

FOURTH EDITION

# The Humanities

Culture, Continuity & Change



Henry M. Sayre



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# The Humanities

## Culture, Continuity & Change



1600 TO THE PRESENT | VOLUME II

 Pearson

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HENRY M. SAYRE

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## DEAR READER,

It has been nearly 20 years since I first sat down to write this book, and now, with the publication of this fourth edition, I'd like to take the opportunity to reflect a moment on the humanistic enterprise as, in its new Revel edition, this book fully enters the digital age.

But first, you might well ask, what is the humanistic enterprise exactly? At the most superficial level, a Humanities course is designed to help you identify the significant works of art, architecture, music, theater, philosophy, and literature of distinct cultures and times, and to recognize how these different expressions of the human spirit respond to and reflect their historical contexts. More broadly, you should arrive at some understanding of the creative process and how what we—and others—have made and continue to value reflects what we all think it means to be human. But in studying other cultures—entering into what the British-born, Ghanaian-American philosopher and novelist Kwame Anthony Appiah has described as a “conversation between people from different ways of life”—we learn even more. We turn to other cultures because to empathize with others, to willingly engage in discourse with ideas strange to ourselves, is perhaps the fundamental goal of the humanities. The humanities are, above all, disciplines of openness, inclusion, and respectful interaction. What we see reflected in other cultures is usually something of ourselves, the objects of beauty that delight us, the weapons and the wars that threaten us, the melodies and harmonies that soothe us, the sometimes troubling but often penetrating thoughts that we encounter in the ether of our increasingly digital globe. Through the humanities we learn to seek common ground.

Today, digital media—epitomized by Revel—give us the means to open this world to you in ever-increasingly interactive ways. Architectural panoramas of major monuments such as Chartres Cathedral, or Angkor Wat in Cambodia, or Frank Lloyd Wright's Fallingwater allow you to stand at multiple points in the spaces and turn around a full 360 degrees, as if you were actually there. And in these spaces, you can zoom in to see details, as in fact you can with nearly every image in the book. Videos take you on detailed tours of great works of art. Recordings of the music discussed in the book are embedded in the text, usually with listening guides for those of you less than musically literate. If you'd like, you can listen to an audio of the entire text (a helpful guide to pronunciation of foreign-language names), even as you study the images. And there are untold study resources, including everything from

highlighting and note-taking tools, to self tests and shared writing prompts. The digital book is designed, in other words, to immerse you in the humanistic enterprise. I hope you enjoy it.



## ABOUT THE AUTHOR

Henry M. Sayre is Distinguished Professor of Art History Emeritus at Oregon State University. He earned his Ph.D. in American Literature from the University of Washington. He is producer and creator of the ten-part television series, *A World of Art: Works in Progress*, aired on PBS in the Fall of 1997; and author of seven books, including *A World of Art*, *The Visual Text of William Carlos Williams*, *The Object of Performance: The American Avant-Garde since 1970*; and an art history book for children, *Cave Paintings to Picasso*.



# What's New

## THIS NEW EDITION ENHANCES THE LEARNING EXPERIENCE FOR STUDENTS:

To facilitate student learning and understanding of the humanities, this fourth edition is centered on **Learning Objectives** that introduce each chapter. These learning objectives are tailored to the subject matter of the key chapter topics so that the student will be continually reminded of the goals and objectives of study as they progress through each chapter.

The chapter learning objectives are repeated in a **Chapter Review** that poses critical-thinking questions as well as reviewing the material covered in the chapter.

## NEW TO THE PRINT EDITION OF THE HUMANITIES

- **Continuing Presence of the Past**, a feature designed to underscore the book's emphasis on continuity and change by connecting an artwork in each chapter to a contemporary artwork, helps students understand how the art of the past remains relevant today. Included only in the digital version of the last edition, the **Continuing Presence of the Past** is now featured in each chapter on its own page in close proximity to the artwork to which it refers. New additions to the feature include works by Paul Kos, Hiroshi Sugimoto, Lin-Manuel Miranda, Carrie Mae Weems, Daniel Buren, Arthur Amiotte, and Roy Lichtenstein.
- More than 300 **images have been updated** whenever new and improved images were available or works of art have been cleaned or restored.
- Whenever **new scholarship** has provided us with new insights and understandings, that scholarship has been included in the text. Examples include discussion of the earliest musical instruments—from prehistoric flutes to the development of the organ in Greece and Rome—continuing research at Stonehenge, medical scans of Akhenaten's mummy, new archaeological findings at Teotihuacán, and the workings of the Dutch East India Company in Indonesia.
- In Chapter 10, the discussion of **feudalism** has been refined, and the *Closer Look* on **Krak des Chevaliers** has been restored.
- In Chapter 26, the discussion of **Alexander Hamilton** and the *Federalist* papers has been greatly expanded in order to provide perspective on the current popularity of Lin-Manuel Miranda's *Hamilton: An American Musical*.
- In response to readers' requests, **many new works of art have been added**, including the Göbekli Tepe archaeological site, a Tang tomb figure of a horse, the Inca Twelve-Angle Stone in Cuzco, the *Pitcairn Flight into Egypt* from Saint-Denis, Michelangelo's design for the facade of St. Peter's, Raphael's *Sistine Madonna*, Bronzino's *Saint Sebastian*, Degas's *Little Dancer Aged Fourteen*, Picasso's *Guitar Player* of summer 1910, and Balla's *Speeding Automobile*.
- The last half of **Chapter 40 on contemporary art** has been thoroughly reconceived, with many new images, to address issues of postcolonialism, the global marketplace and the commodification of culture, and the plural self in the Americas—Latino, African American, and Native American—as well as the impact of new media.

# New to the Revel edition of *The Humanities*

All of the new material cited in “What’s New” on page xii is included in the Revel edition as well, but Revel’s cross-platform digital environment allows us to offer many more aids to student learning in an interactive, engaging way.

