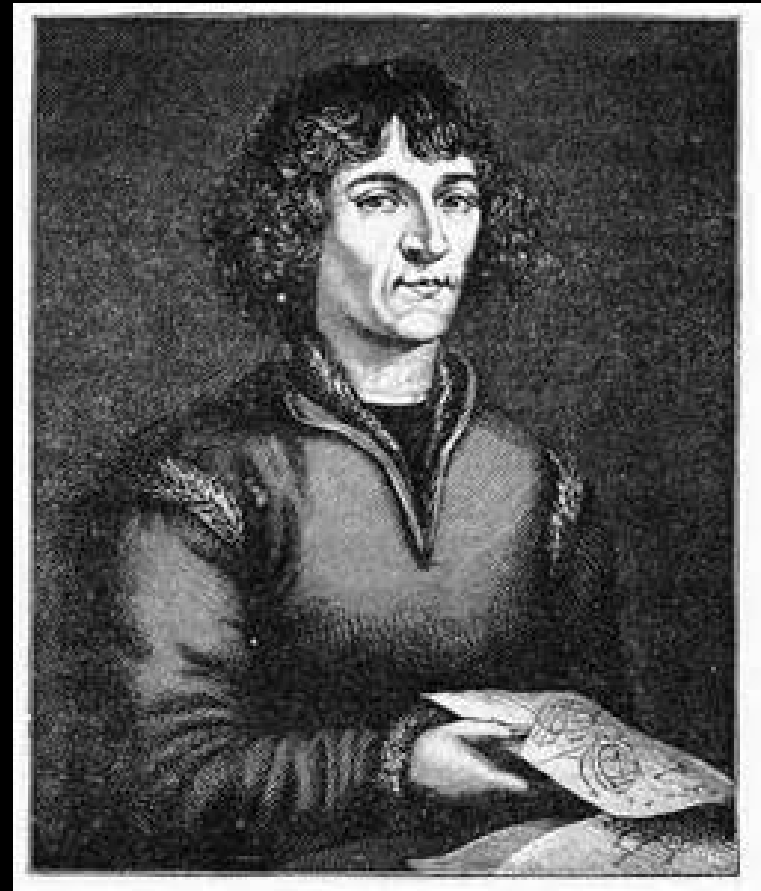


The Age of Exploration:
Baroque Painting and Sculpture
in Italy and Spain
1580-1700



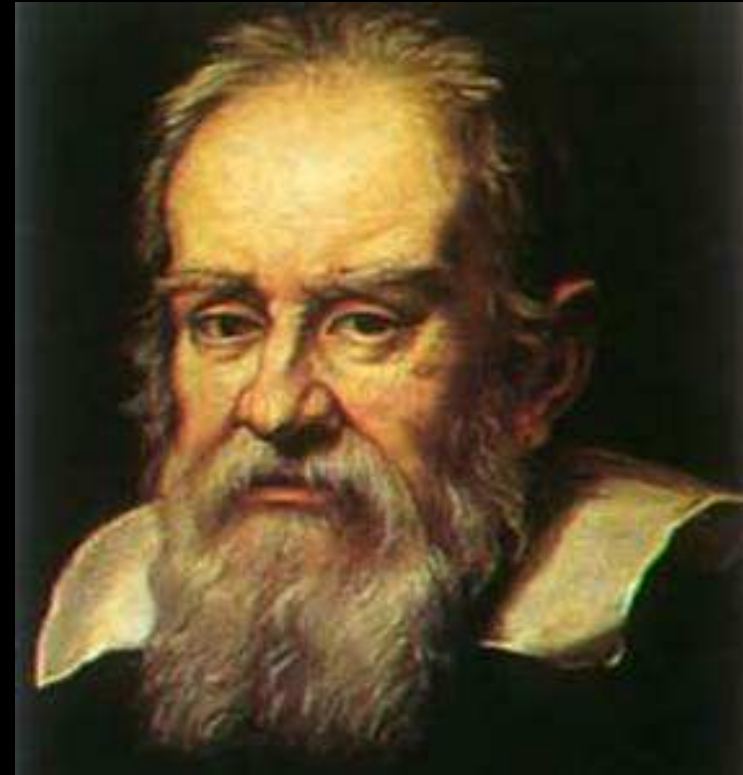
Sir Isaac Newton (1642-1727)



