

# 1) When did halos come into use in Christian iconography?

Apollo Helios w radiant halo 2<sup>nd</sup> century CE    Christ as Sol Invictus? late 4<sup>th</sup> century



Christ as haloed Good Shepherd, Ravenna, c. 425 CE





2) Are those horns  
on Moses head?

yes

Botticelli

Challenge to Moses





3) Who is the woman to the right of Mary?

St. Barbara

## Late Renaissance Mannerism

Parmigianino (Girolamo  
Mazzola)  
“Madonna with the Long  
Neck,” 1535

Giorgio Vasari (1511-1574)  
--grazia (grace)  
--maniera (manner)





## Late Renaissance Mannerism

Parmigianino,  
“Madonna with the Long  
Neck,” 1535

Giorgio Vasari (1511-1574)  
--grazia (grace)  
--maniera (manner)





# Baroque Art in Rome—1600-1750

## 1) Art of Counter-Reformation Catholic Church

--**spirituality** conveyed via overtly emotional and **sensory** appeal to the faithful

expressivity / passions of the soul

ecstatic visionary experiences

martyrdoms

--**splendor** and **triumph** of Catholic faith and Church to be impressed on viewer

rich ornamentation

theatricality

meraviglia / awe

## **Council of Trent** (1545-1563)

### **--Catholic response to Protestant Reformation**

[refute Protestant heresies, affirm Church doctrine and practice, correct abuses in that practice]

--affirms hierarchy between clergy and worshipers and importance of imagery for worship

--defends images and relics of saints to promote veneration and piety

--no: overly sophisticated or lascivious non-dogmatic art

--yes: dramatic art that excites dogmatic faith in the viewer

## *On the Invocation, Veneration and Relics of Saints, and on Sacred Images*

Council of Trent (Dec 4, 1563)

- The bishops shall carefully teach that by means of the histories of the mysteries of our Redemption, portrayed by paintings or other representations, the people are instructed, and confirmed in the habit of remembering, and continually revolving in their mind the articles of faith; and also that great profit is derived from all sacred images, not only because the people are thereby reminded of the benefits and gifts bestowed upon them by Christ, but also because the miracles which God has performed by means of the saints, and their salutary examples, are set before the eyes of the faithful, so they may give God thanks for those things, may order their own lives and manners in imitation of the saints, and may be excited to adore and love God, and to cultivate piety.
- And if any one shall teach, or entertain sentiments, contrary to these decrees, let him be anathema.

**Society of Jesus** 'Jesuits' (founded 1534)

--Ignatius of Loyola: soldiers of God

*Ad majorem Dei gloriam*

*Spiritual Exercises*: visual meditations

--'holy obedience' to Church and papacy

--teaching of correct doctrine

--missionary expansion of Catholicism

--fight against Protestantism and heresy

## 2) Baroque Art adapts the influences of the New Science to Catholicism

Copernicus / Galileo / Kepler/ Isaac Newton

[getting at the truth and mechanics of physical nature]

--dynamic **motion** in expanding **space** and **time**

breaking through frames

visual illusionism

--expressive effects of **light**

chiaroscuro / tenebrism

incorporating natural light into artwork

--idealized realism to **naturalism**

beauty no longer the only standard

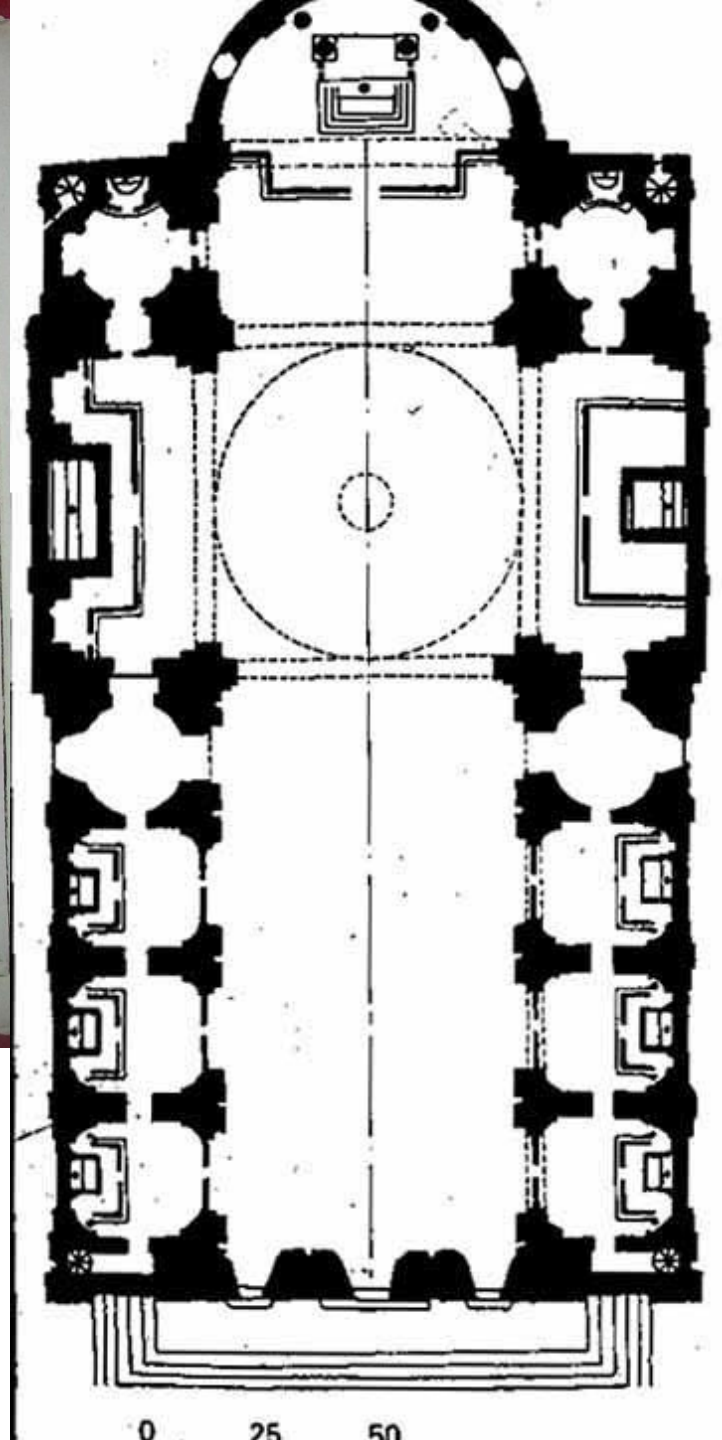
Headquarters  
Church for  
Jesuits

Il Gesu',  
1568-84  
(façade: Giacomo  
della Porta)