**Revel™** Education technology designed for the way today’s students read, think, and learn

When students are engaged deeply, they learn more effectively and perform better in their courses. This simple fact inspired the creation of Revel: an interactive learning experience designed for the way today’s students read, think, and learn. Built in collaboration with educators and students nationwide, Revel is a fully digital and highly engaging way to deliver respected Pearson content.

Revel enlivens course content with media interactives and assessments—integrated directly within the authors’ narrative that provide opportunities for students to read, practice, and study in one continuous experience. This interactive educational technology boosts student engagement, which leads to better understanding of concepts and improved performance throughout the course.

- **Pan/zooms** appear with a simple click for almost all of the figures, allowing students to zoom in and examine details with stunning clarity and resolution, and then return to the overall view of the work of art, so they can relate these details to the whole.
- The pan/zooms’ **scale feature** opens a window where works of art appear next to a scaled human figure (or for small works, a scaled human hand), giving students an instant sense of the size of what they are studying.
- **3D animations of architectural and art-historical techniques** depict and explain processes and methods that are difficult for students to grasp simply through narrative text.
- **Panoramas from global sites** have been integrated into the design, bringing students into the setting, both inside and out, of major buildings and monuments such as the Taj Mahal, Great Zimbabwe, the Paris Opera House, and Frank Lloyd Wright’s Fallingwater.

- **Each and every Closer Look and Continuing Presence of the Past** has been transformed into a Revel video presentation, where students are guided through a detailed examination of the work.
- **Listening Guides with Streaming Audio** for most of the music selections in the book are embedded in the platform, which allow students to follow along as they listen to the selection.
- The entire text is available on **streaming audio**, much of it read by the author himself.

In addition, a variety of self-tests, review features, and writing opportunities have been built into the platform. These are all designed to ensure the student’s mastery of the material.

- **Multiple-choice self-tests**, at the conclusion of each major section of a chapter, allow the student to assess quickly how well they have absorbed the material at hand.
- **Interactive learning tools**, in a variety of formats, review key terms and ideas, help the student in analyzing literary works, and make use of flashcards to test student retention.
- Each chapter contains three kinds of **writing prompts**. All are keyed to specific works of visual art, literature, or music and appear in conjunction with figures that illustrate the works. **Journaling** prompts focus on building skills of visual analysis; **Shared Writing** responses relate the material in the chapter to today’s world; and **Writing Space** prompts encourage students to engage in cross-cultural thinking, often across chapters.

Learn more about Revel [www.pearsonhighered.com/revel](http://www.pearsonhighered.com/revel)



# Developing *The Humanities*

*The Humanities: Culture, Continuity & Change* is the result of an extensive development process involving the contributions of over 100 instructors and their students. We are grateful to all who participated in shaping the content, clarity, and design of this text. Manuscript reviewers and focus group participants include:

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# Excess, Inquiry, and Restraint

1600–1800



**Jacob Jansz. Coeman, *Pieter Cnoll and Cornelia van Nijenrode with Their Daughters and Malay Slaves* (detail), 1665.** Oil on canvas, 51½" × 75". Rijksmuseum, Amsterdam, SK-A-4062.

For more than 200 years, from the late sixteenth century until the dawn of the nineteenth, the entrenched traditions of culture were challenged as never before. Not just in the West, but around the world, no era had been entangled in such a complex web of competing values. Cultures confronted one another, sometimes absorbing, sometimes rejecting the values of the others they encountered. Slavery was taken for granted, then rejected. Freedom would become the rallying cry of the era, even as despots tried to assert their absolute authority. Indeed, the era began with a civil war and ended with two revolutions. England, in the last half of the sixteenth century, was embroiled in conflict between Catholic and Protestant factions that led to civil war, the execution of a king, and abolition of monarchical authority. Two hundred years later, in the late eighteenth century, the American colonies

would rebel against British control, and the French people against their king.

The question of political power—who possessed the right to rule—dominated the age. In the centuries before, the papacy had exercised authority over all people. Now, the rulers of Europe emphatically asserted their divine right to rule with unquestioned authority over their own dominions. In contrast, the thinkers of the age increasingly came to believe that human beings were, by their very nature, free, equal, and independent, and that they were not required to surrender their own sovereignty to any ruler. In essence, these thinkers developed a secularized version of the contest between Catholicism and Protestantism that had defined the sixteenth century after the Reformation. Protestant churches had freed themselves from what they believed to be a tyrannical and extravagant papacy. In fact, many



people found strong similarities between the extravagances of the European monarchies and the extravagance of Rome. Now, many believed, individuals should free themselves from the tyrannical and profligate rule of any government to which they did not freely choose to submit.

At the beginning of the era, the Counter-Reformation was in full swing, and the Church, out to win back the hearts and minds of all whom the Reformation had drawn away, appealed not just to the intellect, but to the full range of human emotion and feeling. In Rome, it constructed theatrical, even monumental, spaces—not just churches, but avenues, fountains, and plazas—richly decorated in an exuberant style that we have come to call “the Baroque.” This dramatic and emotional style found expression in painting and music as well, and artistic virtuosity became the hallmark of this new Baroque style.

The courts of Europe readily adapted the Baroque to their own ends. In France, Louis XIII never missed an opportunity to use art and architecture to impress his grandeur and power upon the French people (and the other courts of Europe). In the arts, the stylistic tensions of the French court were most fully expressed. The rational clarity and moral uprightness of the Classical contrasted with the emotional drama and flamboyant sensuality of the Baroque. In music, for example, we find both the clarity of the Classical symphony and the spectacle of Baroque opera.