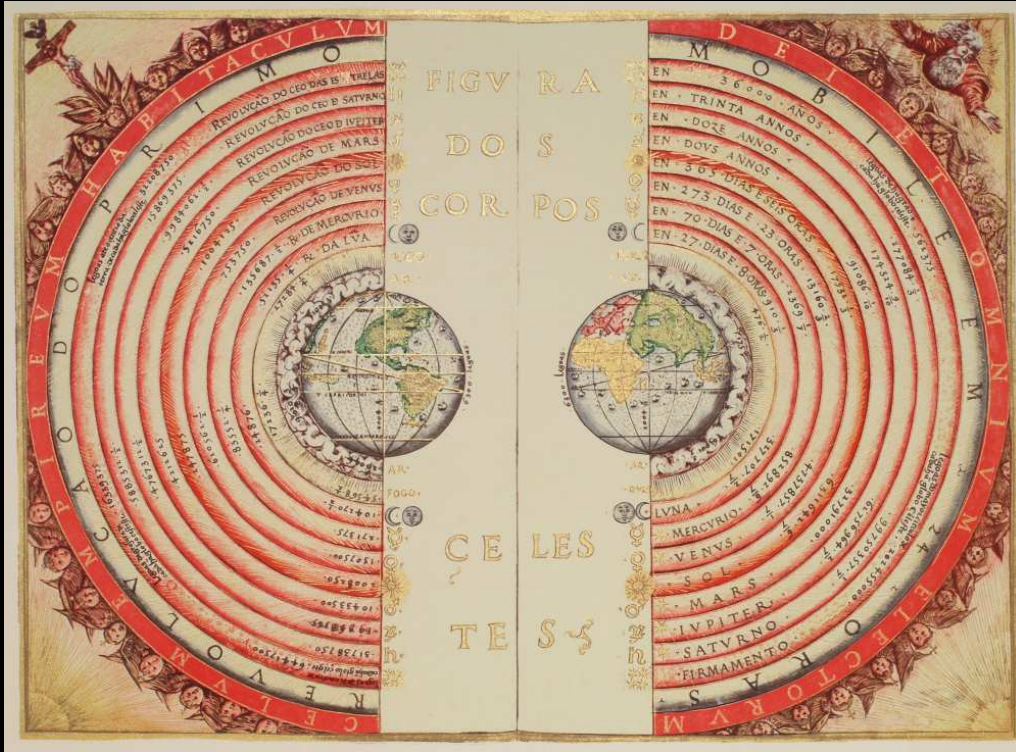
Nicolas Copernicus (1473-1543)



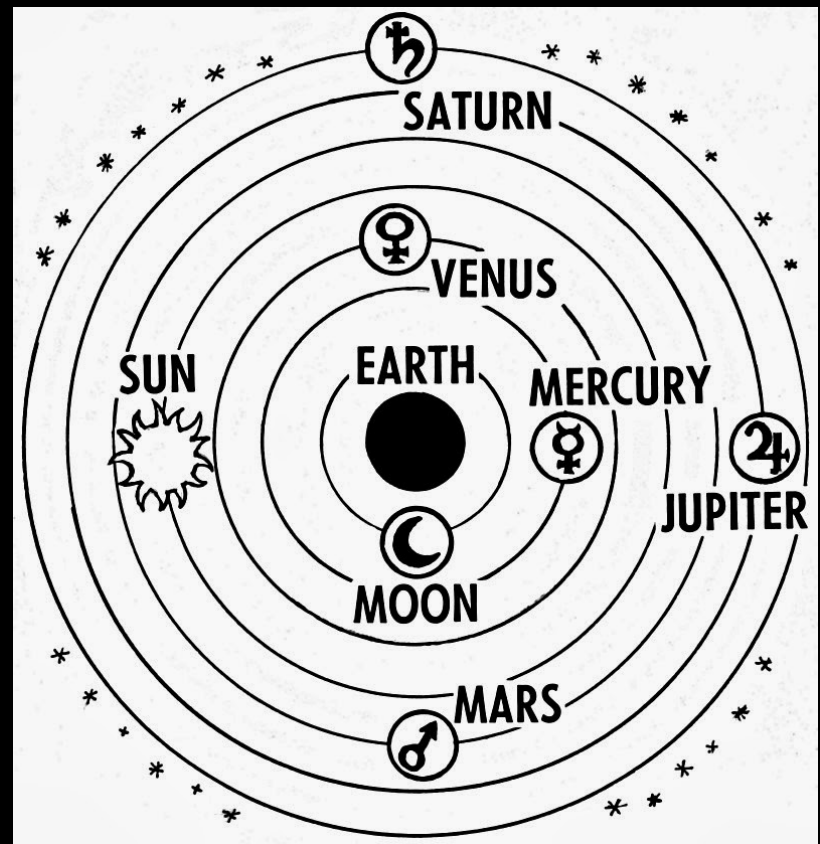
Johannes Kepler (1571-1630)