Il Gesù'  
(Giacomo Vignola, 1568-84)



## Il Gesu'



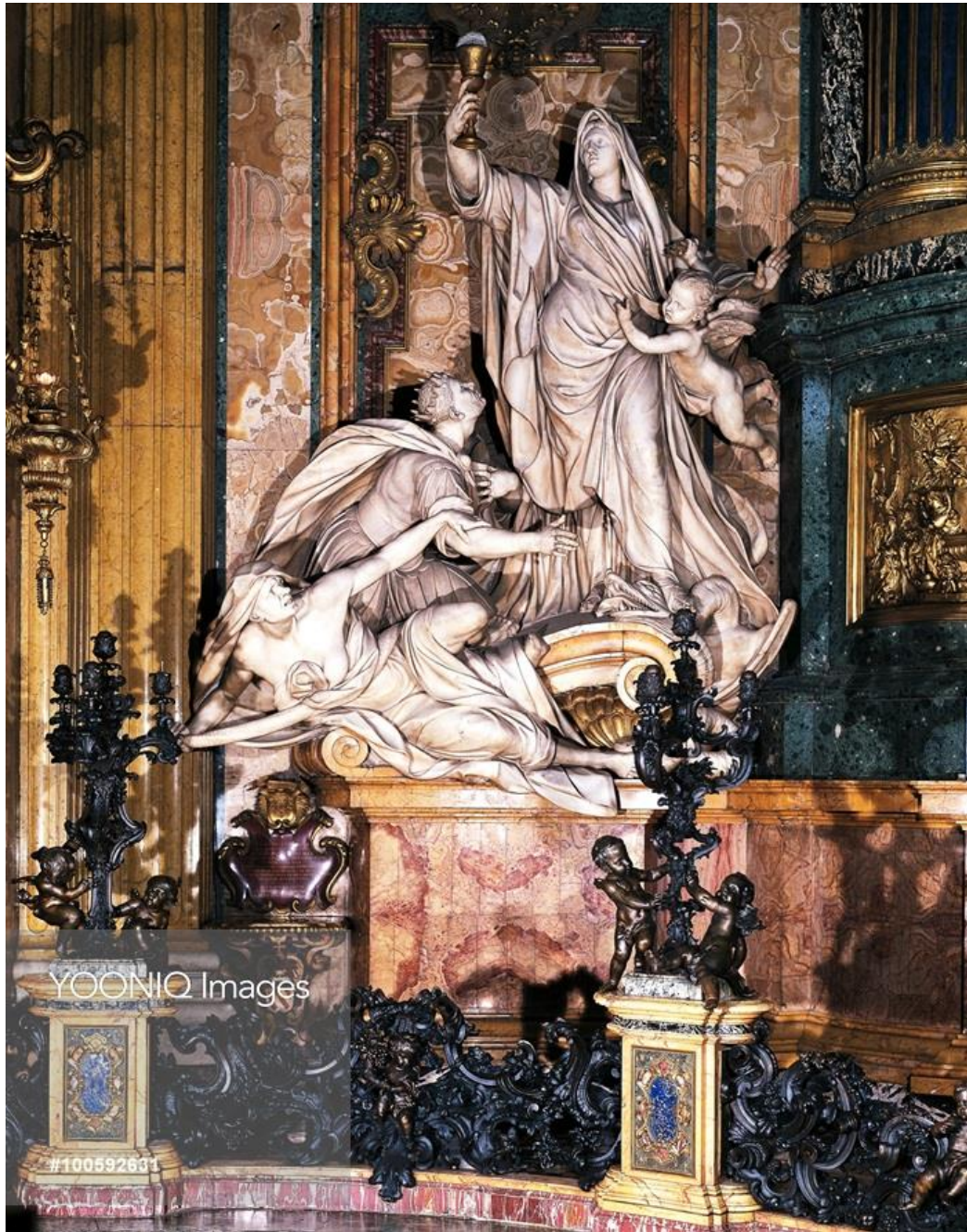




Chapel of St. Ignatius  
1696-1700,  
Andrea Pozzo



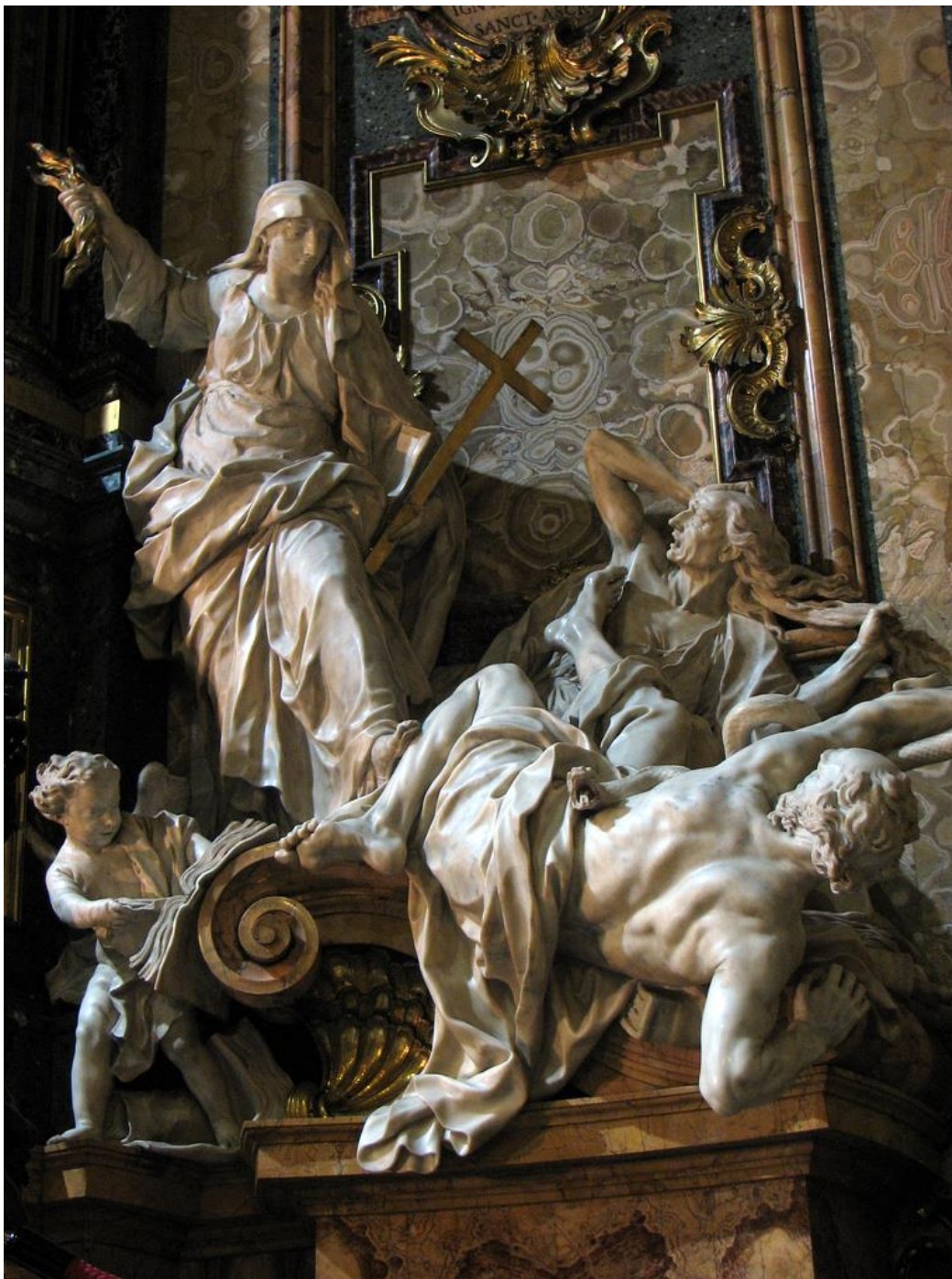
Jesuit message: Faith triumphing over idolatry / Religion crushing heresy