At the same time, scientific and philosophical investigation—the invention, for instance, of new tools of observation like the telescope and microscope—helped to sustain a newfound trust in the power of the rational mind to understand the world. When Isaac Newton demonstrated in 1687, to the satisfaction of just about everyone, that the universe was an intelligible system, well-ordered in its operations and guiding principles, it seemed possible that the operations of human society—the production and consumption of manufactured goods, the social organization of families and towns, the operations of national governments, to say nothing of its arts—might be governed by analogous universal laws. The pursuit of these laws is the defining characteristic of the eighteenth century, the period that we have come to call the Enlightenment.

Thus, the age developed into a contest between those who sought to establish a new social order forged by individual freedom and responsibility, and those whose taste favored a decorative and erotic excess—primarily the French court. But even the high-minded champions of freedom found themselves caught up in morally complex dilemmas. Americans championed liberty, but they also defended the institution of slavery. The French would overthrow their dissolute monarch, only to see their society descend into chaos, requiring, in the end, a return to imperial rule. And, when the Europeans encountered other cultures—for example in the South Pacific, China, and India—they tended to impose their own values on cultures that were, in many ways, not even remotely like their own. But if the balance of power fell heavily to the West, increasingly the dynamics of global encounter resulted in an exchange of ideas and values.



**1609–10**  
Galileo Galilei observes moon's craters



**ca. 1625**  
Artemisia Gentileschi, *Judith and Maid-servant with Head of Holofernes*

**ca. 1632–48**  
Taj Mahal



**1643–1715**  
Louis XIV, the “Sun King,” reigns

**1645–52**  
Bernini, *The Ecstasy of Saint Teresa*

**ca. 1662–64**  
Johannes Vermeer, *Lady at the Virginal with a Gentleman*



**1666**  
Great Fire of London

**1687**  
Isaac Newton, *Principia Mathematica*

**1719**  
Daniel Defoe, *Robinson Crusoe*

**1721**  
Johann Sebastian Bach, *Brandenburg Concertos*

**1751**  
William Hogarth, *Gin Lane*

**1756–91**  
Wolfgang Amadeus Mozart



**1767**  
Jean-Honoré Fragonard, *The Swing*

**1769**  
Sydney Parkinson, *Portrait of a Maori*

**1770**  
Captain Cook encounters Aboriginal culture in Australia



**1776**  
James Watt invents steam engine; Declaration of Independence; Adam Smith, *Wealth of Nations*

**1778**  
John Singleton Copley, *Watson and the Shark*

**1789**  
Fall of the Bastille in Paris; Olaudah Equiano's autobiography describes slave living conditions



**1791**  
Pierre-Charles L'Enfant, *Plan for Washington, D.C.*

**1792**  
Mary Wollstonecraft, *Vindication of the Rights of Woman*

**1799–1815**  
Napoleon rules France







# 21

## The Baroque in Italy

### The Church and Its Appeal



#### LEARNING OBJECTIVES

- 21.1** Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.
- 21.2** Describe how the Baroque style manifests itself in painting.
- 21.3** Examine how the Baroque style developed musically in Venice.

As the seventeenth century began, the Catholic Church was struggling to win back those who had been drawn away by the Protestant Reformation. To wage its campaign, the Church took what can best be described as a sensual turn, an appeal not just to the intellect but to the range of human emotion and feeling. This appeal was embodied in an increasingly ornate and grandiose form of expression that came to be known as the Baroque style. Its focal point was the Vatican City, in Rome (Fig. 21.1 and Map 21.1). The oval colonnade defining St. Peter's Square is considered one of the greatest works of Gianlorenzo Bernini (1598–1680), and it fully captures the grandeur and drama of the Baroque style.

Bernini's curved porticoes, composed of 284 huge Doric columns placed in rows of four, create a vast open space—nearly 800 feet across—designed specifically for its dramatic effect. Bernini considered the colonnade enclosing the square to symbolize “the motherly arms of the Church” embracing its flock. Here, as crowds gathered to receive the blessing of the pope, the architecture dramatized the blessing itself.

Attention to the way viewers would emotionally experience a work of art is a defining characteristic of the Baroque, a term many believe takes its name from the Portuguese *barroco*, literally a large, irregularly shaped pearl. It

was originally used in a derogatory way to imply a style so heavily ornate and strange that it verges on bad taste. The rise of the Baroque is the subject of this chapter. We look at it first as it developed in Rome, and at the Vatican in particular, as a conscious style of art and architecture dedicated to furthering the aims of the Counter-Reformation, then in Venice, which in the seventeenth century was the center of musical activity in Europe.

Just as in the sixteenth century Pope Julius II (papacy 1503–13) had attempted to revitalize Rome as the center of the Christian world by constructing a new St. Peter's Basilica, so at the beginning of the seventeenth century Pope Paul V (papacy 1605–21) began his own monumental changes to St. Peter's, which represented the seat of Roman Catholicism. He commissioned the leading architect of his day, Carlo Maderno (1556–1629), to design a new facade for the building (Fig. 21.2). The columns on the facade “step out” in three progressively projecting planes: At each corner, two flat, rectangular, engaged columns surround the arched side entrances; inside these, two more sets of fully rounded columns step forward from the wall and flank the rectangular side doors of the portico; and finally four majestic columns, two on each side, support the projecting triangular pediment above the main entrance. Maderno also transformed Michelangelo's central Greek-cross plan into

◀ **Fig. 21.1 St. Peter's Square as seen from Michelangelo's dome, looking east toward the River Tiber.**

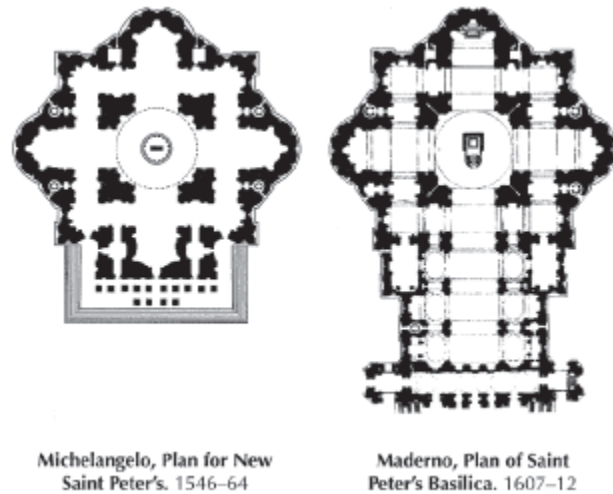
The long, straight street leading to the Tiber is the Via della Conciliazione, cut by the Fascist dictator Benito Mussolini in the 1930s. Previously, visitors to the Vatican wandered through twisting medieval streets until suddenly they found themselves in the vast, open expanse of the Vatican Square.