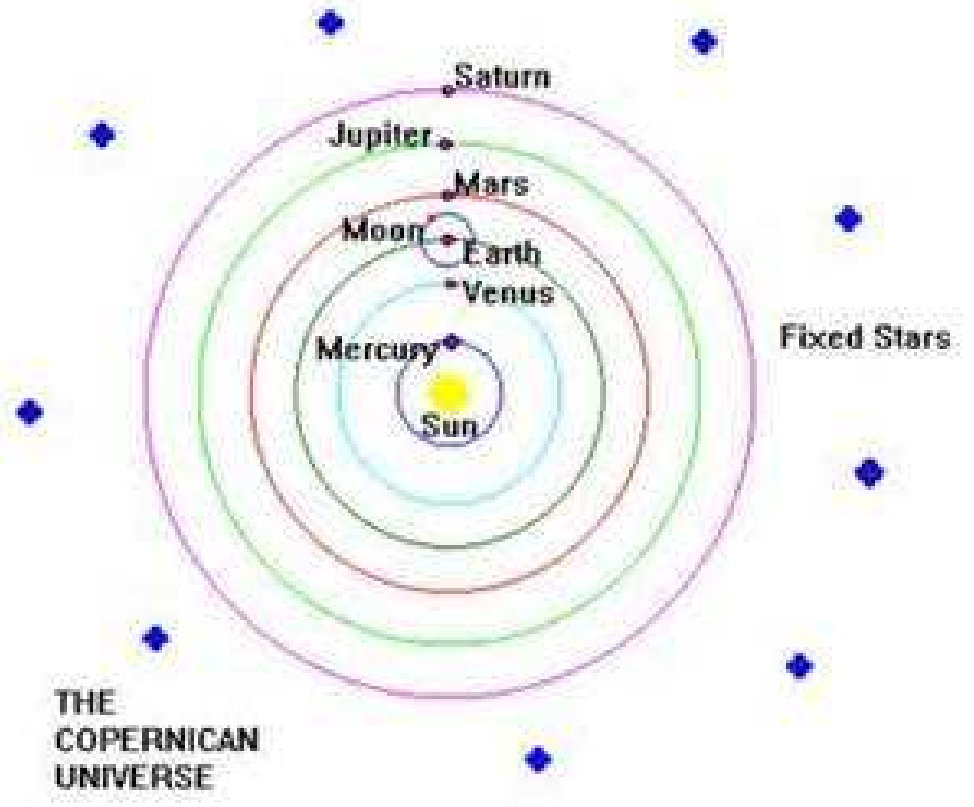
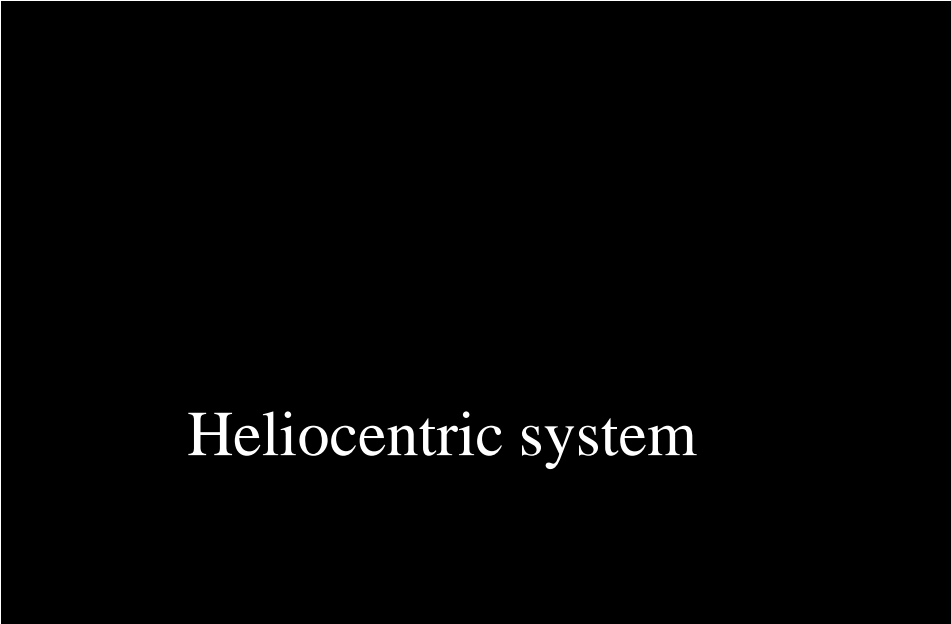
