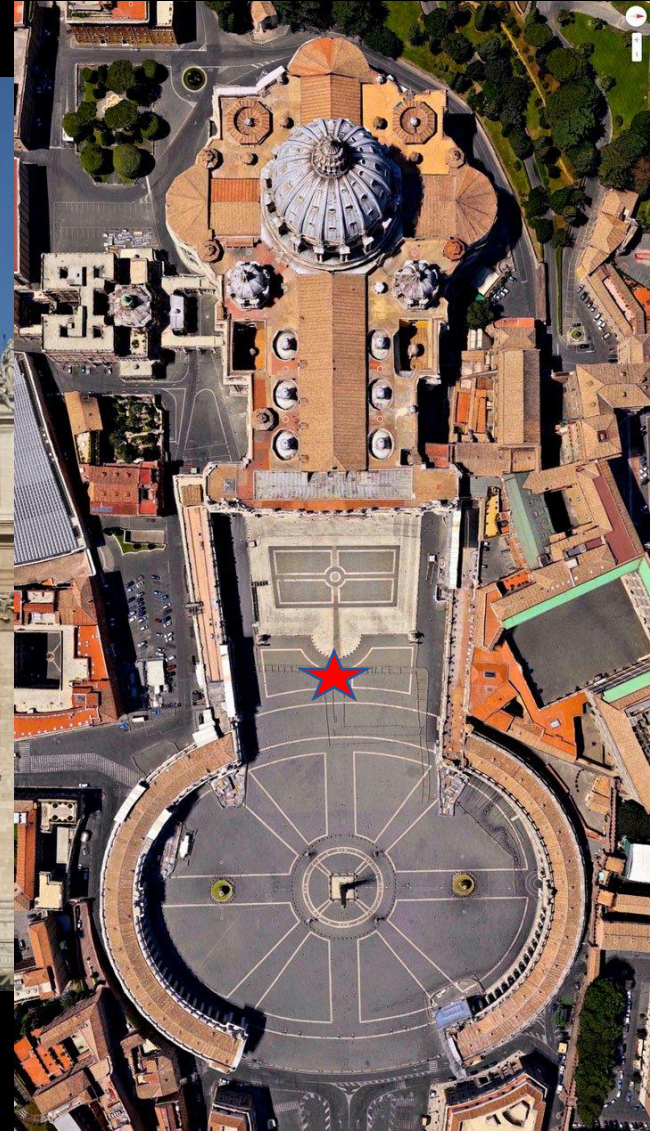
Maderno. Plan of Saint  
Peter's Basilica. 1607-12