**Fig. 21.2 Carlo Maderno, facade of St. Peter's Basilica, Vatican, Rome, 1607–15.** Originally the end bays of the facade had bell towers, but because St. Peter's stood on marshy ground, with underground springs, the towers cracked, and they had to be demolished.

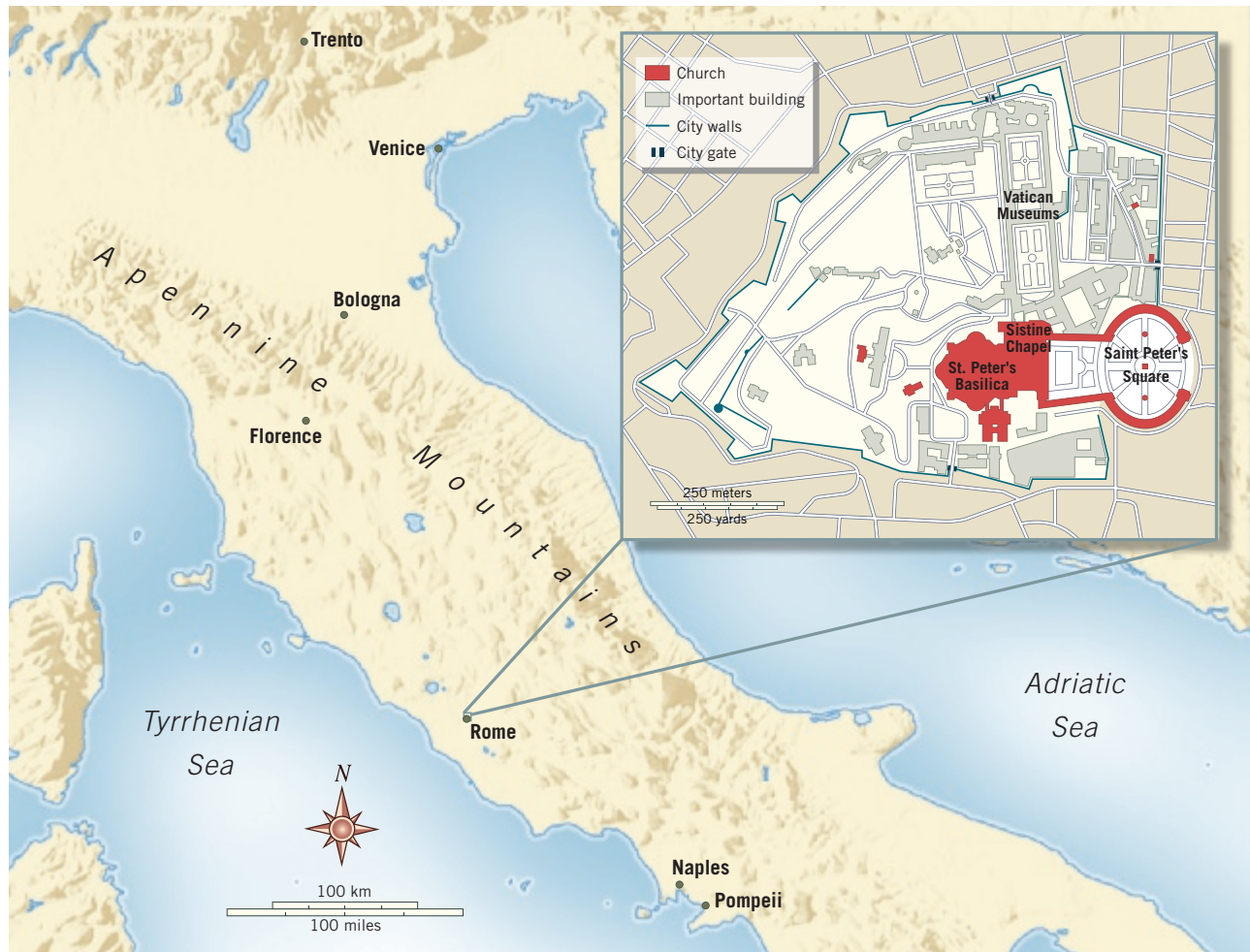
a basilican Latin-cross design, extending the length of the nave to just over 636 feet in order to accommodate the large congregations that gathered to celebrate the elaborate ritual of the new Counter-Reformation liturgy (Fig. 21.3). The visual impact of this facade, extending across the front of the church to the entire width of Michelangelo's original Greek-cross plan, was carefully conceived to leave viewers in a state of awe. As one writer described the effect in 1652, "Anyone contemplating the new church's majesty and grandeur has to admit ... that its beauty must be the work of angels or its immensity the work of giants. Because its magnificent proportions are such that ... neither the Greeks, the Egyptians nor the Jews, nor even the mighty Romans ever produced a building as excellent and vast as this one." It was, in short, an embodiment—and an announcement—of the Church's own triumph over the Protestant threat.



Michelangelo, Plan for New Saint Peter's. 1546–64

Maderno, Plan of Saint Peter's Basilica. 1607–12

**Fig. 21.3 Left: Michelangelo, plan for New St. Peter's, 1546–64. Right: Carlo Maderno, plan of St. Peter's Basilica, 1607–12.** Maderno's plan was motivated by Pope Paul V's belief that St. Peter's should occupy the footprint of the original wooden basilica that had stood in the spot until Pope Julius II tore it down in 1506.



