



The Divine/Religious World – How have deities and saints been shown around the world?

It's quiz time...

1. What were the maids looking through in the background of *Venus of Urbino*?
2. What differences were there between *Olympia* and *Venus of Urbino*?
3. Who redesigned Paris in the 19<sup>th</sup> century, which resulted in flattening slum areas for wide boulevards?
4. What is the Italian word for the composition of *Rape of the Sabine Women*?
5. Who was Thorvaldsen's rival?
6. Why was the story of *Jason and the Golden Fleece* so appropriate when it was made?
7. What happened to Artemisia that then, potentially, impacted her work?
8. What stylistic movement is exhibited in *Woman I* by de Kooning?
9. How many paintings by women are there in the National Gallery? How many different female artists are there?
10. What work of art did the Guerrilla Girls use on their poster of *Do Women Have To be Naked...?*





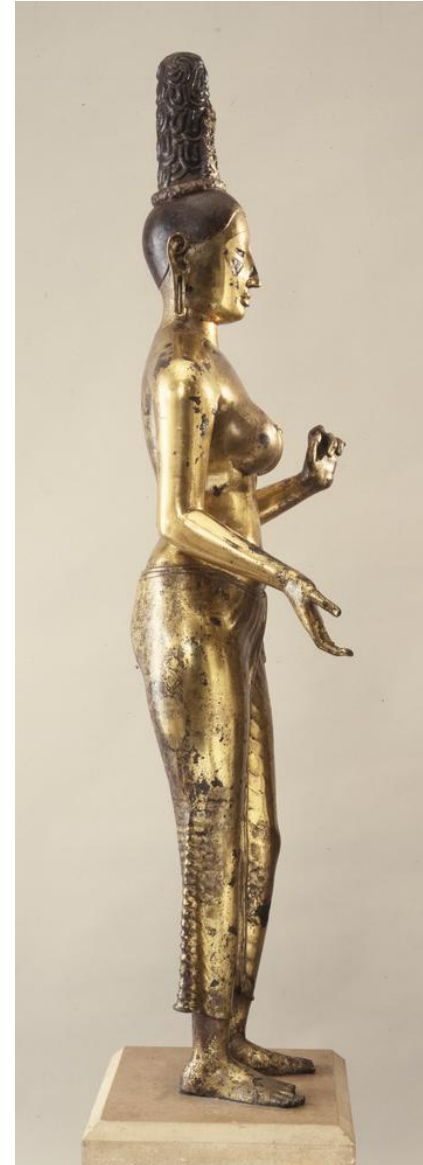
Unknown, *Tara*, c.700-750, Bodhisattva bronze, 143cm high (excluding base), British Museum







Statue of Avalokiteshevara





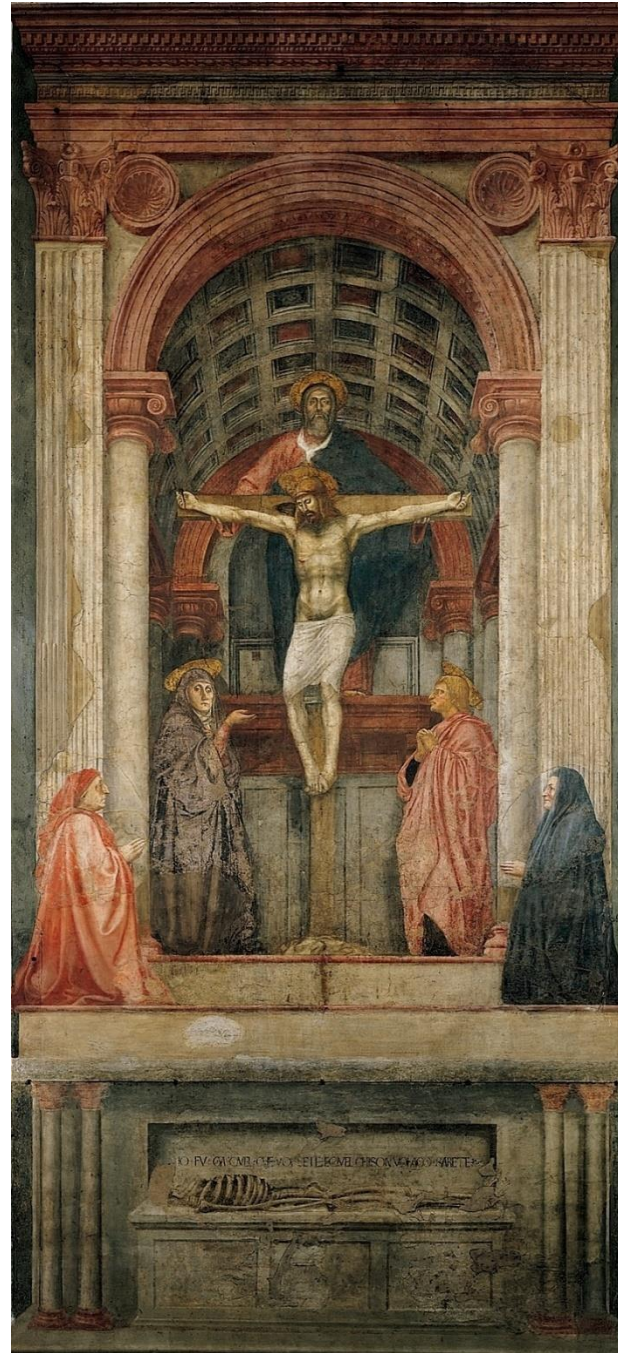


# Key points for *Tara*

- Bodhisattva from Sri Lanka
- Focus for meditation – represents qualities of wisdom and compassion
- Would initially have been with her companion
- Originally part of Hindu faith, 'redesigned' into Buddhist.
- Overtly feminine – possibly to attract female worshipers
  - Epitome of Southern Indian beauty
- Would be extremely expensive to make – solid bronze
- $\frac{3}{4}$  life sized