# Carlo Maderno. St. Peter's Basilica Façade, Vatican, Rome. Circa 1607- 1626

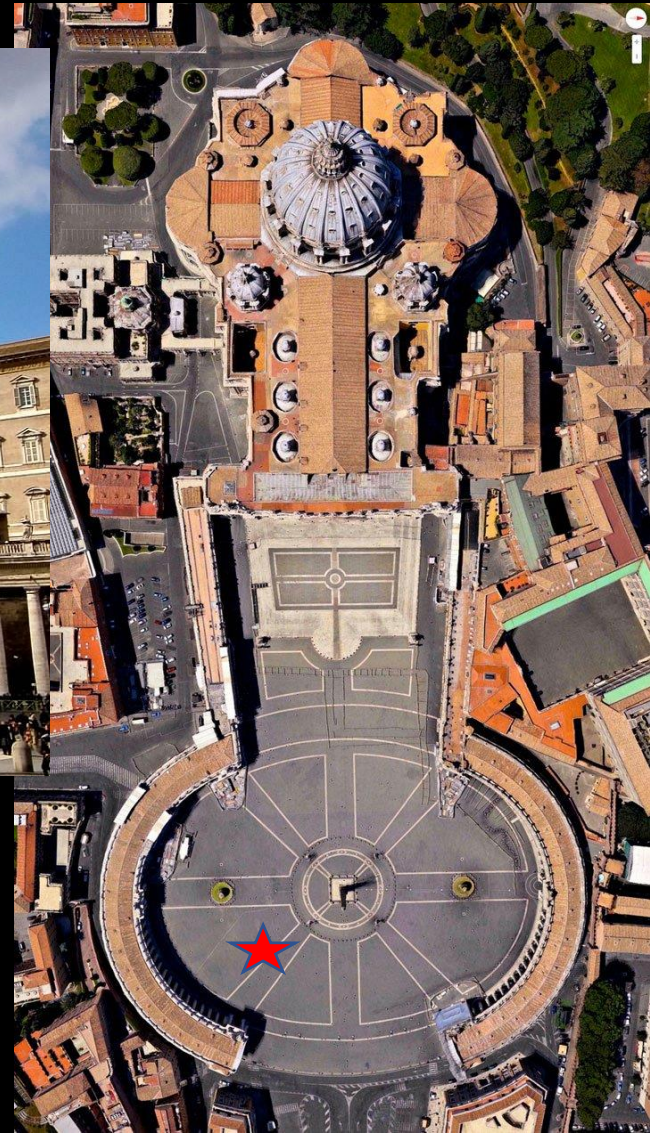




Can't see the Dome!



# Still Can't see the Dome!





Still Can't see all of the Dome!



# Optimal distance to see the Basilica



Gianlorenzo Bernini. Baldacchino. St. Peter's Basilica, Vatican, Rome. 1624-1633. Gilt bronze, 100' (30.48 m) "Mixed media"



Dramatic without words



INC VNA FIDES

INC SACERDO

Gianlorenzo Bernini. St. Peter's Basilica and Piazza,  
Vatican, Rome. Circa 1656-57



“Arms of Bernini”:  
Even before you enter St. Peter’s Basilica, the Church  
Welcomes You



Gianlorenzo Bernini. David. 1623.  
Marble. 5'7" (1.7 m)



# Example of Baroque Sculpture







# 17<sup>th</sup> century atmosphere

- Advances in reasoning and science that will affect art in the 17<sup>th</sup> century, towards uncertainty (because God is no longer always the right answer)
- Questions about reality.
- What is truth?
- “Baroque” describes art of the 17<sup>th</sup> and 18<sup>th</sup> centuries.
- But also identifies a specific type of art (busy, opulent, dramatic expression, dynamic composition and abundance of forms)

# The Anti-Classicism in the 17<sup>th</sup> century



- Michelangelo Merisi (1571-1610)
- “Caravaggio”

Caravaggio. The Calling of St. Matthew. Contarelli Chapel, church of San Luigi dei Francesi, Rome. 1599 – 1600. Oil on canvas, 10'7 ½" x 11'2" (3.24 x 3.4 m)