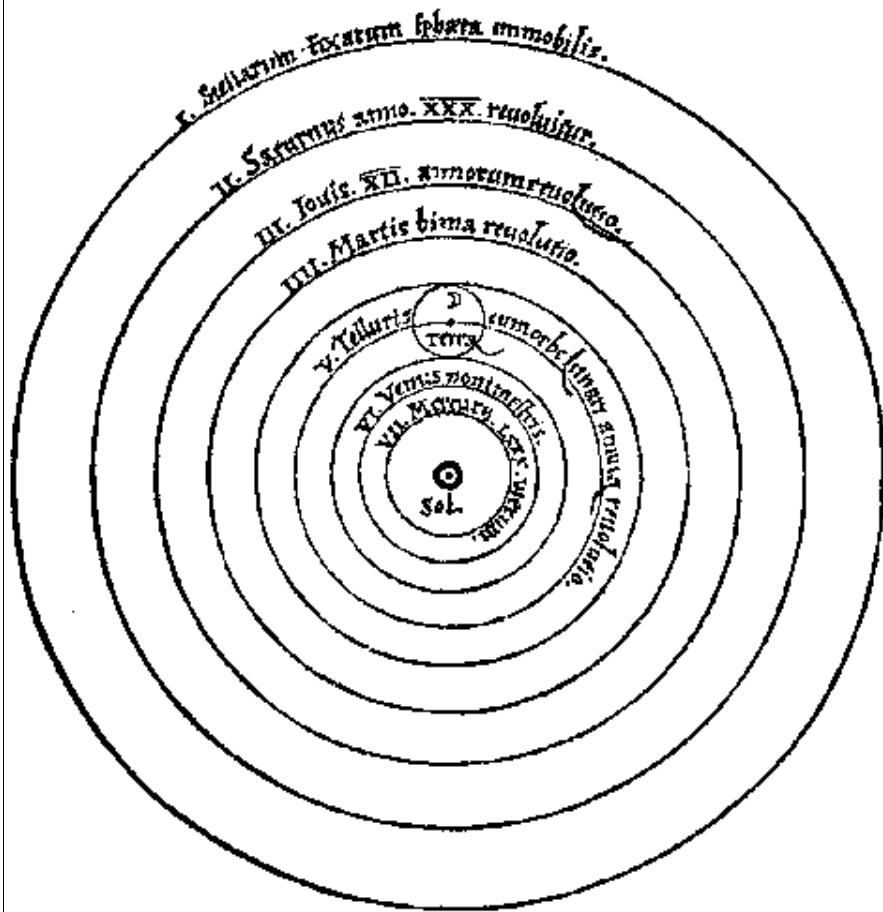