The Holy Trinity, *Masaccio*  
1427-28, fresco, 667 x 317cm, Santa Maria Novella











IO FV GA OMEL CHE VOI SETE E OMEL CHISON VOI AOO SARETE



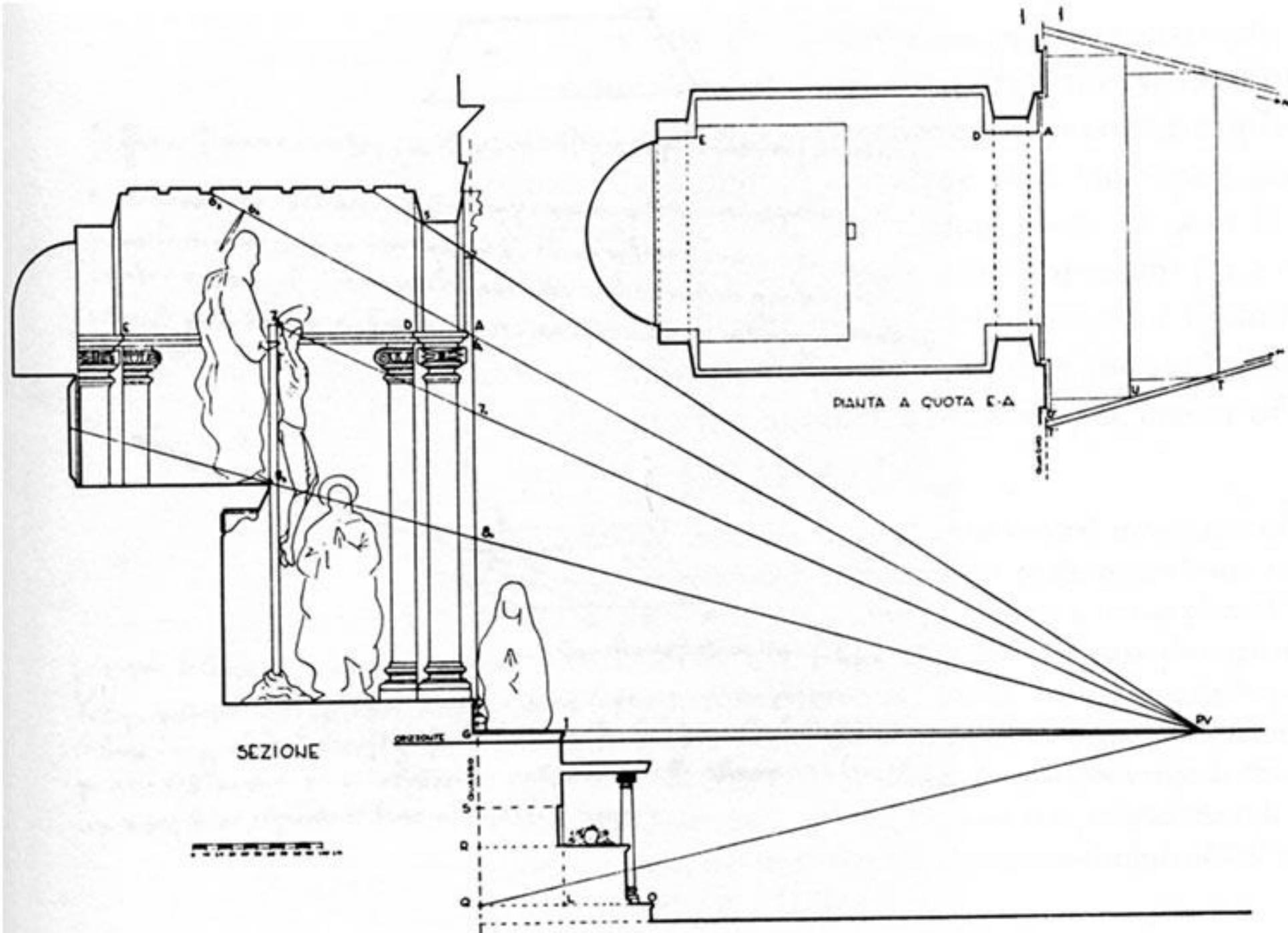


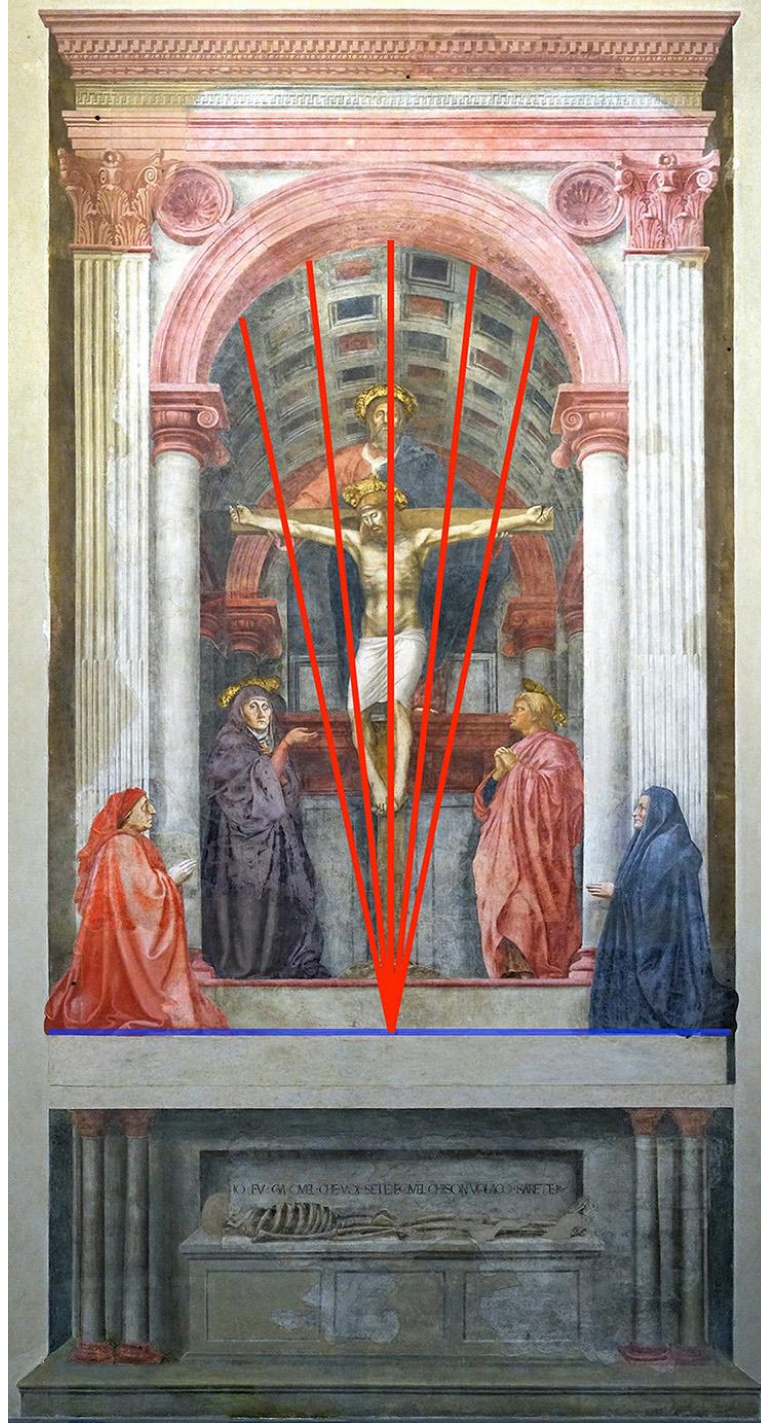




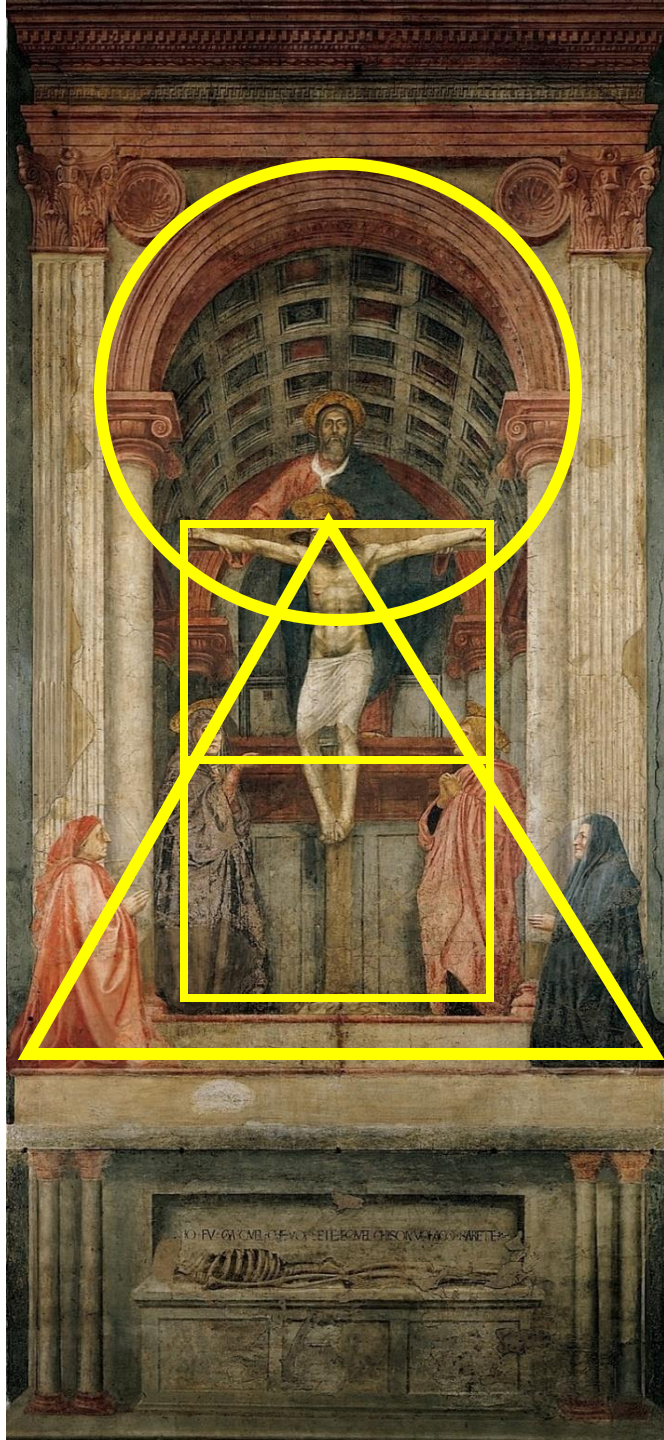