Faith Triumphant  
over Idolatry

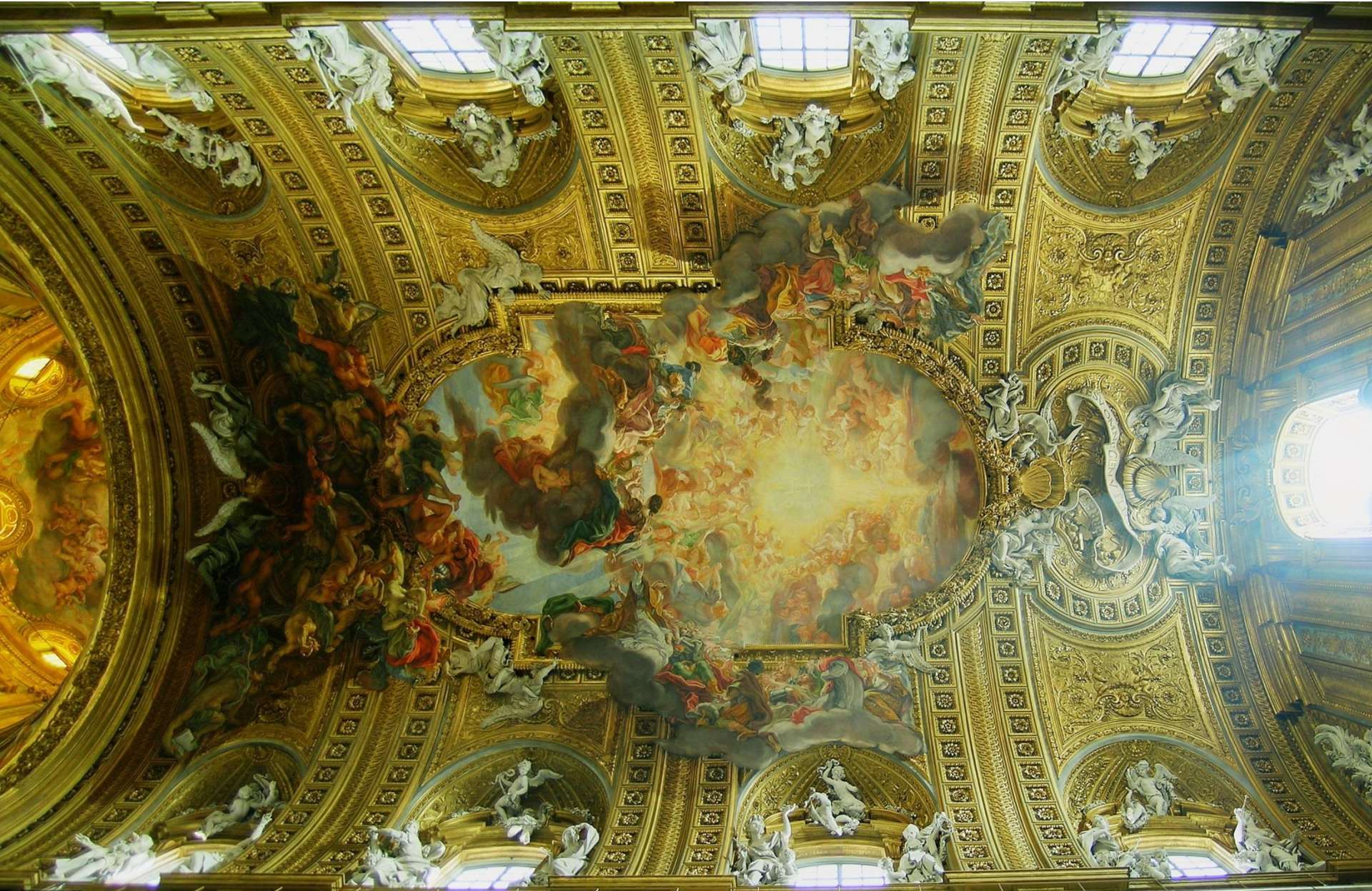
YOONIQ Images

#100592631



Religion Crushing  
Heresy

Giovanni Battista Gaulli, *The Triumph of the Name of Jesus*, 1672-79





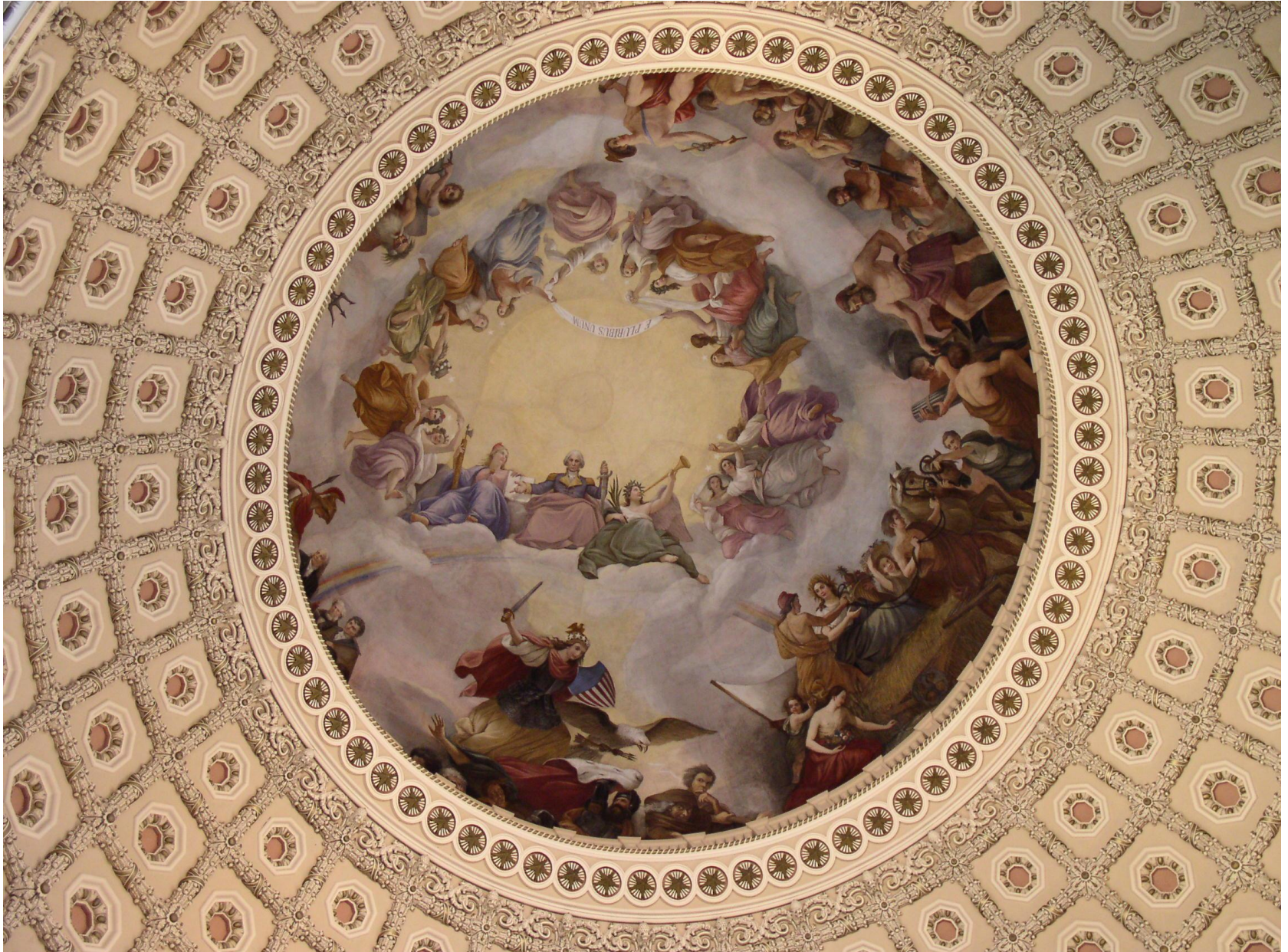
Andrea Pozzo, *Glorification of St. Ignatius*, Church of St. Ignatius 1691-94







Costantino Brumidi, *Apotheosis of Washington*, 1865  
US Capitol Dome







Michelangelo Merisi da  
**Caravaggio**,  
(1571-1610)

*David Holding Head of  
Goliath* (1609-1610)

--"savage painter"; a gritty  
(but devotional) ***naturalism***

--criticized for lack of  
