

Bannerbriefly state
the function of
berninis baldacchino
inside st. peters
basili...



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1. Bernini's bronze baldacchino built inside the St. Peter's Basilica had both symbolic and functional purposes. The main function of the baldacchino is to mark the high altar and the tomb of St. Peter.

It also visually bridges human scale to the lofty vaults and dome above. In addition, it provides an imposing presence at the crossing for those entering the nave of the church. The columns of the baldacchino also create a frame for the throne of St. Peter at the far end of the Basilica (Mamiya & Kleiner, p. 573).

2. In what way(s), specifically, does Bernini's 'David' differ from his predecessors (any of them).

How is Bernini's 'David' quintessentially 'baroque' for these differences?

3. How does Bernini's 'Ecstasy of St. Theresa' refuse to limit itself to firmly defined spatial settings?

The painting was done by taking care of the architectural qualities of the church. He took care to distinguish between various facets of the church surfaces by illumination of certain areas to highlight the presence of the aura radiated by Saint Theresa. The attention to detail in various features of the church contributed to the painting crossing the limits of defined spatial settings (Mamiya & Kleiner, p. 576).

4. Please briefly articulate why Caravaggio was so popular and important to the development of Baroque art.

At the time of Caravaggio, Baroque art had become a sort of a show for the Catholic to spread their religion. Hence, the art for became increasingly complex and grandiose. Dramatization became an inherent part of the painting. Caravaggio was an expert in exploiting light and shadows to make a dramatic painting.

The contrast between light and dark was stark which highlighted and dramatized the various aspects of the painting. This use of shadows in paintings, known as tenebrism was his chief specialty, which in essence contributed to the meaning of the pictures. As in example, the painting showing the Conversion of Saint Paul the spotlight on the fallen Pharisee is dramatized by the use of shadows in the painting (Mamiya & Kleiner, p. 582).

5. Briefly explain why Carracci's decoration of the Palazzo Farnese gallery in Rome (fig. 19-23) is particularly appropriate to the function and original celebration.

The Palazzo Farnese Gallery in Rome is one of the most notable works of Carracci. Here, the light and curved surface is used to create an illusion of three dimensional statues rather than painting. Hence, the figures in the painting look like real images who are participating in the celebration (Mamiya & Kleiner, p. 586).

6. Though it is not well known today except by experts, what commission was the most important decorative commission in Italy in the 1630's (Pietro da Cortona's Triumph of the Barberini, ceiling fresco in the Gran Salone, Palazzo Barberini, Rome, Italy). What idea or symbol is

emphasized in this commission? Does it succeed by today`s standards, do you think?

The idea behind the Triumph of Barberini was the accomplishments and glory of the Barberini family. The family legacy and divine providence over the entire family is depicted in this painting (Mamiya & Kleiner, p. 586).

The blatant depiction of family legacy using elaborate grandiose designs is not very much popular with people wishing to commemorate their family legacy, who prefer a more conservative approach.

7. Briefly explain how de Zurbaran, by using `coarse features` in his depiction of St. Serapion`s martyrdom, the artist is able to evoke empathy from a wide audience.

The painting of Saint Serapion made by de Zurbaran aimed to depict the tragedy of the martyrdom of St. Serapion, hence the figure had bright light to invoke the feelings of tragedy among viewers.

In addition to this, Saint had coarse features. The thought behind this was that Saint Serapion was a common Spanish who features would invoke empathy from a wider set of audiences, by stressing on the tragedy faced by a common man (Mamiya & Kleiner, p. 582).

8. What is meant by the term `genre` scene?

Genre scene is a snapshot or scenario taken from the general everyday life in a community (Mamiya & Kleiner, p. 590).

9. Why did Velazquez have to find `creative ways to ennoble King Philip IV of Spain?

King Philip IV of Spain did not have a commanding physical personality.

In addition, he had a large jaw which was a flaw due to the interbreeding among the royalty. Hence, to make the painting more statuesque, Velazquez had to find creative ways to ennoble the King. The idea was to focus on the grandeur of the military uniform and accessories and place less emphasis on the physical appearance of the monarch.

10. Please read through the lengthy discussion of Velázquez's `Las Meninas` and then briefly (use bullet points) name three reasons why this is such an important, critical, interesting work of art.