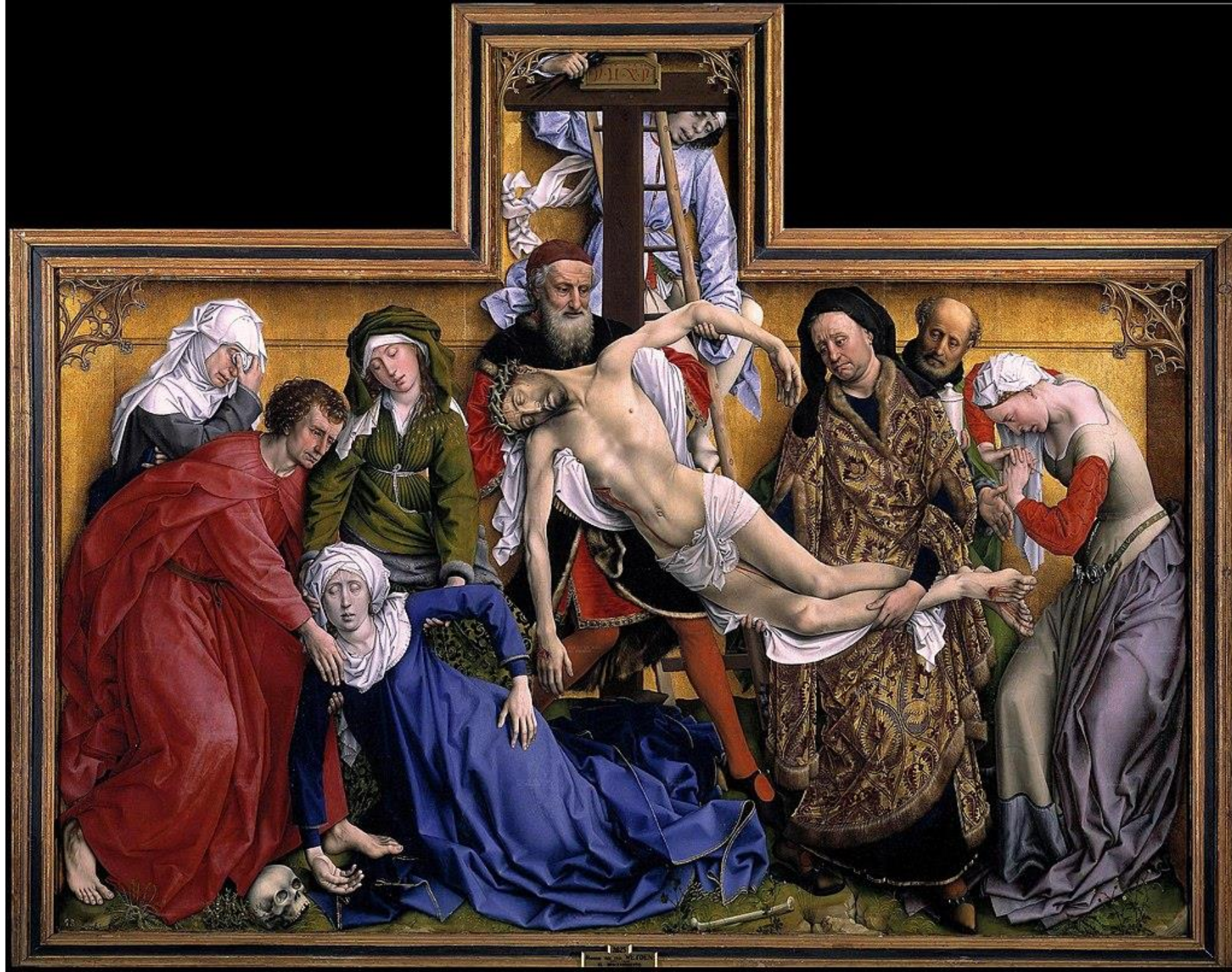


# Key points for *Holy Trinity*

- Created after Brunelleschi rationalised perspective
- Vasari said the wall looked “to have holes in it”
- Quote from tomb below “I was once what you are, and I what I am you will also be”