decorum; no idealization

--***chiaroscuro / tenebrism***:  
dramatic opposition of light  
and dark

# Judith Beheading Holofernes, 1599





Giorgio Vasari,  
Incredulity of St.  
Thomas,  
1571

Caravaggio, *Incredulity of St. Thomas*, 1601-02

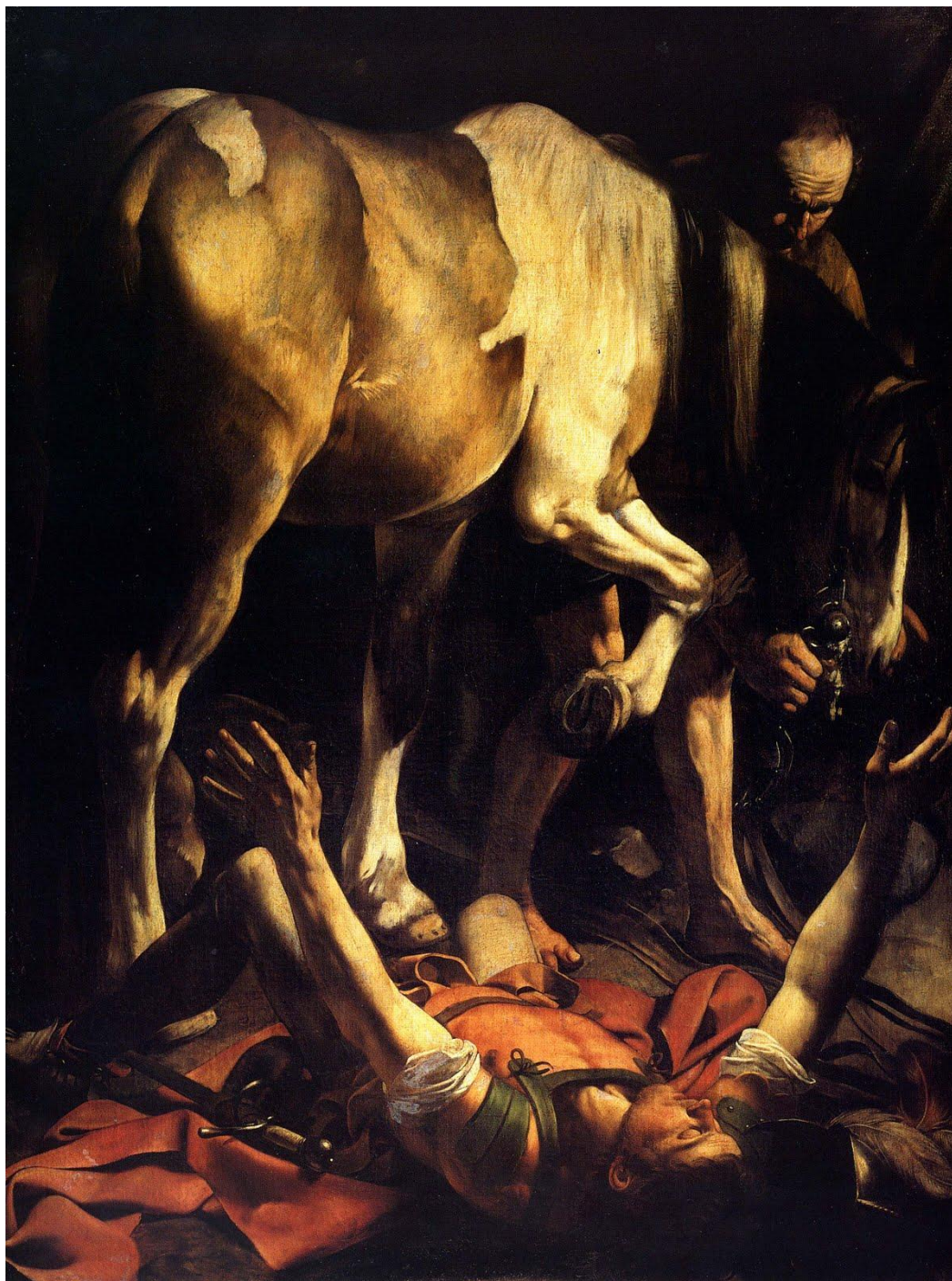






Crucifixion of St.  
Peter (1601)





Conversion of St. Paul  
(1601)



Caravaggio,  
**Calling of St.  
Matthew**  
1600-01

Contarini  
Chapel,  
San Luigi dei  
Francesi





Caravaggio  
*Death of the Virgin* (1606)

# Gianlorenzo Bernini

(1598-1680)

*Anima dannata (Damned Soul)*, 1619.