Las Meninas is considered to be the greatest masterpiece of Velázquez. Its unique features are:

- The painting is essentially about Velázquez doing a painting of the royal family instead of just a picture of the family.
- The use of mirrored appearances to show the extended pictorial depth of the painting across different scenes
- The genre style of painting i. e. the artist's studio combined with the painting of the royal family.

11. Briefly explain three of the most dramatic iconographic references in Rubens's `Allegory of the Outbreak of War` (fig. 19-37).

Rubens Allegory of the Outbreak of the War stressed the importance of peace by depicting the horrors of war.

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The painting showed his attitude towards war which was depicted through various characters in the painting. In addition to the primary characters of the war-prone Mars and his desperate wife Venus, the background characters provide the situations that arise due to a war. The most important of these are the various monsters depicting plague and famine, which are invariably a result of war. Next to this is the figure of a mother with a child signifying the absolute cruelty of the way, and how it is completely opposed to procreation and fertility. Another important figure is the destruction of all art and literature by showing an artist falling down with his toils and the absolute disregard Mars trampling books (Mamiya & Kleiner, p. 596).

12. Briefly articulate the `Protestant objection to art`

In the 16th and 17th century Europe, art was primarily differentiated based on religious beliefs. Protestantism chiefly the Calvinism sect was prevalent in the northern part of Netherlands. This sect was opposed to art in churches which led to very few artists in the Dutch Republic producing religious arts. The creation of such arts was however, never opposed and people could freely create such art if they wished to.

13. How was art collecting in the Dutch Republic radically different from the South (Italy and the Catholic Church in particular)?

People living in the Dutch Republic used to abhor excessive ostentation. The collectors were seen to prefer very small low key works like portraits, still lifes, genre scenes and landscape. This habit was completely in contrast to the Italians and who used to prefer large scale, dazzling ceiling frescos and opulent room decoration (Mamiya & Kleiner, p. 599).

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14. Briefly explain, by comparing Rembrandt's 'Anatomy Lesson of Dr. Tulp' to Hals's 'Women Regents' above it, how and why Rembrandt was immediately recognized as a genius and leading painter of his time?

As opposed to his contemporaries' style of painting, which is symbolized by Hals, Rembrandt had a novel way of depicting his subjects. While Hals too tried to enliven the images of his subjects, he was still traditional in his approach, while Rembrandt went against the existing traditions. This is seen in his 'Anatomy of Dr. Tulp', where each of the individuals like the corpse, the surgeons and the students have been shown to have a unique personality with individual face expressions.

In addition, one factor which further distinguished it from Hals paintings like 'Women Regents' is that, Hals evenly placed his subjects across the entire canvas, while in case of Rembrandt's painting, the space is uneven with all the surgeon's clustered at one side of the canvas and the corpse was placed diagonally. The fact that Rembrandt thought of using such ideas in his painting at the age of 26, suggests his genius in the field of paintings

15. How are scholars sure that the letter in Vermeer's 'The Letter' is a love letter?

There are certain objects which Vermeer has included in the painting which suggest that the letter is actually a love letter. These objects are a lute which is the traditional symbol of the music of love and the calm seascape at the

back of the wall symbolized love required. These symbols would prompt the 17th century Dutch audience that the letter was a love letter

16. Briefly explain the concept of 'vanitas'. What is meant by 'memento mori'?

Vanitas paintings are paintings with a dual significance. While on one hand they depict pride at the material possessions, they also depict the transience of life.

Thus the painting in addition to having the features of beauty and value of things, also have references to death (Mamiya & Kleiner, p. 611). Each of these features in the painting is referred to as the memento mori (Mamiya & Kleiner, p. 611).

17. What is meant by Poussin's 'grand manner'?

The Grand manner of classicism was outlined by Poussin, according to which artists must choose great subjects, that is to say that the narrative and subjects of the art to be produce must be grand like wars, heroic actions and religious themes. In addition to this, 'grand manner' also says that the minute details and lower subjects like genre should be avoided (Mamiya & Kleiner, p. 612).

18. What is meant by the term Absolutism?

Absolutism is the complete power of a ruler over his subjects, to the extent that the ruler becomes a figurative god over his subjects. The example given

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in the books is of Louis XIV, who ensured that his subjects were subservient by anchoring his rule in divine light i. e. his word was equal to God's Will

(Mamiya & Kleiner, p.

617).