- Huge amount of mathematics and geometry in the composition of the work
  - The purer the maths, the closer to God
- Mary looks out at the viewer, inviting us to look on the scene.



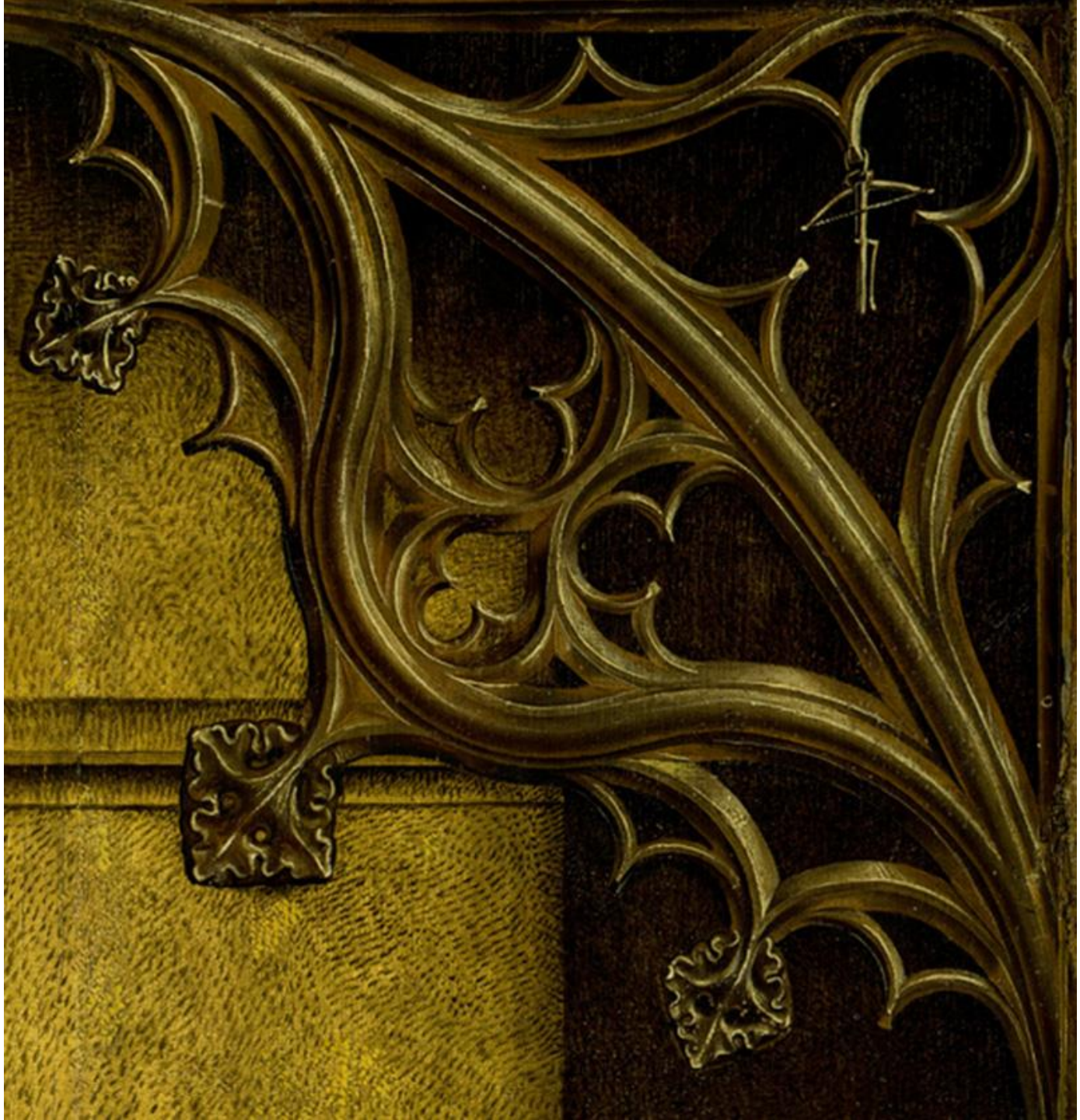
Rogier van der Weyden, *Descent from the Cross*, c. 1435, oil on oak, 220 x 260cm,  
Museo del Prado