Galileo Galilei (1564-1642)



Geocentric system







Martin Luther (1483-1546)

The 95 Theses

by Martin Luther

1. When our Lord and Master Jesus Christ said, "Repent" (Mt 4:17), he willed the entire life of believers to be one of repentance.
2. This word cannot be understood as referring to the sacrament of penance, that is, confession and satisfaction, as administered by the clergy.
3. Yet it does not mean solely inner repentance; such inner repentance is worthless unless it produces various outward mortification of the flesh.
4. The penalty of sin remains as long as the hatred of self (that is, true inner repentance), namely till our entrance into the kingdom of heaven.
5. The pope neither desires nor is able to remit any penalties except those imposed by his own authority or that of the canons.
6. The pope cannot remit any guilt, except by declaring and showing that it has been remitted by God; or, to be sure, by remitting guilt in cases reserved to his judgment. If his right to grant remission in these cases were disregarded, the guilt would certainly remain unforgiven.
7. God remits guilt to no one unless at the same time he humbles him in all things and makes him submissive to the vicar, the priest.
8. The penitential canons are imposed only on the living, and, according to the canons themselves, nothing should be imposed on the dying.
9. Therefore the Holy Spirit through the pope is kind to us insofar as the pope in his decrees always makes exception of the article of death and of necessity.
10. Those priests act ignorantly and wickedly who, in the case of the dying, reserve canonical penalties for purgatory.
11. Those tares of changing the canonical penalty to the penalty of purgatory were evidently sown while the bishops slept. Matthew 13:25
12. In former times canonical penalties were imposed, not after, but before absolution, as tests of true contrition.
13. The dying are freed by death from all penalties, are already dead as far as the canon laws are concerned, and have a right to be released from them.
14. Imperfect piety or love on the part of the dying person necessarily brings with it great fear; and the smaller the love, the greater the fear.
15. This fear or horror is sufficient in itself, to say nothing of other things, to constitute the penalty of purgatory, since it is very near to the horror of despair.
16. Hell, purgatory, and heaven seem to differ the same as despair, fear, and assurance of salvation.
17. It seems as though for the souls in purgatory fear should necessarily decrease and love increase.
18. Furthermore, it does not seem proved, either by reason or by Scripture, that souls in purgatory are outside the state of merit, that is, unable to grow in love.
19. Nor does it seem proved that souls in purgatory, at least not all of them, are certain and assured of their own salvation, even if we ourselves may be entirely certain of it.
20. Therefore the pope, when he uses the words "plenary remission of all penalties," does not actually mean "all penalties," but only those imposed by himself.
21. Thus those indulgence preachers are in error who say that a man is absolved from every penalty and saved by papal indulgences.
22. As a matter of fact, the pope remits to souls in purgatory no penalty which, according to canon law, they should have paid in this life.
23. If remission of all penalties whatsoever could be granted to anyone at all, certainly it would be granted only to the most perfect, that is, to very few.
24. For this reason most people are necessarily deceived by that indiscriminate and high-sounding promise of release from penalty.



barocco = irregular pearl



Italian Baroque

Council of Trent, Santa Maria Maggiore, Trento



Council of Trent (1545-63)

Dictated that artists create religious art as a support for religious teaching, and recommended that images:

- appear as clear, simple, and intelligible
- show a realistic interpretation of a Biblical subject or story
- appeal to the emotions as a way to stimulate piety, including the brutal depiction of martyrdom (not to be idealized)
- do not inspire viewers to worship them!

Filippo Neri/Oratorians



Ignatius of Loyola/Jesuits



Caravaggio, *Calling of St. Matthew*, 1599-1602



Michelangelo Merisi da Caravaggio



Characteristics of Baroque Art:

1. Stresses naturalism or verisimilitude: “telling the truth” about what you see
2. Invites us to participate in the mysteries of the infinite and eternal
3. Evokes emotionalism and preoccupation with the passions of the soul
4. Uses dramatic contrast between light and dark; uses light to depict rich textured surfaces
5. Uses asymmetrical composition, diagonals, and recession
6. Incorporates Classical influence and allegory
7. Allows landscape, genre, and still life to emerge as legitimate categories of art



Castiglione, *The Immaculate Conception with Saints Francis and Anthony of Padua*, 1650, 66.39









Master of Guadalcanal, *Corpus*, about 1700, 82.24a-g



Master of Guadalcanal, *Corpus*, about 1700, 82.24a-g



Gaulli, *Diana the Huntress*, c.1690, 69.37









Gaulli, Vault of Il Gesù,
*Glorification of the Name of
Jesus*, 1676-79



Onorio Marinari, *Salome with the Head of St. John the Baptist*, c. 1680, 2003.117.1



Pietro della Vecchia (Pietro Muttoni), *Judith with the Head of Holofernes*, between 1635 and 1650, 66.49