--Child prodigy: sculptor, architect, painter, set designer, playwright

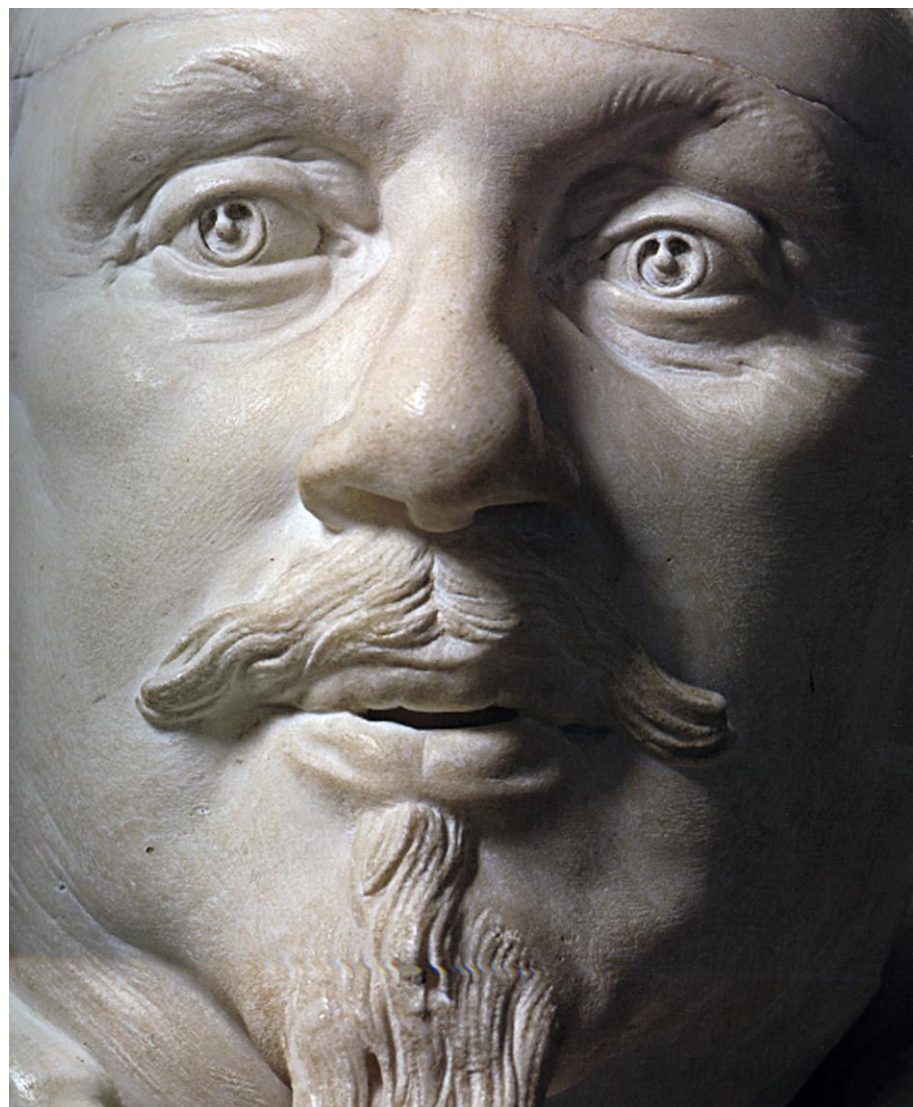
--plasticity and movement

--range of emotions expanded

--dramatic **theatricality**



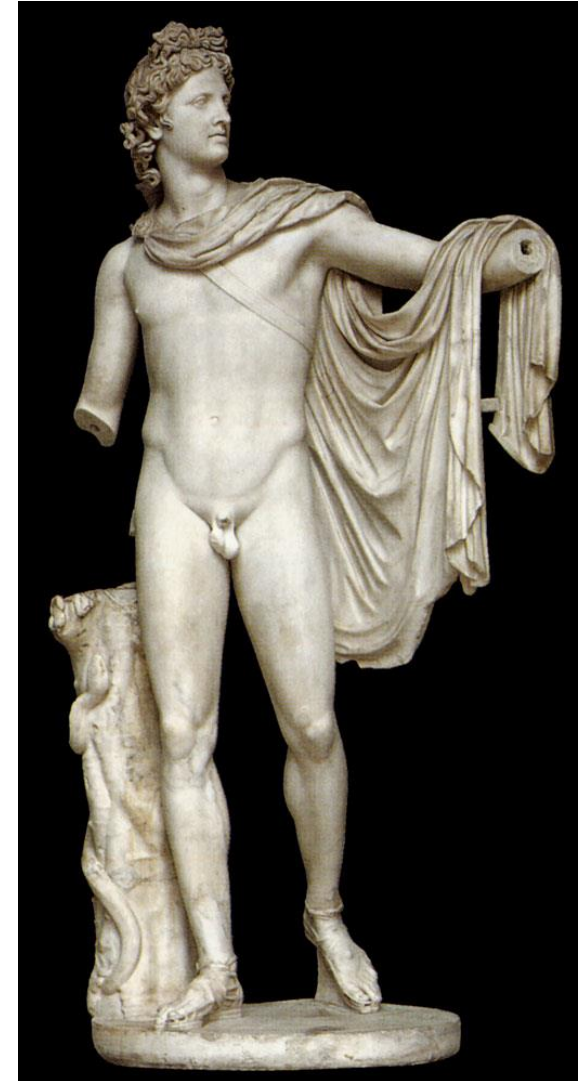
Scipione Borghese  
1632





Costanza  
Bonarelli,  
c. 1636

Bernini,  
*Apollo and Daphne*,  
1622-1624











Michelangelo, *David* (1501-03)



Bernini, *David*  
(1623-24)





Cornaro Chapel  
*Ecstasy of St. Theresa of Avila*  
[canonized 1622]  
Santa Maria della Vittoria  
1647-52





### **St. Theresa:**

“Beside me appeared a beautiful angel in bodily form. In his hands a great golden spear, and at the iron tip there appeared to be a point of fire. This he plunged into my heart several times so that it penetrated to my entrails. When he pulled it out I felt that he took them with it, and left me utterly consumed by the great love of God...So real was the pain that I was forced to moan aloud several times, yet it was so surprisingly sweet that no delight of life can give more content.”