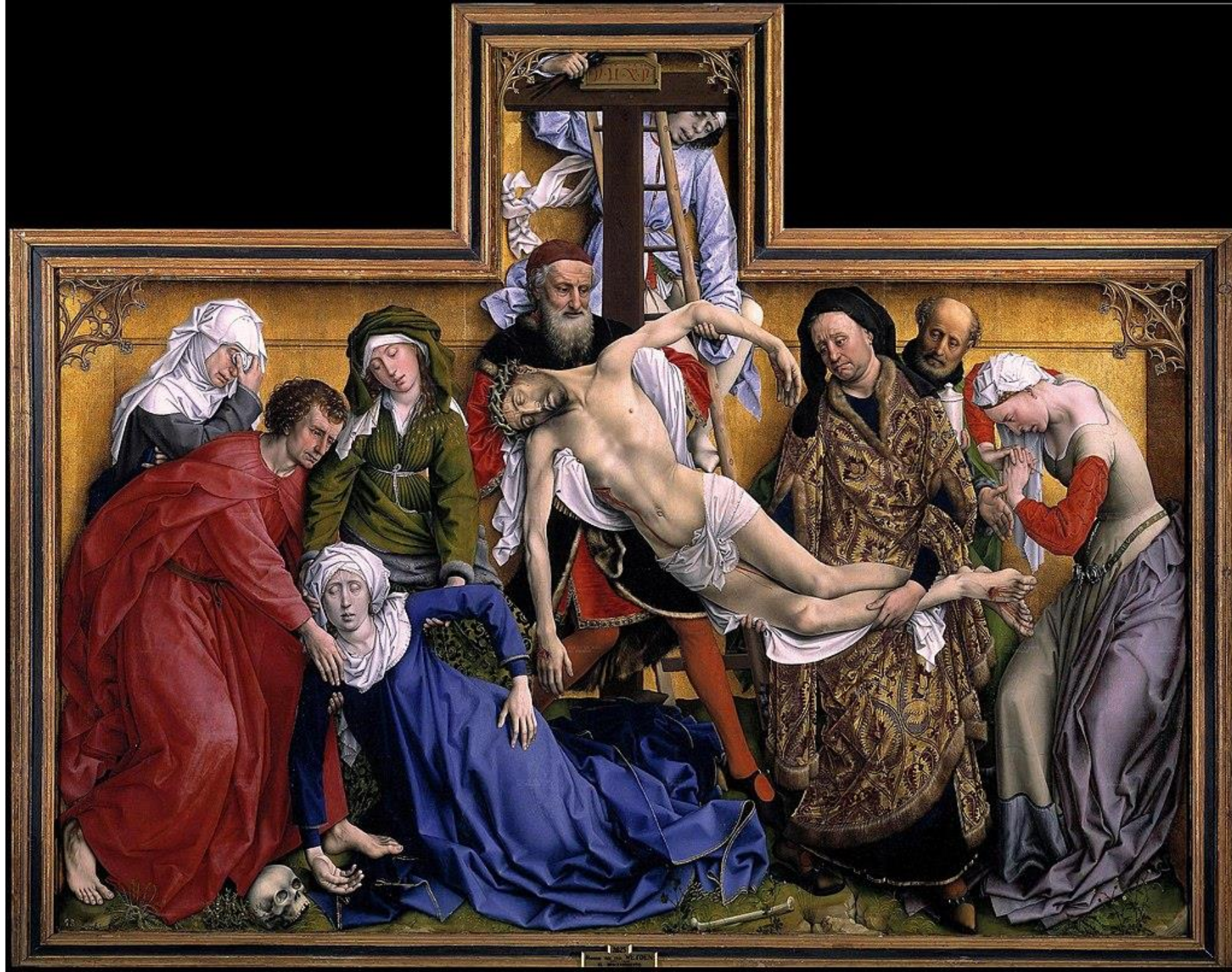




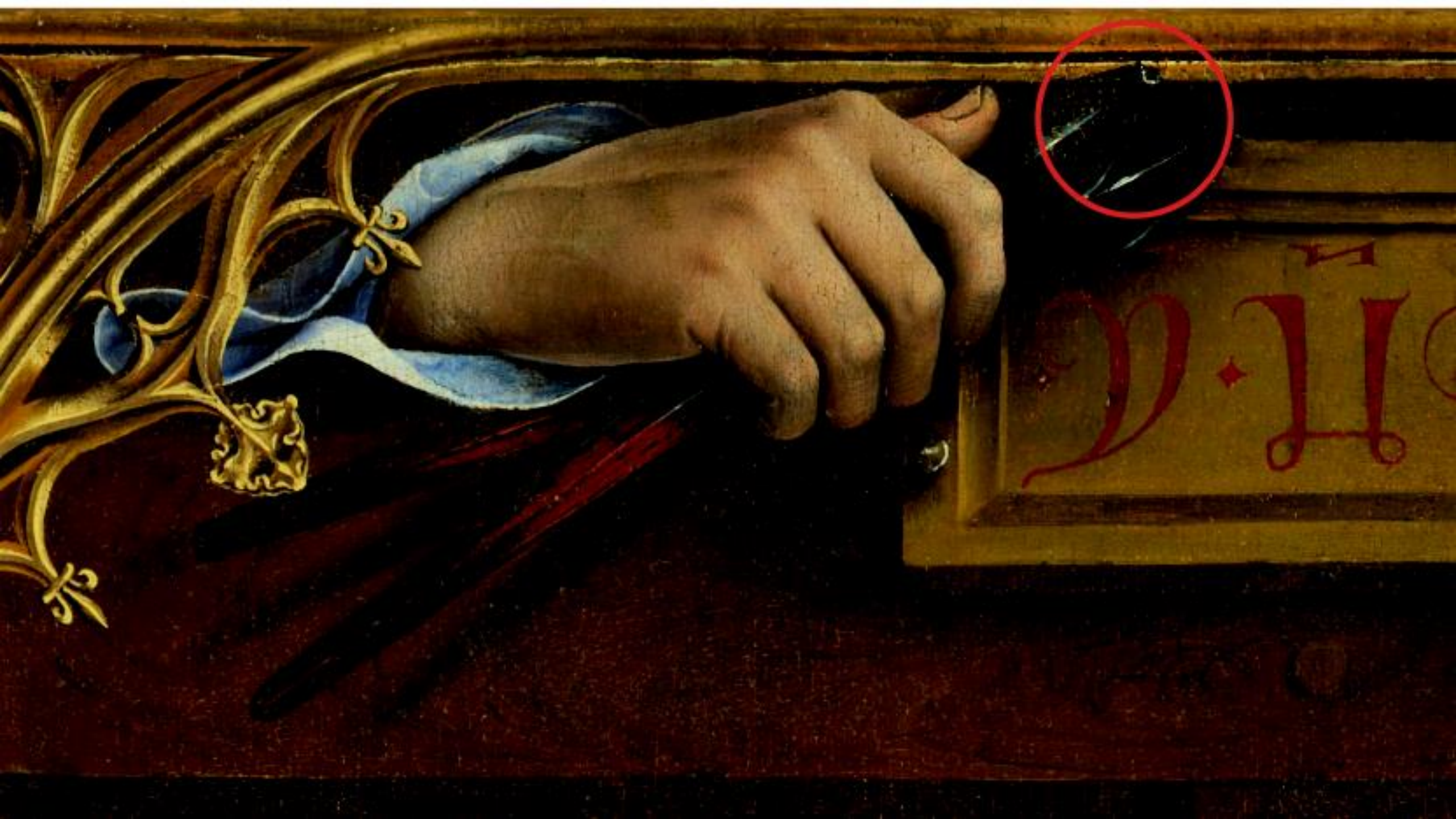




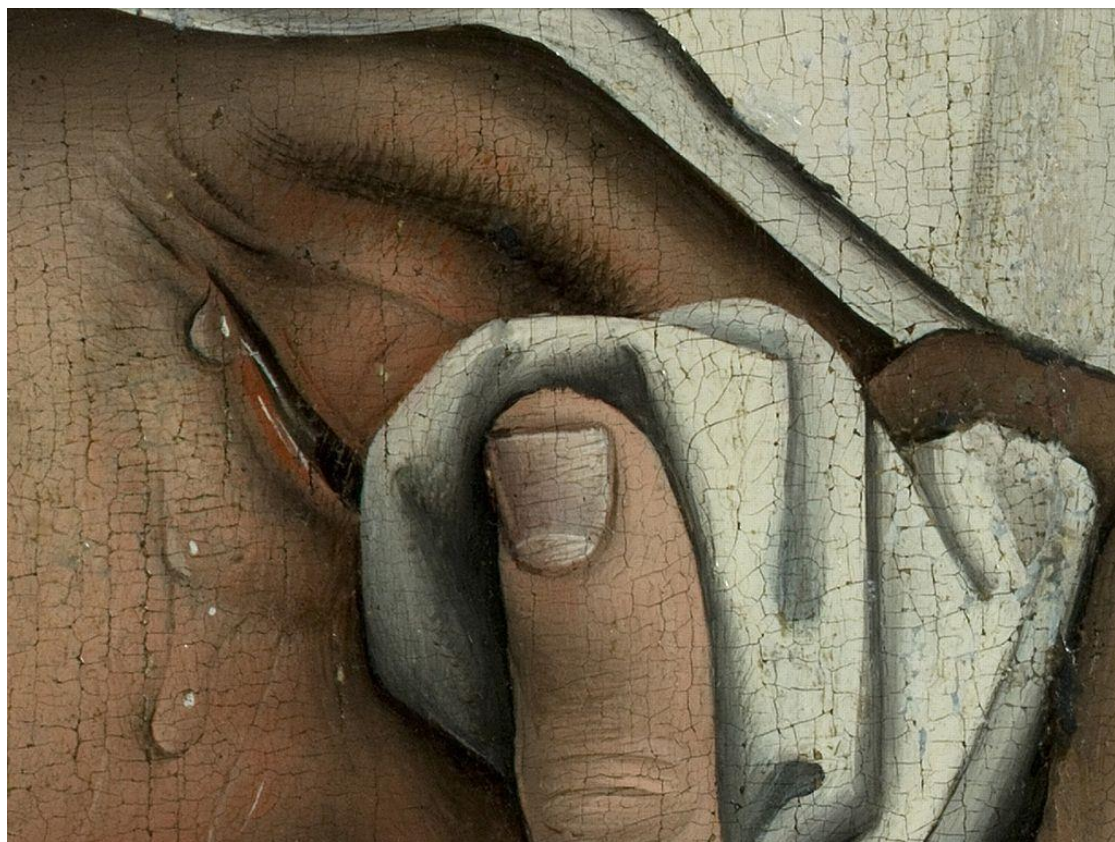
Rogier van der Weyden, *Descent from the Cross*, c. 1435, oil on oak, 220 x 260cm,  
Museo del Prado





























# Key points for *Descent from the Cross*

- Possibly central panel to altarpiece
  - Commissioned by Crossbowman's guild
- Huge
- Surrounded by various people involved in moving his body to the tomb
- Incredible amounts of detail
- Depth created – link to wooden altarpieces common in the north
- No one overlaps Christ's nude body

Mary Magdalene, *Donatello*  
c.1457, wood, 188cm, Museo dell'Opera del Duomo, Florence