## BAROQUE STYLE AND THE COUNTER-REFORMATION

*How did the Baroque style further the agenda of the Counter-Reformation and what are its characteristic features in sculpture and architecture?*

As early as the 1540s, the Catholic Church had begun a program of reform and renewal designed to mitigate the appeal of Protestantism that came to be known as the Counter-Reformation (see Chapter 20). The building and decoration programs that developed in response to this religious program gradually evolved into the style known as Baroque. During the Renaissance, composition had tended to be frontal, creating a visual space that moved away from the viewer in parallel planes, following the rules of scientific perspective. This produced a sense of calm and balance or symmetry. In the Baroque period, elements usually are placed on a diagonal and seem to swirl and flow into one another, producing a sense of action, excitement, and sensuality. Dramatic contrasts of light and dark often serve to create theatrical effects designed to move viewers and

**Map 21.1 Vatican City, ca. 1600.** From the Vatican City, the pope exercised authority over Rome and the Papal States, most of which were in central Italy.

draw them into the emotional orbit of the composition. A profound, sometimes brutally direct, naturalism prevails, as well as a taste for increasingly elaborate and decorative effects, testifying to the Baroque artist's technical skill and mastery of the media used.

In Rome, the patronage of the papal court at the Vatican was most responsible for creating the Baroque style. Pope Sixtus V (papacy 1585–90) inaugurated the renewal of the city. He cut long, straight avenues through it, linking the major pilgrimage churches to one another, and ordered a piazza—a space surrounded by buildings—to be opened in front of each church, decorating many of them with obelisks that had originally been brought to the city from Egypt by the ancient Roman emperors. In his brief reign, Sixtus also began to renovate the Vatican, completing the dome of St. Peter's Basilica, building numerous palaces throughout the city, and successfully reopening one of the city's ancient aqueducts to stabilize the water supply. Over the course of the next century, subsequent popes followed his example with building and art programs of their own.



## Sculpture and Architecture: Bernini and His Followers

The new interior space of St. Peter's Basilica inspired the same feelings of vastness and grandeur as did Carlo Maderno's new facade. The crossing, under Michelangelo's dome, was immense, and its huge size dwarfed the main altar. When Urban VIII (papacy 1623–44) became pope, he commissioned the young Bernini to design a cast bronze baldachino, or canopy, to help define the altar space (Fig. 21.4). Part architecture, part sculpture, Bernini's baldachino consists of four twisted columns decorated with spiraling grooves and bronze vines. This undulating, spiraling, decorative effect symbolized the union of the Old and New Testaments, the vine of the Eucharist climbing the columns of the Temple of Solomon. Elements that combine both the Ionic and Corinthian orders top the columns. Figures of angels and *putti* stand along the entablature, which is decorated with tasseled panels of bronze that imitate cloth. Above the entablature, the baldachino rises crownlike to an orb, symbolizing the universe, and is topped by a cross, symbolizing the reign of Christ. In its immense size, its realization of an architectural plan in sculptural terms, and its synthesis of a wide variety of symbolic elements in a single form, the baldachino is uniquely Baroque in spirit.

**The Cornaro Chapel** Probably nothing sums up the Baroque movement better than Bernini's sculptural program for the Cornaro Chapel. Located in Carlo Maderno's Church of Santa Maria della Vittoria in Rome (Fig. 21.5), it was a commission from the Cornaro family and executed by Bernini in the middle of the century, at about the same time as he was working on the colonnade for St. Peter's Square. Bernini's theme is a pivotal moment in the life of Teresa of Ávila (1515–82), a Spanish nun, eventually made a saint, who at the age of 40 began to experience mystical religious visions (see the discussion of the Spanish Inquisition in Chapter 20). She was by no means the first woman to experience such visions—Hildegard of Bingen had recorded similar visions in her *Scivias* in the twelfth century (see Chapter 10). However, Teresa's own *converso* background—her father was a Jew who had converted to Catholicism—added another dimension to her faith. Teresa was steeped in the mystical tradition of the Jewish Kabbalah, the brand of mystical Jewish thought that seeks to attain the perfection of heaven while still living in this world by transcending the boundaries of time and space. Bernini illustrates the vision she describes in the following passage (Reading 21.1):

### READING 21.1

#### from Teresa of Ávila, "Visions," Chapter 29 of *The Life of Teresa of Ávila* (before 1567)

It pleased the Lord that I should sometimes see the following vision. I would see beside me, on my left hand, an angel in bodily form. ... He was not tall, but short, and very



**Fig. 21.4** Gianlorenzo Bernini, baldachino at crossing of St. Peter's Basilica, Vatican, Rome, 1624–33. Gilt bronze, height approx. 100'. So grand is the space, and so well does Bernini's baldachino fit in it, that the viewer can scarcely recognize that the structure is the height of the tallest apartment buildings in seventeenth-century Rome.

beautiful, his face so aflame that he appeared to be one of the highest types of angel who seem to be all afire. They must be those who are called cherubim; they do not tell me their names but I am well aware that there is a great difference between certain angels and others, and between these and others still, of a kind that I could not possibly explain. In his hands I saw a long golden spear and at the end of the iron tip I seemed to see a point of fire. With this he seemed to pierce my heart several times so that it penetrated to my entrails. When he drew it out, I thought he was drawing them out with it and he left me completely afire with a great love for God. The pain was so sharp that it made me utter several moans; and so excessive was the sweetness caused me by this intense pain that one can never wish to lose it, nor will one's soul be content with anything less than God. It is not bodily pain, but spiritual, though the body has a share in it—indeed, a great share. So sweet are the colloquies of love which pass between the soul and God that if anyone thinks I am lying I beseech God, in His goodness, to give him the same experience.