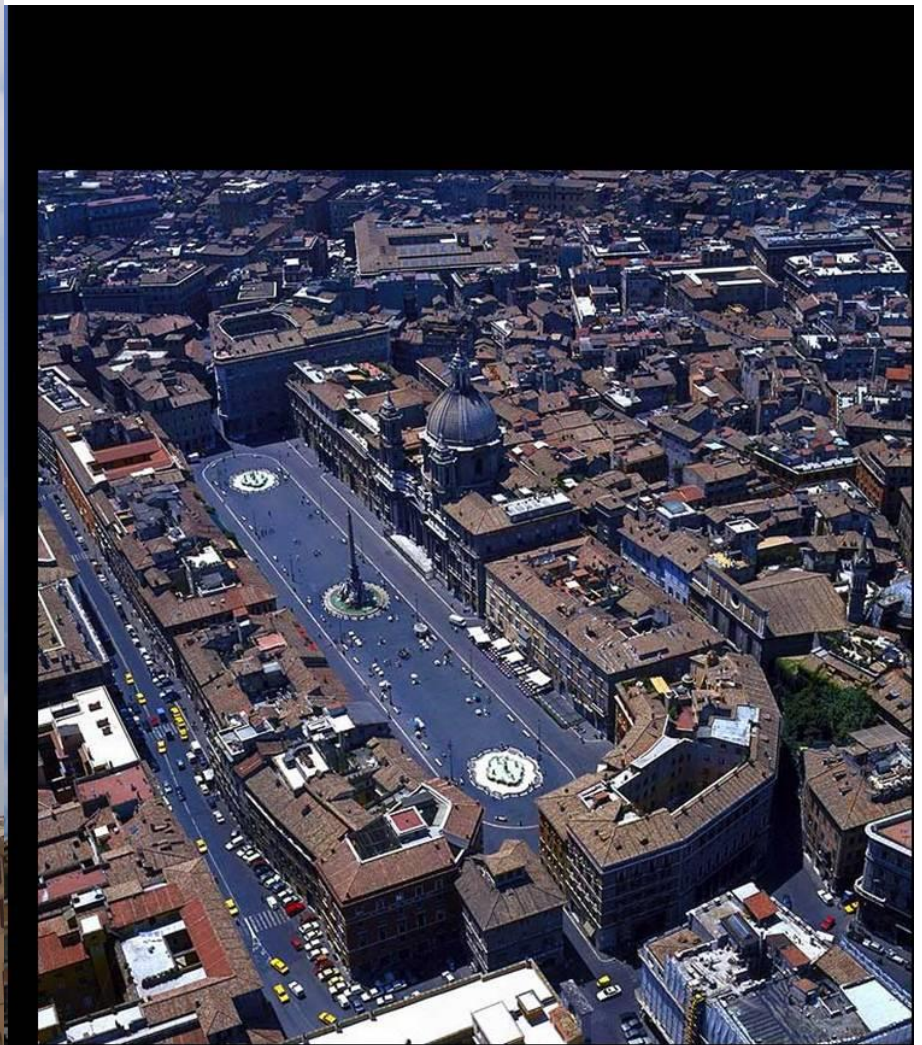
# La barcaccia fountain



# Bridge of Angels



Bernini, Fountain of the Four Rivers,  
c. 1651

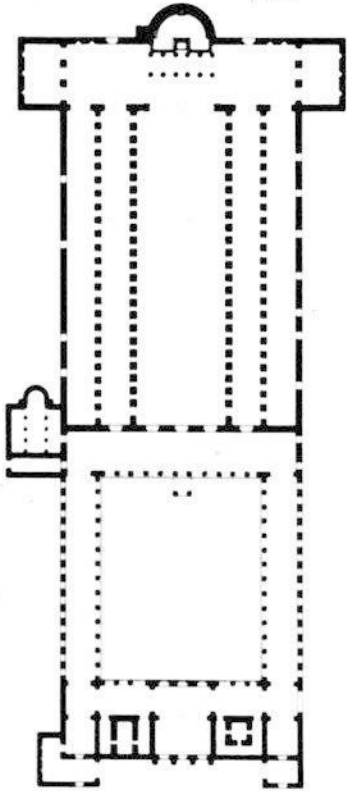




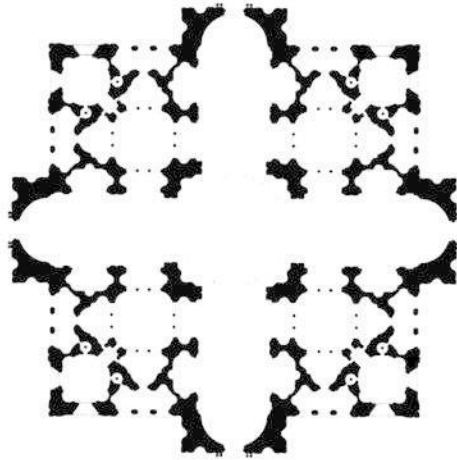
# St. Peter's Basilica



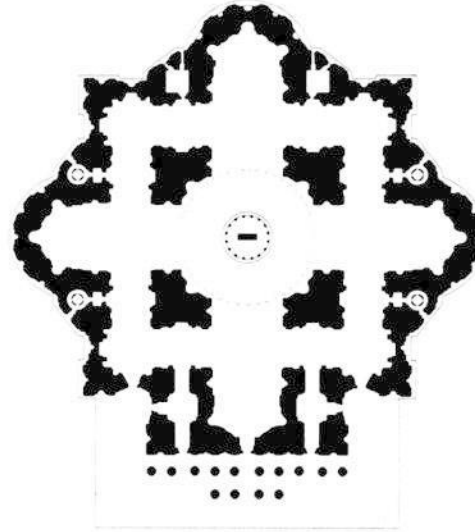
# St. Peter's Basilica



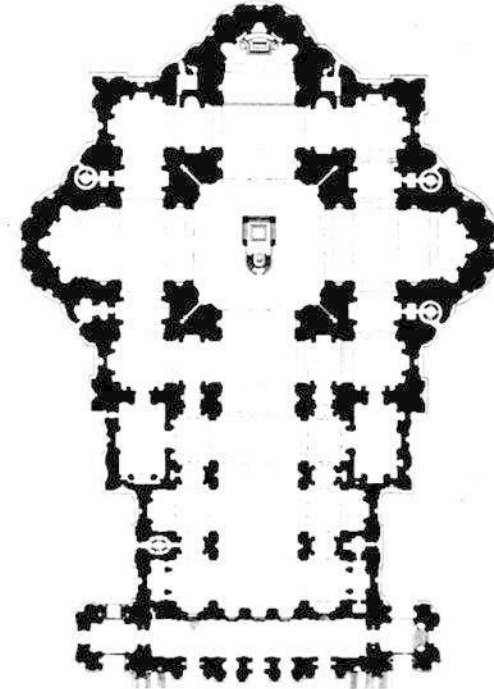
Old Saint Peter's.  
4th century