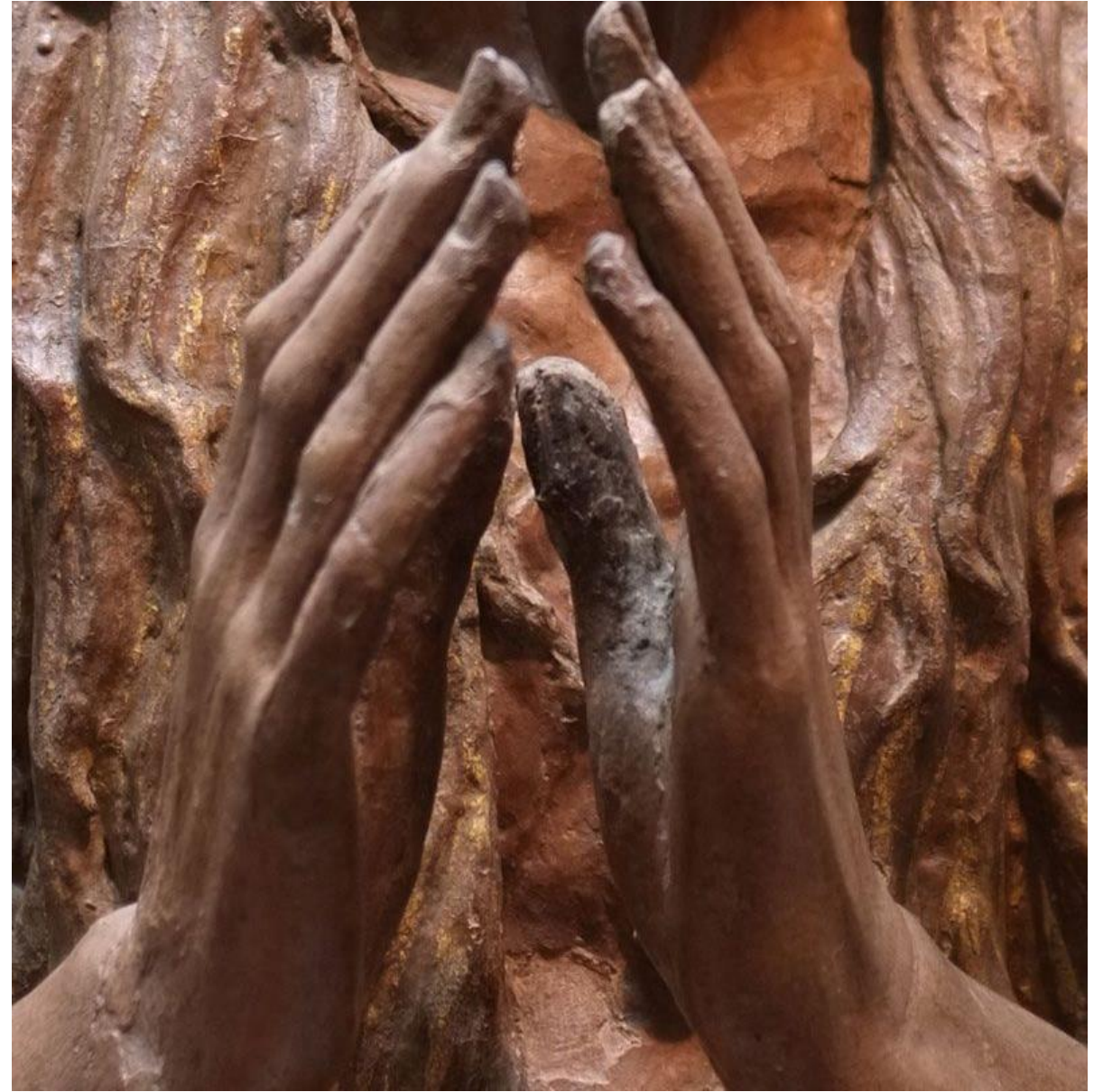












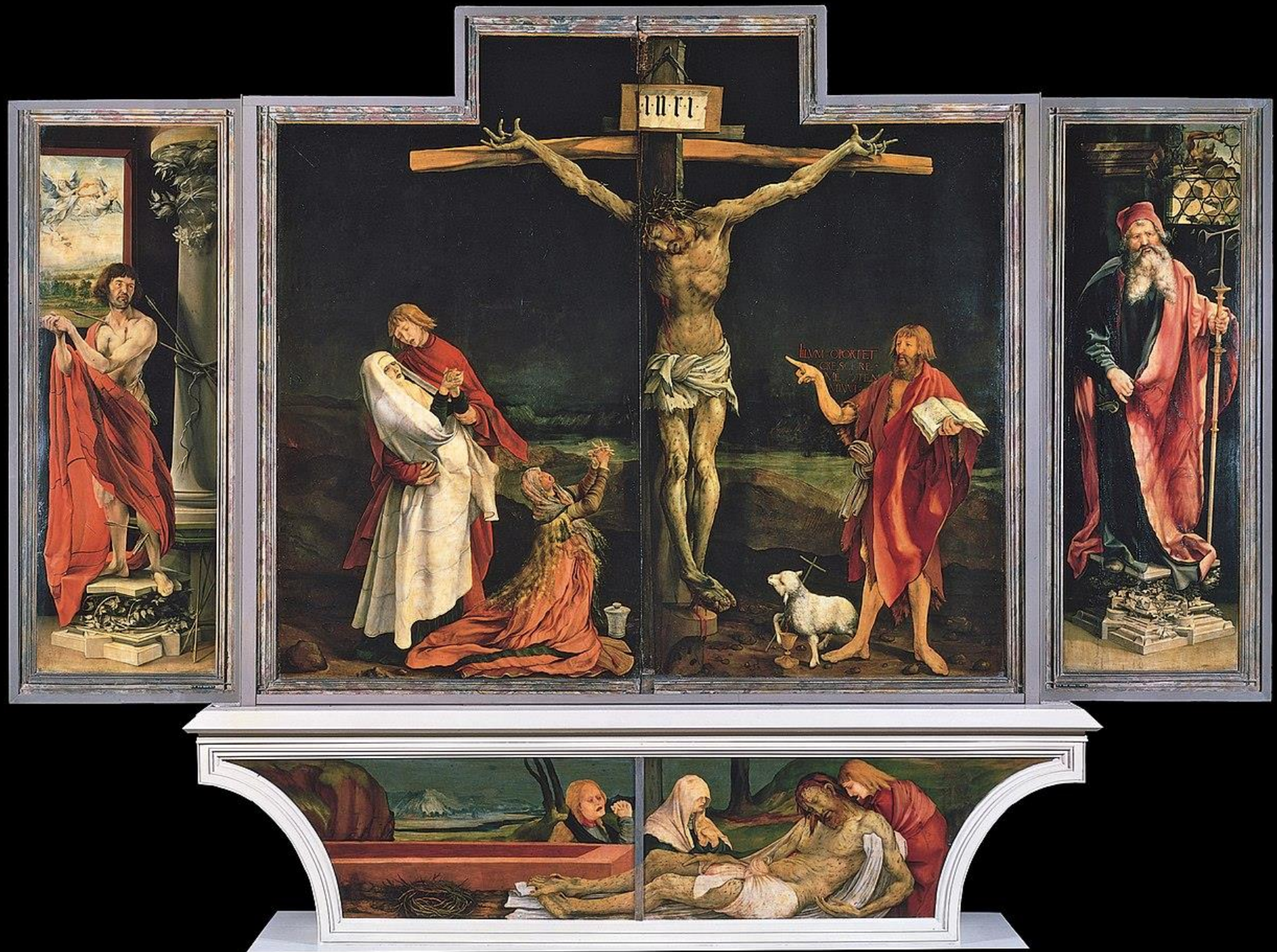


# Key points for *Mary Magdalene*

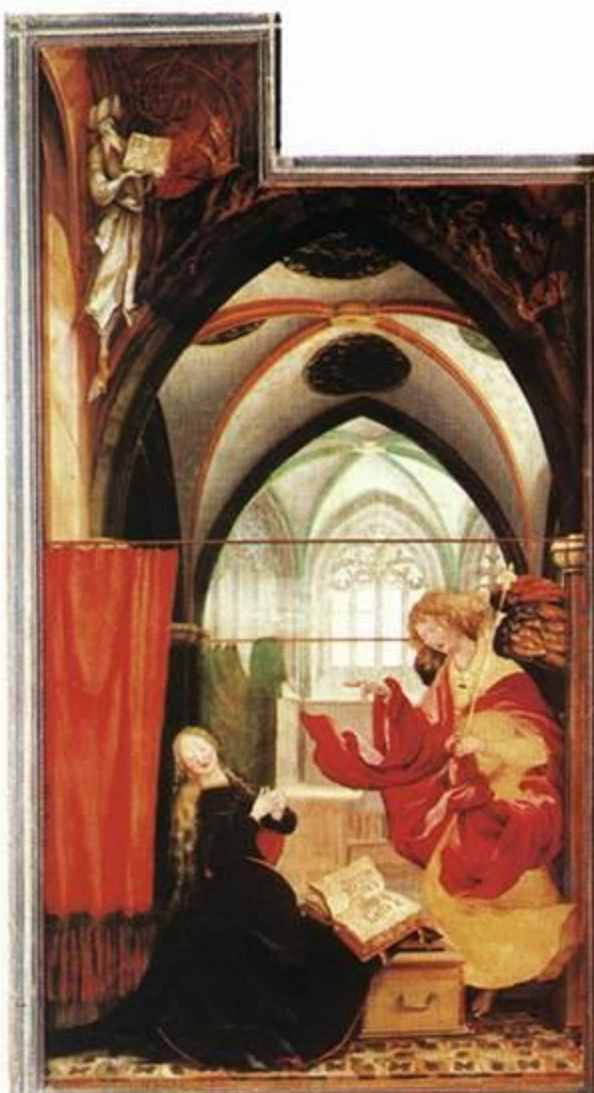
- Mary was a woman of sin
- Went into the wilderness for 30 years to repent
- Here she is shown with leathery skin and haggard appearance
- Hair covers her as clothes do