**Fig. 21.6** Gianlorenzo Bernini, *The Ecstasy of Saint Teresa*, Cornaro Chapel, Santa Maria della Vittoria, Rome, 1645–52. Marble, height of group, 11'6".

**Fig. 21.5** Gianlorenzo Bernini, *Cornaro Chapel*, Santa Maria della Vittoria, Rome, 1642–52.

The Cornaro family portraits are just visible on the left and right walls of the chapel.

Bernini recognized in Teresa's words a thinly veiled description of sexual orgasm. And he recognized as well that the sexuality that Protestantism and the Catholic Counter-Reformation had deemed inappropriate to religious art, but which had survived in Mannerism, had found, in Saint Teresa's vision, a properly religious context, uniting the physical and the spiritual. Thus, the sculptural centerpiece of his chapel decoration is Teresa's implicitly erotic swoon, the angel standing over her, having just withdrawn his penetrating arrow from her "entrails," as Teresa throws her head back in ecstasy (Fig. 21.6).

Bernini's program is far more elaborate than just its sculptural centerpiece. The angel and Teresa are positioned beneath a marble canopy from which gilded rays of

light radiate, following the path of the real light entering the chapel from the glazed yellow panes of a window hidden from view behind the canopy pediment. Painted angels, sculpted in stucco relief, descend across the ceiling, bathed in a similarly yellow light that appears to emanate from the dove of Christ at the top center of the composition. On each side of the chapel, life-size marble recreations of the Cornaro family lean out of what appear to be theater boxes into the chapel proper, as if witnessing the vision of Saint Teresa for themselves. Indeed, Bernini's chapel is nothing less than high drama, the stage space of not merely religious vision, but visionary spectacle. Here is an art designed to appeal to the feelings and emotions of its viewers and draw them emotionally into the theatrical space of the work.



**Bernini's *David*** The Cornaro Chapel program suggests that the Baroque style is fundamentally theatrical in character, and the space it creates is theatrical space. It also demonstrates how central action was to Baroque representation. Bernini's *David* (Fig. 21.7), which was commissioned by a nephew of Pope Paul V, appears to be an intentional contrast to Michelangelo's sculpture of the same subject (see Fig. 14.30). Michelangelo's hero is at rest, in a moment of calm anticipation before confronting Goliath. In contrast, Bernini's sculpture captures the young hero in the midst of action. David's body twists in an elaborate spiral, creating dramatic contrasts of light and shadow. His teeth are clenched, and his muscles strain as he prepares to launch the fatal rock. So real is his intensity that viewers tend to avoid

standing directly in front of the sculpture, moving to one side or the other in order, apparently, to avoid being caught in the path of David's shot.

In part, David's action defines Bernini's Baroque style. Whereas Michelangelo's *David* seems to contemplate his own prowess, his mind turned inward, Bernini's *David* turns outward, into the viewer's space, as if Goliath were a presence, although unseen, in the sculpture. In other words, the sculpture is not self-contained, and its active relationship with the space surrounding it—often referred to as its **invisible complement**—is an important feature of Baroque art. (The light source in his Cornaro Chapel *Saint Teresa* is another invisible complement.)



**Fig. 21.7 Gianlorenzo Bernini, *David*, 1623.** Marble, height 5'7". Galleria Borghese, Rome. Bernini carved this work when he was 25 years old, but he was already carving sculptures of remarkable quality by age 8.

**Bernini's Fountains** Bernini was responsible for a series of figurative fountains that changed the face of Rome. One of the most celebrated is the *Four Rivers Fountain* in the Piazza Navona (Fig. 21.8). Bernini designed the fountain for Pope Innocent X, who commissioned it in 1648 to celebrate his diversion of the water from one of Rome's oldest sources of drinking water, the Acqua Vergine aqueduct, to the square in front of the Palazzo Pamphili, his principal family residence. Rising above the fountain is an Egyptian obelisk that had lain in pieces in the Circus Maxentius until restored and re-erected for use here. The sculptor intended the obelisk to represent the triumph of the Roman Catholic Church over the rivers of the world, represented by the four large figures lying on the stones below—the Danube for Europe, the Nile for Africa, the Ganges for Asia, and the Plata for the Americas.

Bernini's fountain was executed by a large group of co-workers under his supervision. In fact, it became commonplace during the Baroque era for leading artists to employ numbers of skilled artists in their studios. This allowed an artist of great stature to turn out massive quantities of work without any apparent loss in quality. Bernini and other Baroque artists like him were admired not so much for the actual finished work, but for the originality of their concepts or designs.

In fact, Bernini spent much of his time writing plays and designing stage sets for his co-workers to perform. Only one

of his theatrical works survives, a farcical comedy, but we have descriptions of others that suggest Bernini's complete dedication to involving the audience in the theatrical event. In a play entitled *Inundation of the Tiber*, he constructed an elaborate set of dikes and dams that seemed to give way as the flooding Tiber advanced from the back of the stage toward the audience. "When the water broke through the last dike," Bernini's biographer tells us, "it flowed forward with such a rush and spread so much terror among the spectators that there was no one, not even among the most knowledgeable, who did not quickly get up to leave in the fear of an actual flood. Then, suddenly, with the opening of a sluice gate, all the water was drained away."

## The Society of Jesus

As Bernini conceived it, the Baroque was a compromise between Mannerist exuberance and religious propriety. He fully supported the edicts of the Council of Trent, set up to reform the Catholic Church in response to the Protestant Reformation (see Chapter 20), and the teachings of the Society of Jesus, founded by the Spanish nobleman

**Fig. 21.8 Gianlorenzo Bernini, *Four Rivers Fountain*, Rome, 1648–51.**

Each major figure was sculpted by a different artist in Bernini's workshop: the Nile, representing Africa, by Jacopo Antonio Fancelli; the Danube, representing Europe, by Antonio Raggi; the Ganges, representing Asia, by Claude Poussin; and the Plata, representing the Americas, by Francesco Baratta.