Artemisia Gentileschi, *Judith Beheading Holofernes*, 1620



Annibale Carracci, *Assumption*,
about 1600



Caravaggio, *Death of the Virgin*,
1605- 06



Guercino, Casino Ludovisi,
Rome, *Aurora*, 1621



Guercino, *Erminia and the Shepherds*, 1648, 62.12



Pietro da Cortona, *Triumph of the Barberini*, Palazzo Barberini, 1633-39



Cortona, *Portrait of Cardinal Pietro Maria Borghese*, 1633-35, 65.39





Rosa, *Saint Humphrey*, c.1660,
64.2



Bernini, *David*, 1623



Michelangelo, *David*, 1501-04



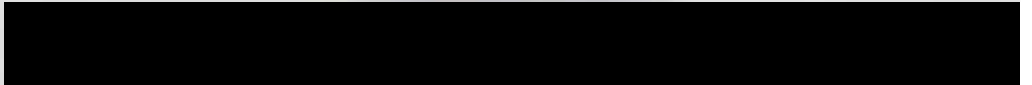
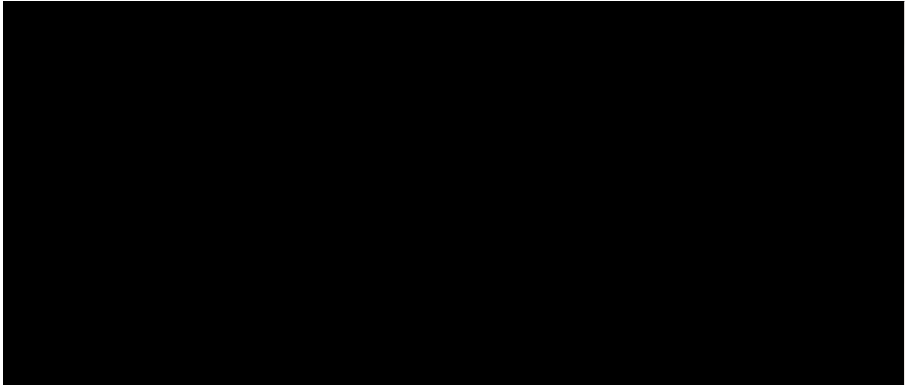


Bernini, *St. Theresa of Avila in Ecstasy*,
Cornoro Chapel, Rome, 1645-52



(circle of) Bernini, *Bust of Pope
Clement X*, modeled c. 1668,
cast late 17th c, 59.7