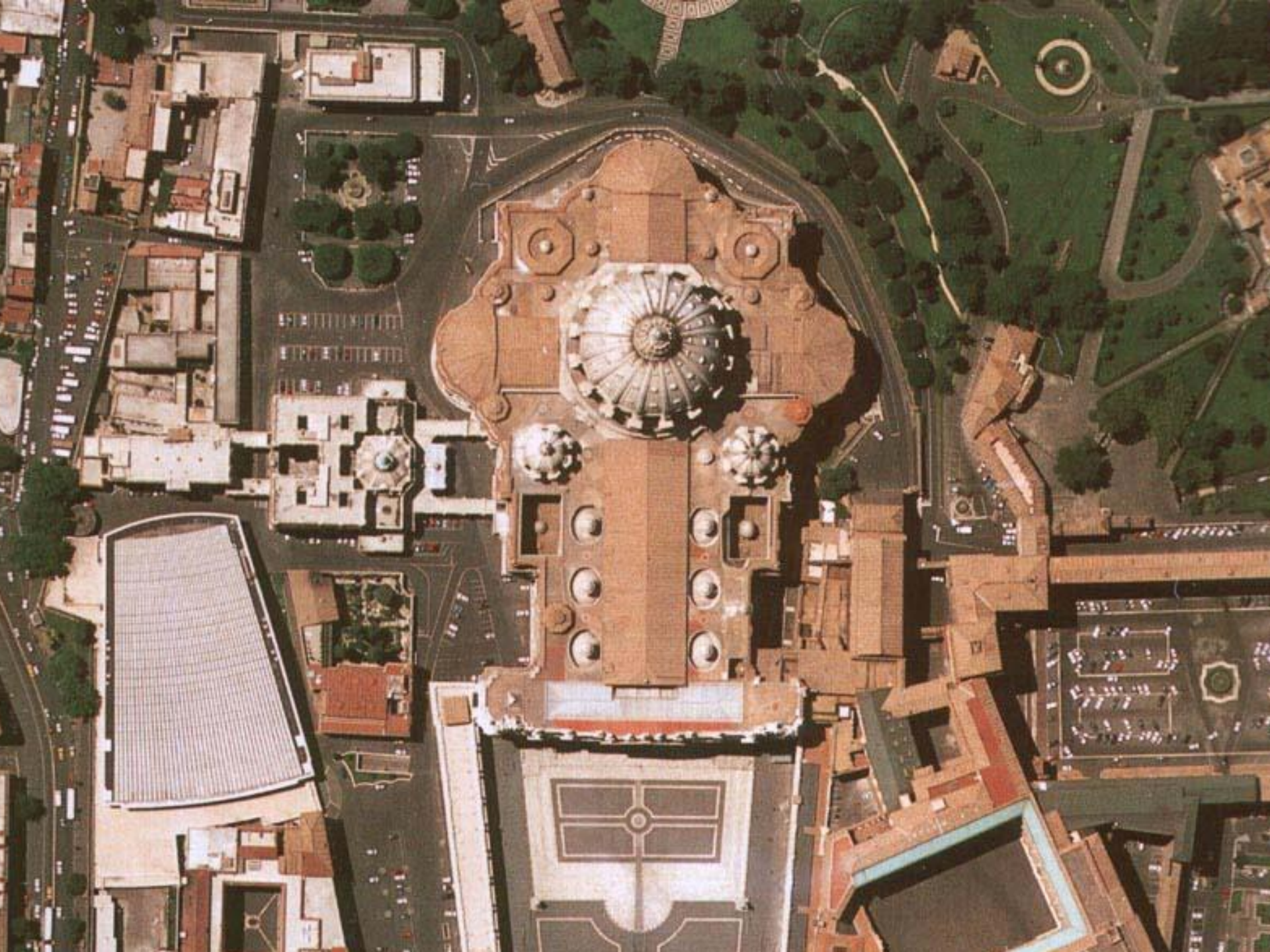
Bramante. Plan for New  
Saint Peter's. 1506



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



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



# St. Peter's façade, Carlo Maderno, 1612





Ambrogio Bonvicino, *Christ Handing the Keys to St. Peter*



Tu es Petrus, et super hanc petram aedificabo Ecclesiam meam et tibi dabo claves regni Caelorum.