Ignatius of Loyola (1491–1556). From their headquarters at the Church of Il Gesù in Rome, the Jesuits, as they were known, led the Counter-Reformation and, as we will see later in the chapter, the influence of the Catholic Church worldwide. All agreed that the purpose of religious art was to teach and inspire the faithful, that it should always be intelligible and realistic, and that it should be an emotional stimulus to piety.

Originally, Michelangelo had agreed, in 1554, to produce drawings and a model for Il Gesù, and although no trace of these survives, the facade (Fig. 21.9), finally designed by Giacomo della Porta (ca. 1533–1602), reflects a certain Michelangelo flair, especially in the swirled volute scrolls flanking the second level, reminiscent of the stairway of the Laurentian Library in Florence (see Fig. 15.21). Likewise, della Porta's use of double pilasters (and, surrounding the portal, a double pilaster and column) is reminiscent of both the double pilasters in Michelangelo's original design for St. Peter's and the double columns surrounding the stairway of the Laurentian Library. Such doubling lends the facade a sense of massive sturdiness—a kind of architectural self-confidence—and a sculptural presence, a three-dimensional play of surfaces in contrast to the two-dimensional effects of the typical Renaissance facade (see *Materials & Techniques*, page 717).

The forcefulness and muscularity of della Porta's design is consistent with Jesuit doctrine. In his *Spiritual Exercises*, published in 1548, Loyola had called on Jesuits to develop all of their senses. By engaging the body, he believed, one might begin to perfect the soul—an idea that surely influenced the many and richly diverse elements of the Baroque style. For instance, in the Fifth Exercise, which is a meditation on the meaning of hell, Loyola invokes all five senses (**Reading 21.2a**):

#### READING 21.2a

##### from Ignatius of Loyola, *Spiritual Exercises*, Fifth Exercise (1548)

FIRST POINT: This will be to see in imagination the vast fires, and the souls enclosed, as it were, in bodies of fire.

SECOND POINT: To hear the wailing, the howling, cries, and blasphemies against Christ our Lord and against His saints.

THIRD POINT: With the sense of smell to perceive the smoke, the sulphur, the filth, and corruption.

FOURTH POINT: To taste the bitterness of tears, sadness, and remorse of conscience.

FIFTH POINT: With the sense of touch to feel the flames which envelop and burn the souls.

Such a call to the senses would manifest itself in increasingly elaborate church decoration, epitomized, perhaps best, by a ceiling fresco painted by Andrea Pozzo (1642–1709) for the Church of Sant'Ignazio in Rome depicting the *Triumph of Saint Ignatius of Loyola* (see *Closer Look*,



**Fig. 21.9 Giacomo della Porta, facade of Il Gesù, Rome, ca. 1575–84.** The church originally appeared much plainer—the sculptures are sixteenth-century additions.

pages 718–19). But despite this call to sensual experience, Loyola was a strict traditionalist, as is demonstrated by his set of rules for those who comprise what is known as the Church Militant—that is, the living members of the Church who are struggling against sin, so that they may one day join those who comprise the Church Triumphant, those who are in heaven (**Reading 21.2b**):

#### READING 21.2b

##### from Ignatius of Loyola, *Spiritual Exercises*, Rules (1548)

###### RULES FOR THINKING WITH THE CHURCH

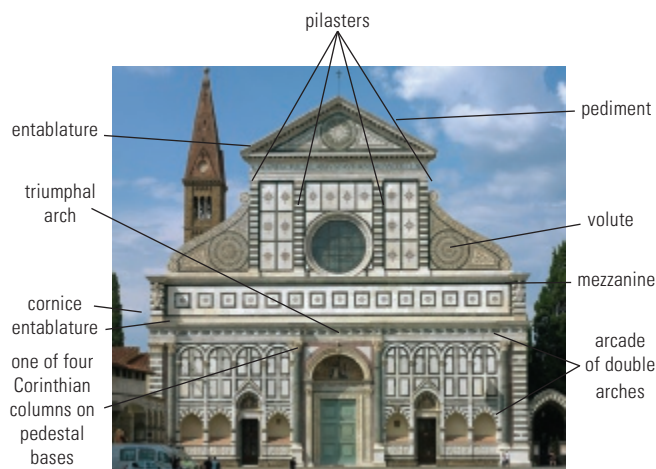
The following rules should be observed to foster the true attitude of mind we ought to have in the church militant

1. We must put aside all judgment of our own, and keep the mind ever ready and prompt to obey in all things the true Spouse of Christ our Lord, our holy Mother, the hierarchical Church.
2. We should praise sacramental confession, the yearly reception of the Most Blessed Sacrament, and praise more highly monthly reception, and still more weekly Communion, provided requisite and proper dispositions are present.
3. We ought to praise the frequent hearing of Mass, the singing of hymns, psalmody, and long prayers whether in the church or outside; likewise, the hours arranged at fixed times for the whole Divine Office, for every kind of prayer, and for the canonical hours.