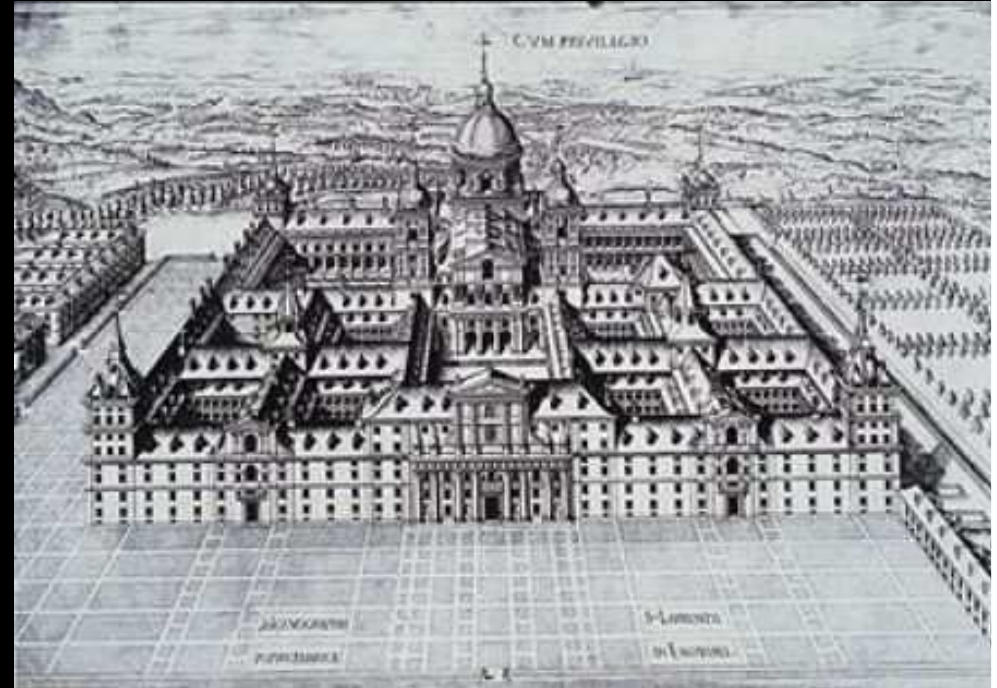


Bernini, *Cardinal Scipione Borghese*, 1632

Spanish Baroque

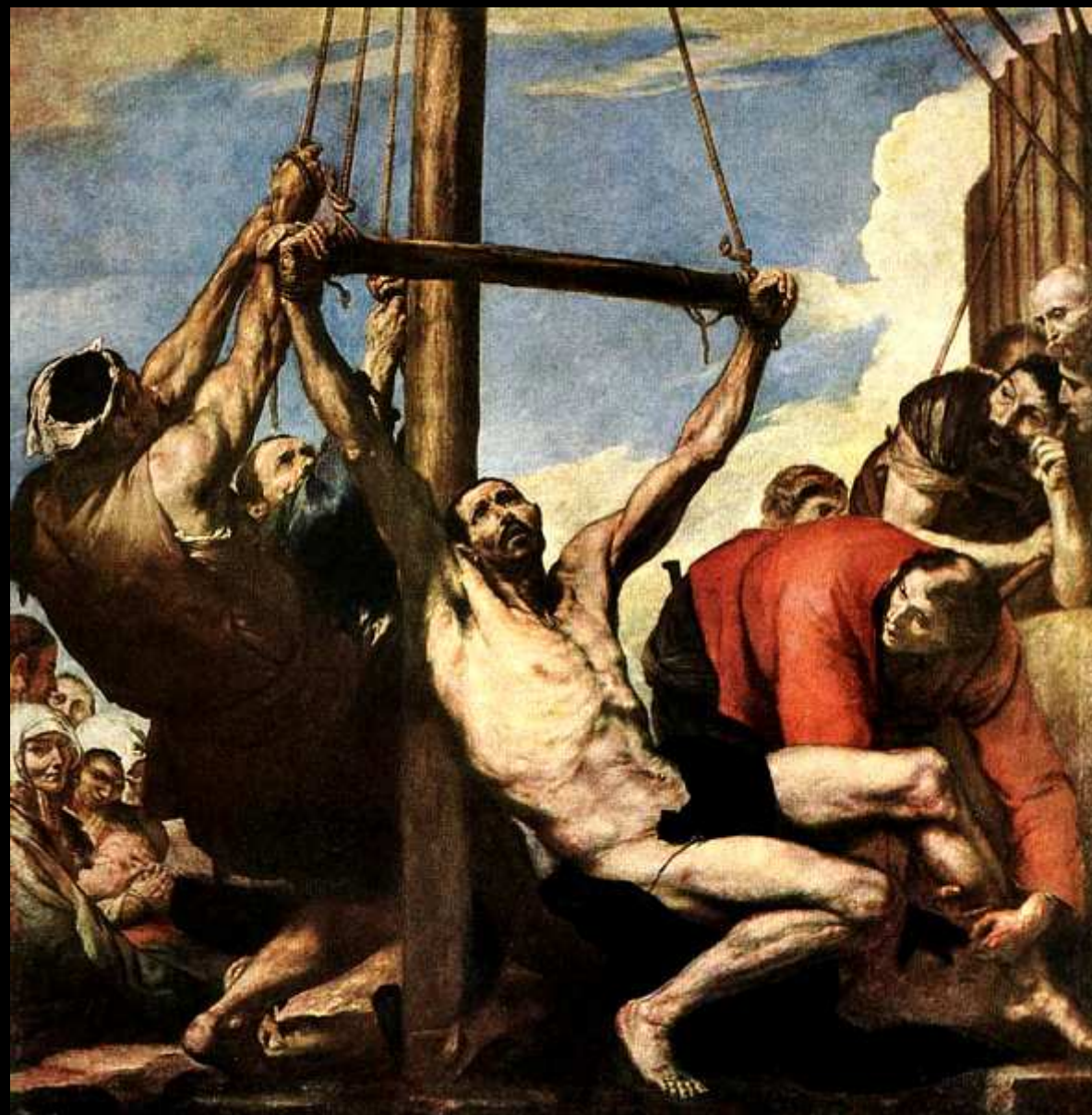


Rubens, *Philip II on horseback*, n.d.