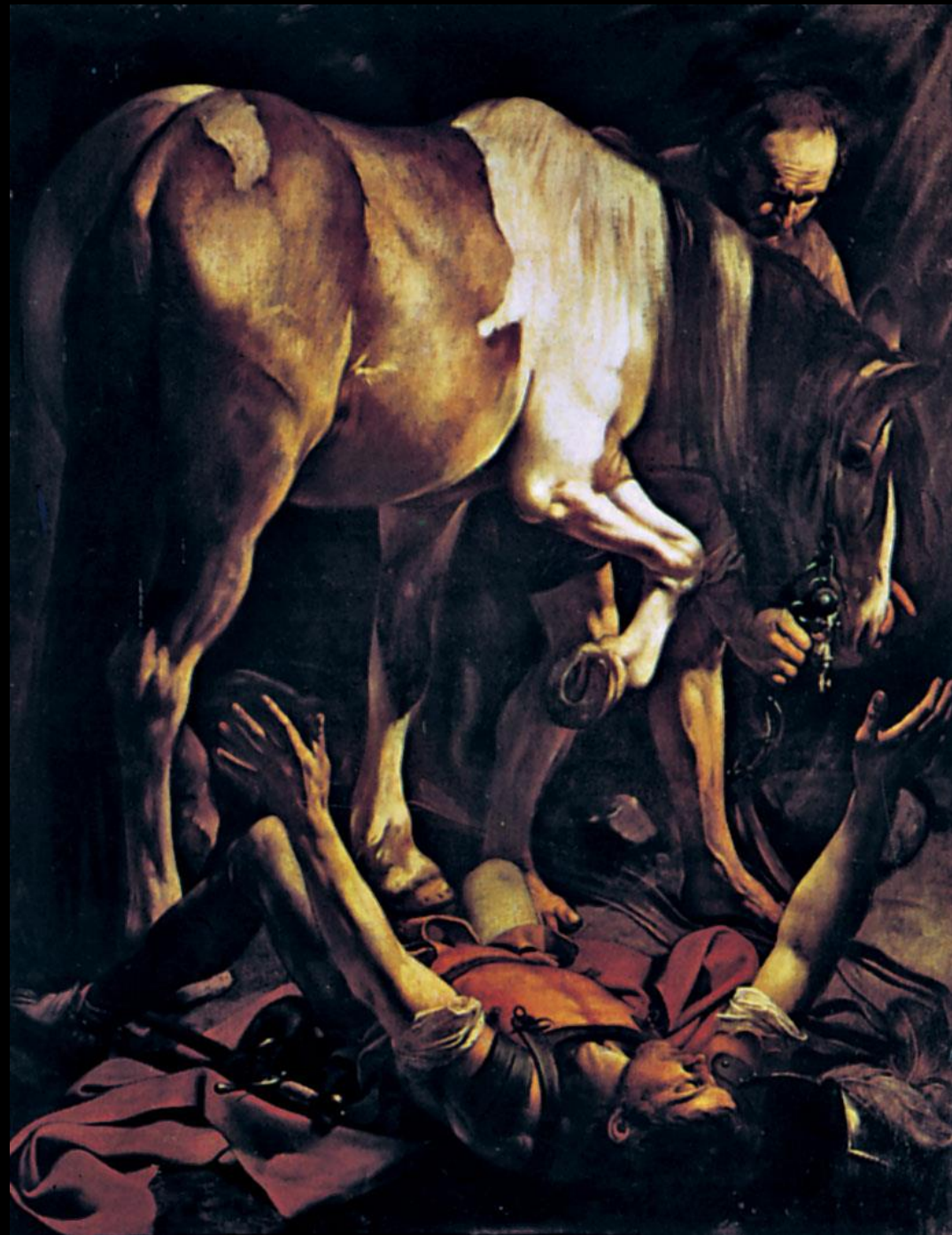


# Caravaggio's Techniques: Tenebrism

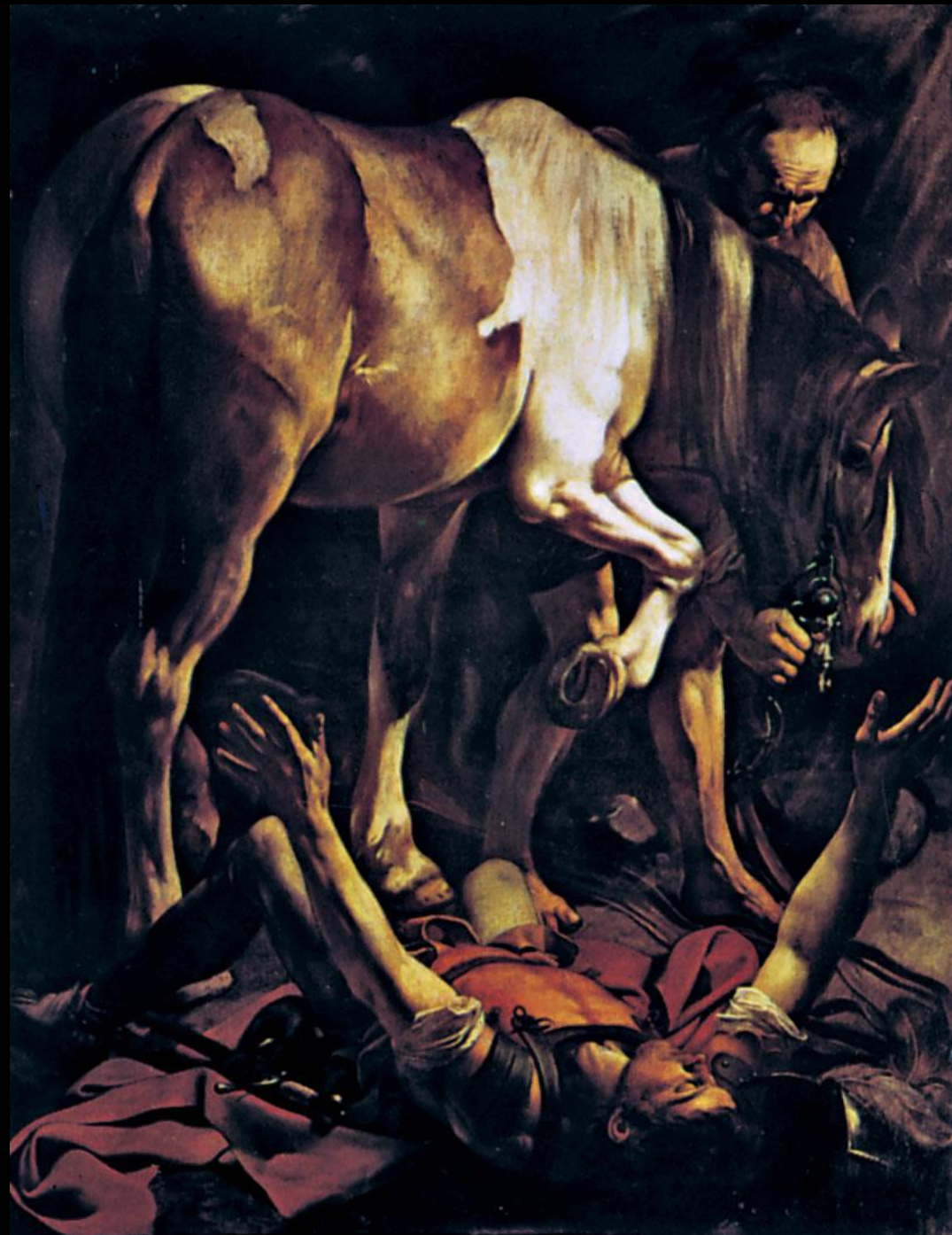


Caravaggio.  
*The Conversion of St. Paul*  
(also known as *The Conversion of Saul*)

Circa 1601, oil on  
canvas, 230 x 175 cm  
(Cerasi Chapel, Santa  
Maria del Popolo,  
Rome)



Important example  
after the Counter-  
Reformation: art as  
didactic tools





As he neared Damascus on his journey, suddenly a light from heaven flashed around him. He fell to the ground and heard a voice say to him, "Saul, Saul, why do you persecute me?"

"Who are you, Lord?" Saul asked.

"I am Jesus, whom you are persecuting," he replied. "Now get up and go into the city, and you will be told what you must do."

The men traveling with Saul stood there speechless; they heard the sound but did not see anyone. Paul got up from the ground, but when he opened his eyes he could see nothing. So they led him by the hand into Damascus. For three days he was blind, and did not eat or drink anything.

— *Acts 9:3–9, NIV*



Artemisia Gentileschi. Judith Beheading Holofernes. Circa 1619-1620. Oil on canvas. 6'6 3/8" x 5'4" (1.99 x 1.63 m)