# Materials & Techniques

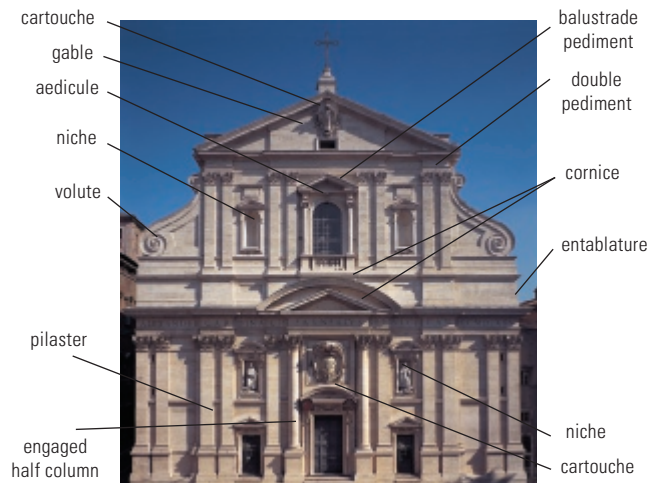
## The Facade from Renaissance to Baroque

Typically the facade of a building carries architectural embellishment that announces its style. One of the most influential facades in Renaissance architecture is Leon Battista Alberti's for Santa Maria Novella in Florence. Limited only by the existing portal, doors, and rose window, Alberti designed the facade independently of the structure behind it. He composed it of three squares, two flanking the portal at the bottom and a third set centrally above them. A mezzanine, or low intermediate story, separates them, at once seemingly supported by four large engaged Corinthian columns and serving as the base of the top square. The pediment at the top actually floats free of the structure behind it. Perhaps Alberti's most innovative and influential additions are the two scrolled **volute**s, or counter-curves. They hide the clerestory structure of the church behind, masking the difference in height of the nave and the much lower side-aisle roofs.



Leon Battista Alberti, facade of Santa Maria Novella, Florence, 1458–70.

Giacomo della Porta's facade for the church of Il Gesù in Rome, constructed more than 100 years later, is still recognizably indebted to Alberti's church, retaining the classic proportions of Renaissance architecture: The height of the structure equals the width. However, it has many more architectural features, and is considered by many the first architectural manifestation of the Baroque. Notice that the architect adds dimensionality to the facade by a projecting entablature and supporting pairs of engaged **pilasters** (rectangular columns) that move forward in steps. These culminate in engaged circular columns on each side of the portal. A double pediment, one traditional and triangular, the other curved, crowns the portal itself. Together with the framing column, the double pediment draws attention to the portal, the effect of which is repeated in miniature in the **edicule** (composed of an entablature and pediment supported by columns or pilasters) above.



Giacomo della Porta, facade of Il Gesù, Rome, ca. 1575–84.

4. We must praise highly religious life, virginity, and continency; and matrimony ought not be praised as much as any of these.
5. We should praise vows of religion, obedience, poverty, chastity, and vows to perform other works of supererogation conducive to perfection. However, it must be remembered that a vow deals with matters that lead us closer to evangelical perfection. Hence, whatever tends to withdraw one from perfection may not be made the object of a vow, for example, a business career, the married state, and so forth.
6. We should show our esteem for the relics of the saints by venerating them and praying to the saints. We should praise visits to the Station Churches, pilgrimages, indulgences, jubilees, crusade indulgences, and the lighting of candles in churches.

7. We must praise the regulations of the Church with regard to fast and abstinence, for example, in Lent, on Ember Days, Vigils, Fridays, and Saturdays. We should praise works of penance, not only those that are interior but also those that are exterior.
8. We ought to praise not only the building and adornment of churches, but also images and veneration of them according to the subject they represent.
9. Finally, we must praise all the commandments of the Church, and be on the alert to find reasons to defend them, and by no means in order to criticize them. ...
13. If we wish to proceed securely in all things, we must hold fast to the following principle: What seems to me white, I will believe black if the hierarchical Church so defines. ...

# CLOSER LOOK

By the middle of the seventeenth century, one of the techniques most widely used by Baroque painters was foreshortening, a technique in which perspective is modified in order to decrease the distortion that results when a figure or object extends backward from the picture plane at an angle approaching the perpendicular (for instance, a hand extended out to the viewer will look larger, and the arm shorter, than they actually are). With this technique, artists could break down the barrier between the painting's space and that of the viewer, thus enveloping the viewer in the painting's space, an effect favored for painting the ceilings of Baroque churches and palaces. To create this illusion, the artist would paint representations of architectural elements—such as vaults or arches or niches—and then fill the remaining space with foreshortened figures that seem to fly out of the top of the building into the heavens above. One of the most dramatic instances was painted by a Jesuit lay brother, Fra Andrea Pozzo, for the Church of Sant'Ignazio. Its subject is the *Triumph of Saint Ignatius of Loyola*.

It is difficult for a visitor to Sant'Ignazio to tell that the space above the nave is a barrel vault. Pozzo painted it over with a rising architecture that seems to extend the interior walls an extra story and then explode into the open sky above. A white marble square in the pavement below indicates to the viewer just where to stand to appreciate the perspective properly. On each side of the space overhead are allegorical figures representing the four continents. Inscriptions on each end of the ceiling read, in Latin, "I am come to send fire on the earth," Christ's words to Luke (Luke 12:49), and Ignatius's last words to Francis Xavier as he set out on his mission to Asia, "Go and set the world aflame." Both passages are plays on Ignatius's name and the Latin word for fire, *ignis*, but both also refer to the Jesuit belief in the power of the gospel to transform the world.

**Fra Andrea Pozzo, *Triumph of Saint Ignatius of Loyola, Sant'Ignazio, Rome, 1691–94.* Ceiling fresco, approx. 56' × 115'.**



**America** sits on a cougar, spear in hand, and wearing a feathered headdress.



**Saint Ignatius** follows Christ into heaven, beams of light emanating from his chest to the four corners of the globe.



**Europe**, sitting on a stallion, holds a scepter in one hand, while her other rests on an orb, signifying her domination of the world.



## Andrea Pozzo's *Triumph of Saint Ignatius of Loyola*



**Africa** sits atop a crocodile and holds an elephant tusk in her hand.



**Saint Francis Xavier**, co-founder of the Jesuits, left Portugal in 1541 for India, Indonesia, Japan, and China, where he died in 1552. He was the model for all subsequent Jesuit missionary zeal.



**Asia** rides a camel, while the small *putti* to the left offer her a blue-and-white porcelain bowl, presumably from China.