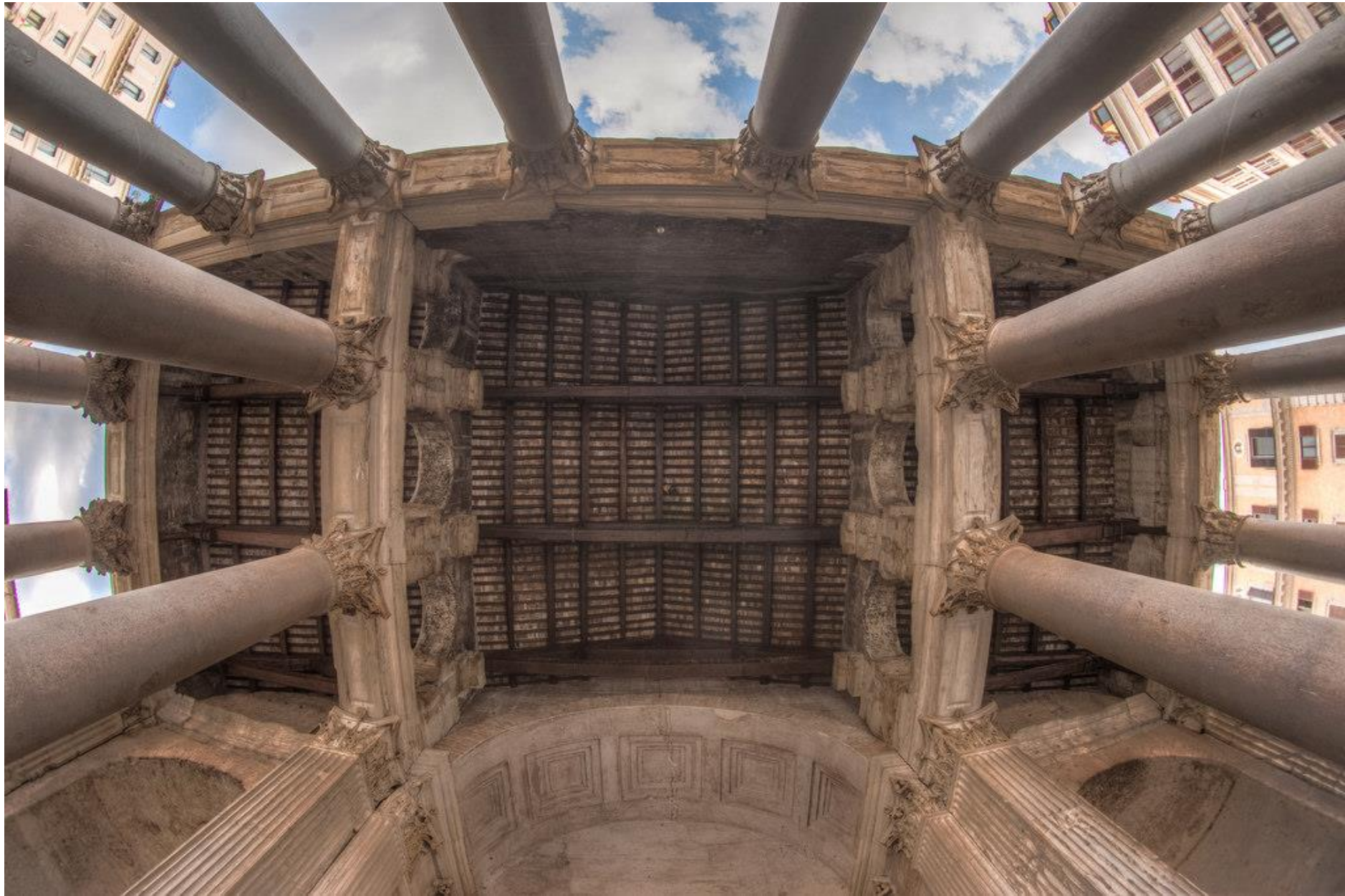
Bernini,  
Baldacchino,  
1624-1633,  
94 ft

Urban VIII  
Maffeo Barberini

--over the crypt of  
St. Peter

Columns like  
Solomon's





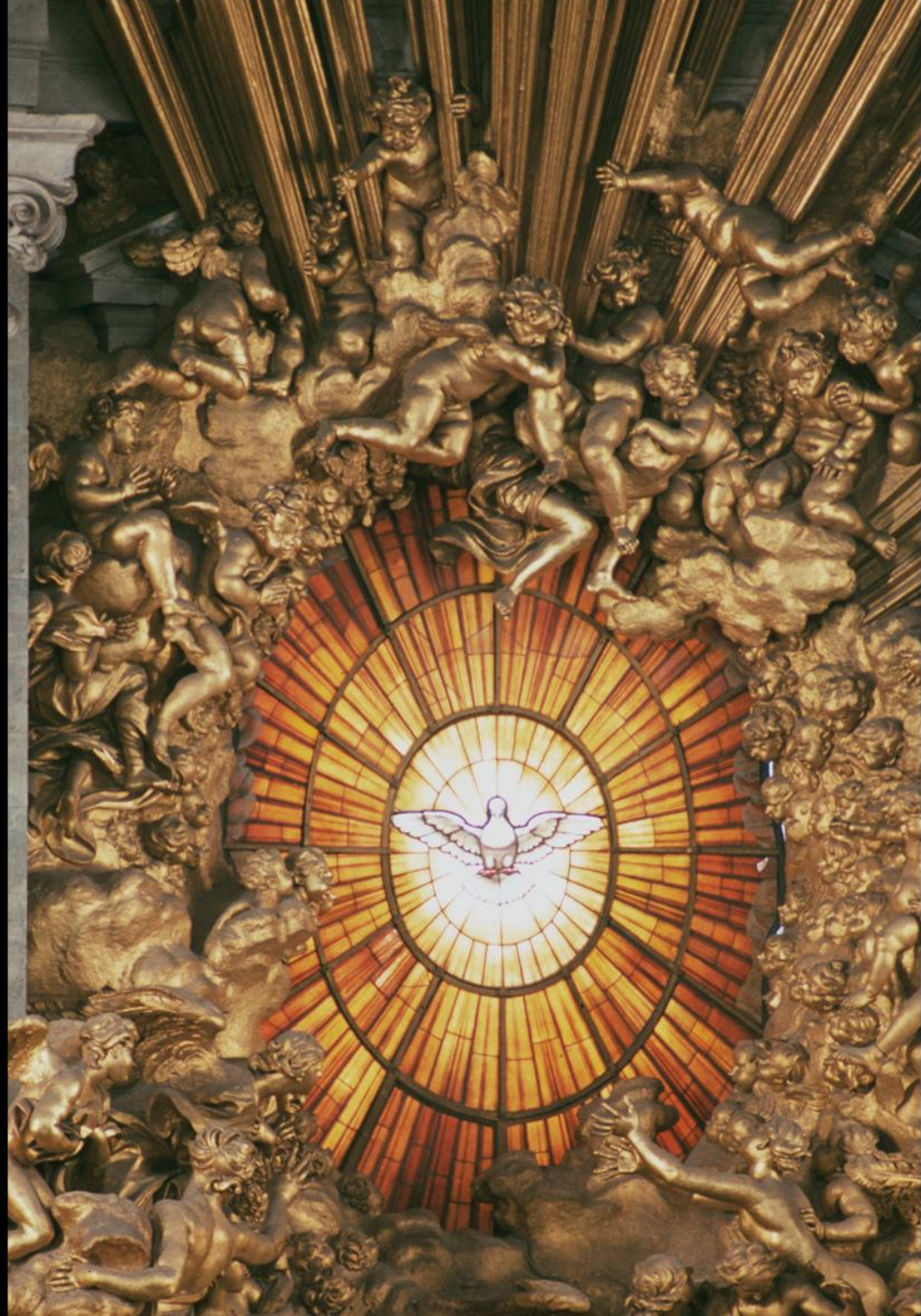
# New Jerusalem

Relics: piece of cross; veil of Veronica; spear of Longinus; head of Andrew





Bernini  
Cathedra Petri  
(Chair of Peter)  
1656-65







# Bernini, Colonnade of St. Peter's, 1657-78







St Clair

St Ursula

St Agatha

St Elizabeth

St Albert

St. Thecla

St Vitale

St Petronilla

St. Leonard

ALEXAND VII P M