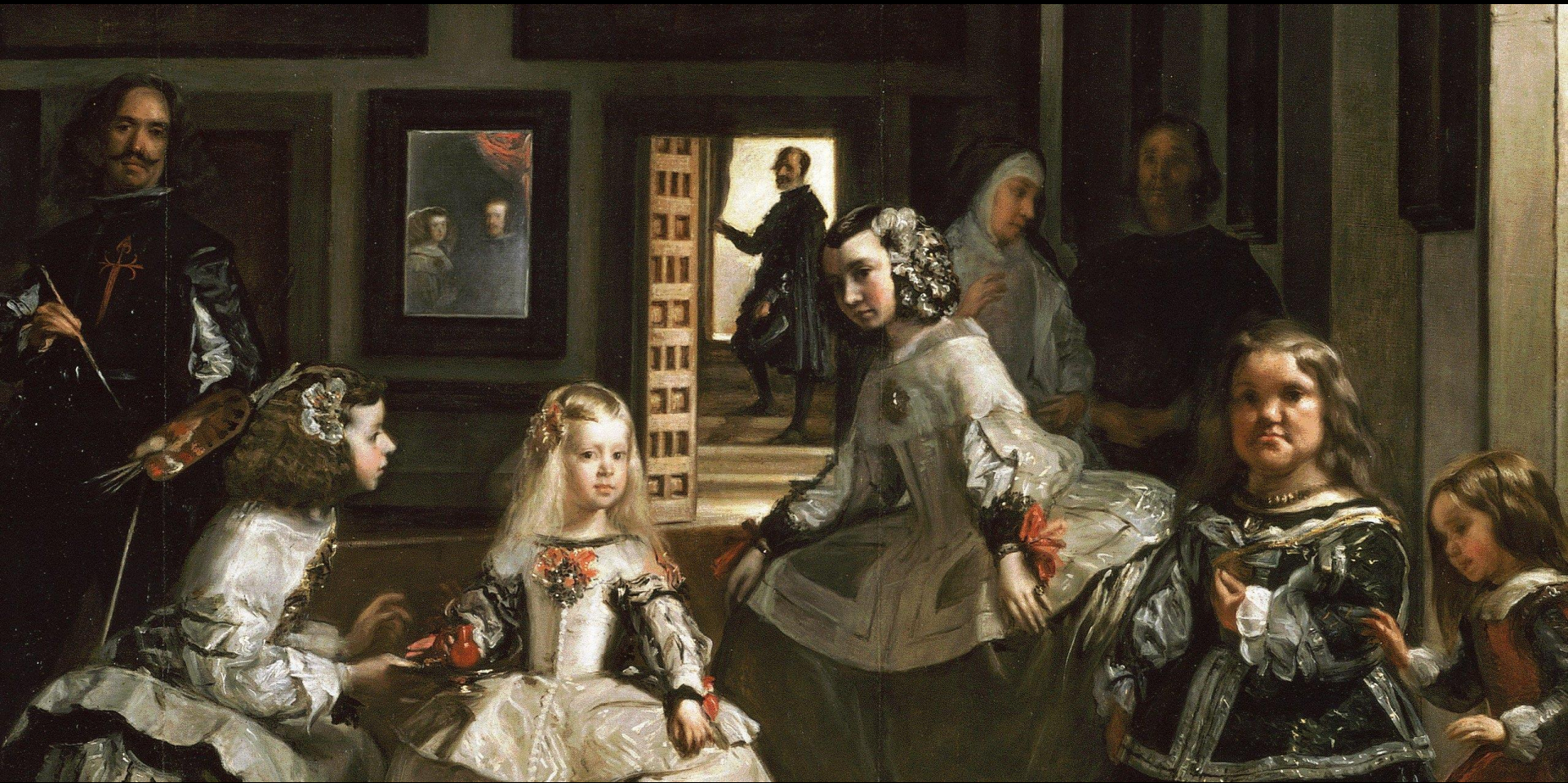
Judith and Holofernes, Caravaggio



Diego  
Velázquez. Las  
Meninas (The  
Maids of  
Honor). 1656.  
Oil on canvas.  
10'5" x 9' ½"  
(3.18 x 2.76 m)



Who is the main sitter for this painting?









# Plays on perception



# Example of Netherlandish Baroque Art



Peter Paul Rubens. The Raising of the Cross. Made for the Church of St. Walpurga, Antwerp, Belgium. 1610 -1611. Oil on panel, central panel 15'1 7/8" x 11'1 1/2" (4.62 x 3.39 m)





Anthony van Dyck. Charles I at the Hunt. 1635.  
Oil on canvas. 8'11" x 6'11" (2.75 x 2.14 m)



How this painting enhance the authority of a monarch?



# Rembrandt van Rijn (1606-1669)



Painted in 1661

Rembrandt van Rijn. The Anatomy Lesson of Dr. Nicolaes Tulp. 1632. Oil on canvas. 5'3 <sup>3</sup>/<sub>4</sub>" x 7'1 <sup>1</sup>/<sub>4</sub>" (1.6 x 2.1 m)