Escorial Palace

José de Ribera, *Martyrdom of St. Bartholomew*, 1644



Ribera, *St. Jerome*, 1634



Diego Velázquez,
*Las Meniñas (The
Maids of Honor)*,
about 1656





Dali, *Portrait of Juan de Pareja, Assistant to Velázquez*, 1960, 84.5



Diego Velázquez, *Portrait of Juan de Pareja*, 1649



Francisco de Zurbarán, *St. Serapion*, 1628



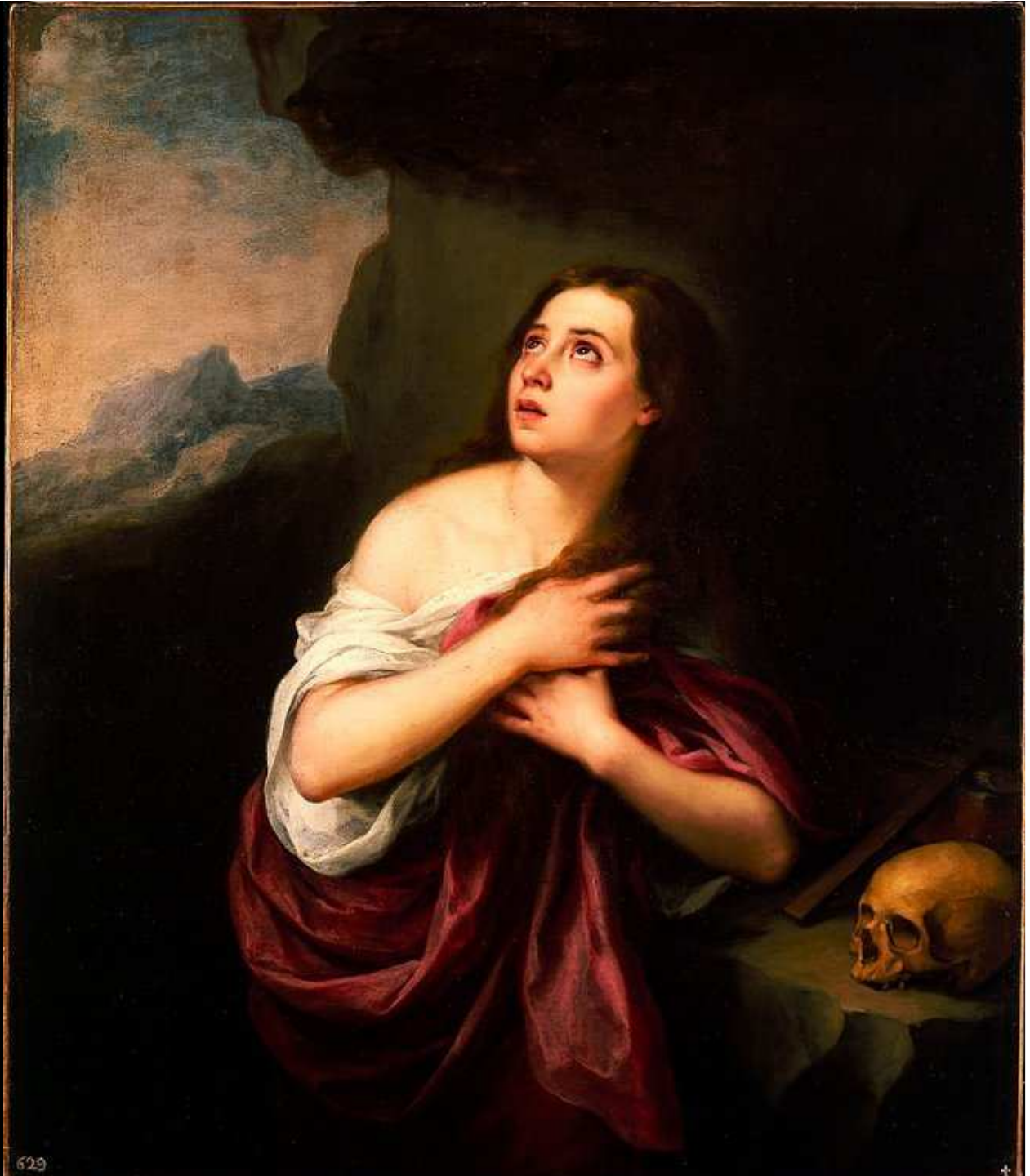
*Zurbarán, Still Life with
Four Vessels, 1633-40*



*Zurbarán, Still Life with
Lemons, Oranges, and
Cup, 1633*



Murillo, *Penitent
Magdalen*, c.1660, 82.23



Luis Tristán, *Holy Family*,
1613, 74.2