# Group Portraiture



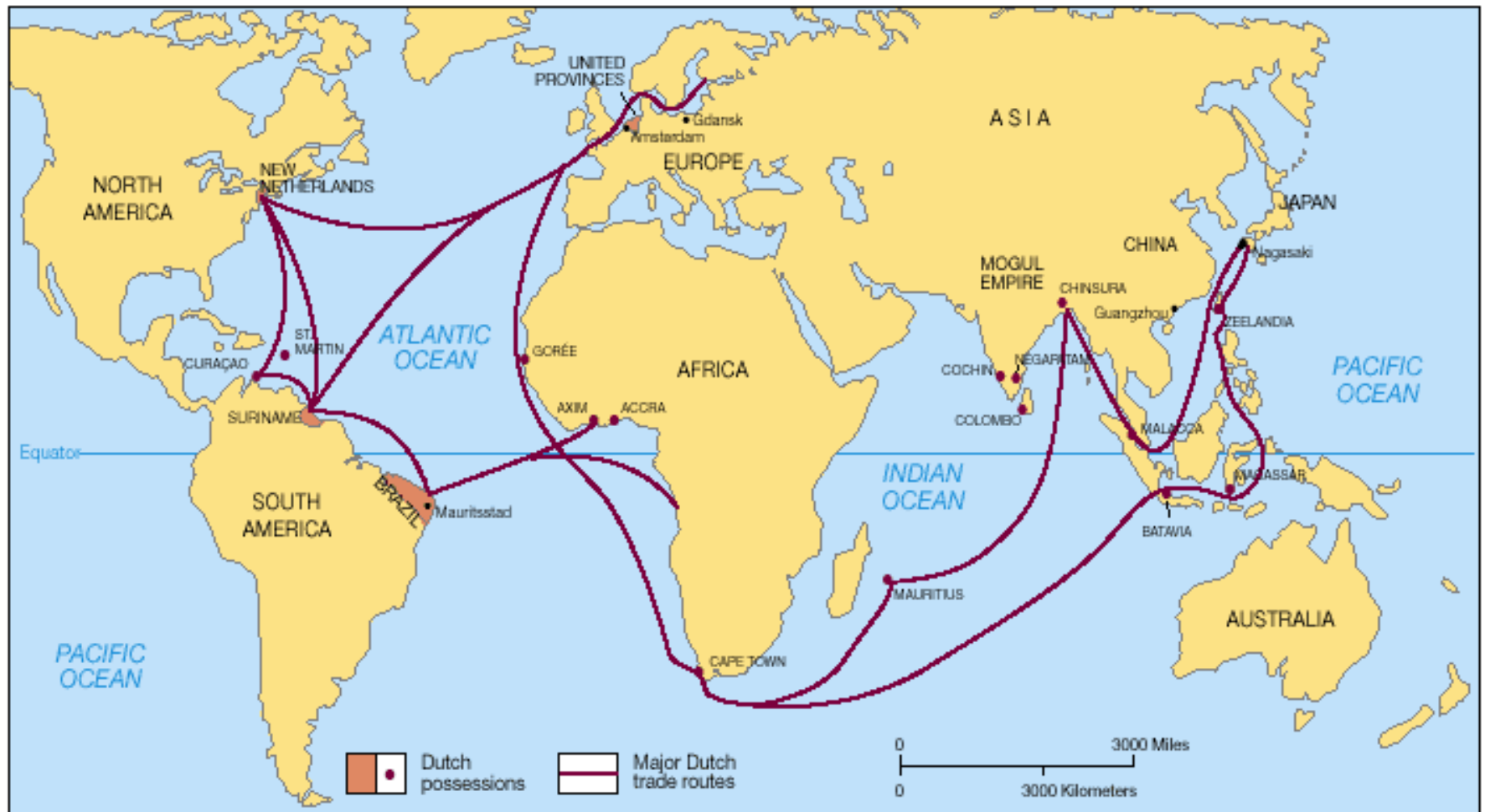



Johannes Vermeer. Woman holding a Balance. Circa 1664. Oil on canvas. 15 5/8" x 14" (39.7 x 35.5 cm)





# Wealth of the Dutch



 Dutch Trade Routes, ca. 1650. The Dutch were the greatest commercial nation of the seventeenth century.



How is this a Baroque painting?



Jacob van Ruisdael. View of Haarlem from the Dunes at Overveen. Circa 1670. Oil on canvas. 22" x 24 ¼" (55.8 x 62.8 cm)







What's the subject of this work?