  - Originally would have been gilded – would shimmer in the candlelight
- She is shown to be strong, fended for herself for a number of years
- Wood appropriate medium to use



Matthias  
Grünwald, *Isenheim*  
*Altarpiece*, Isenheim,  
Germany, c. 1510-15, oil on  
wood



















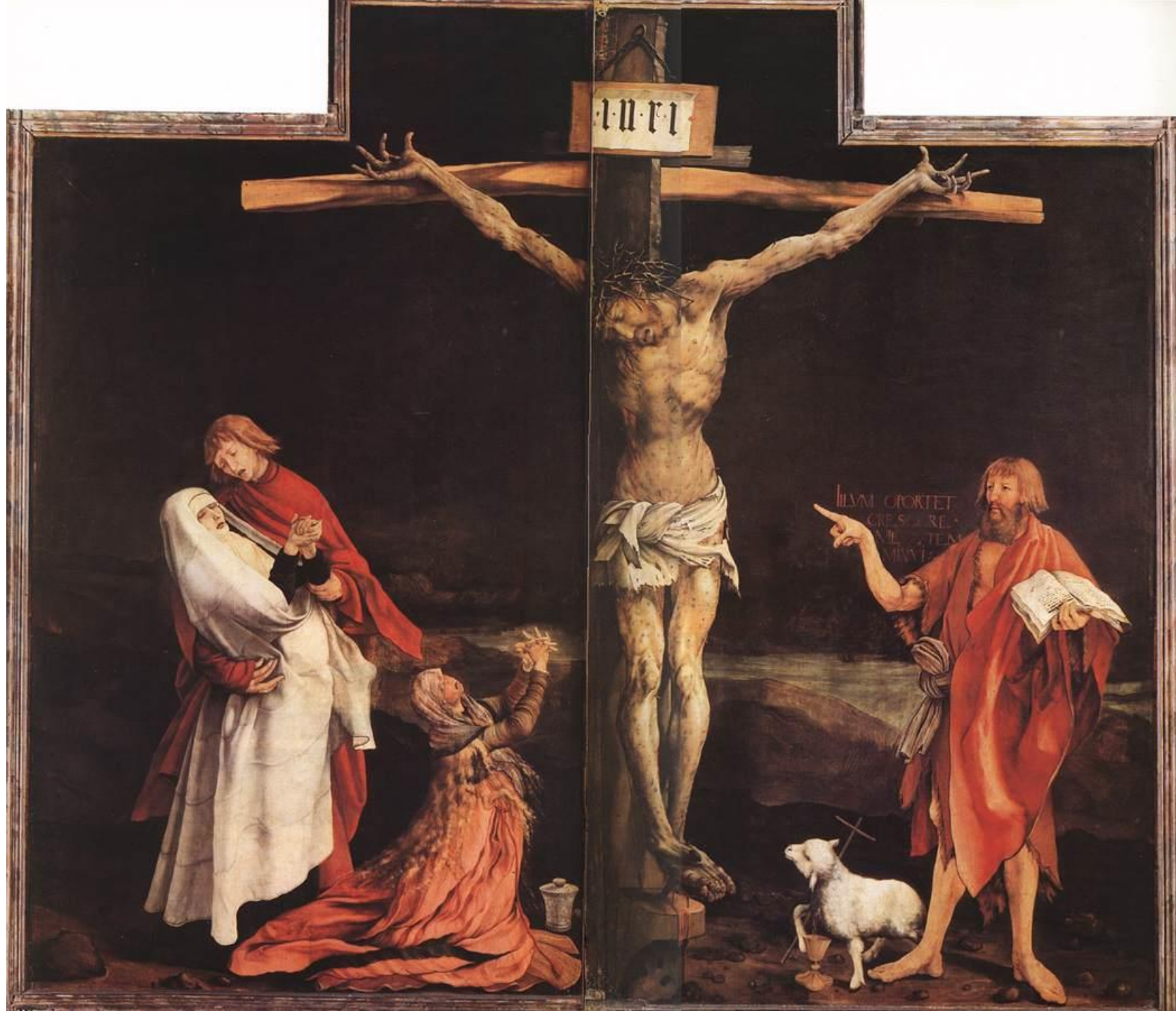




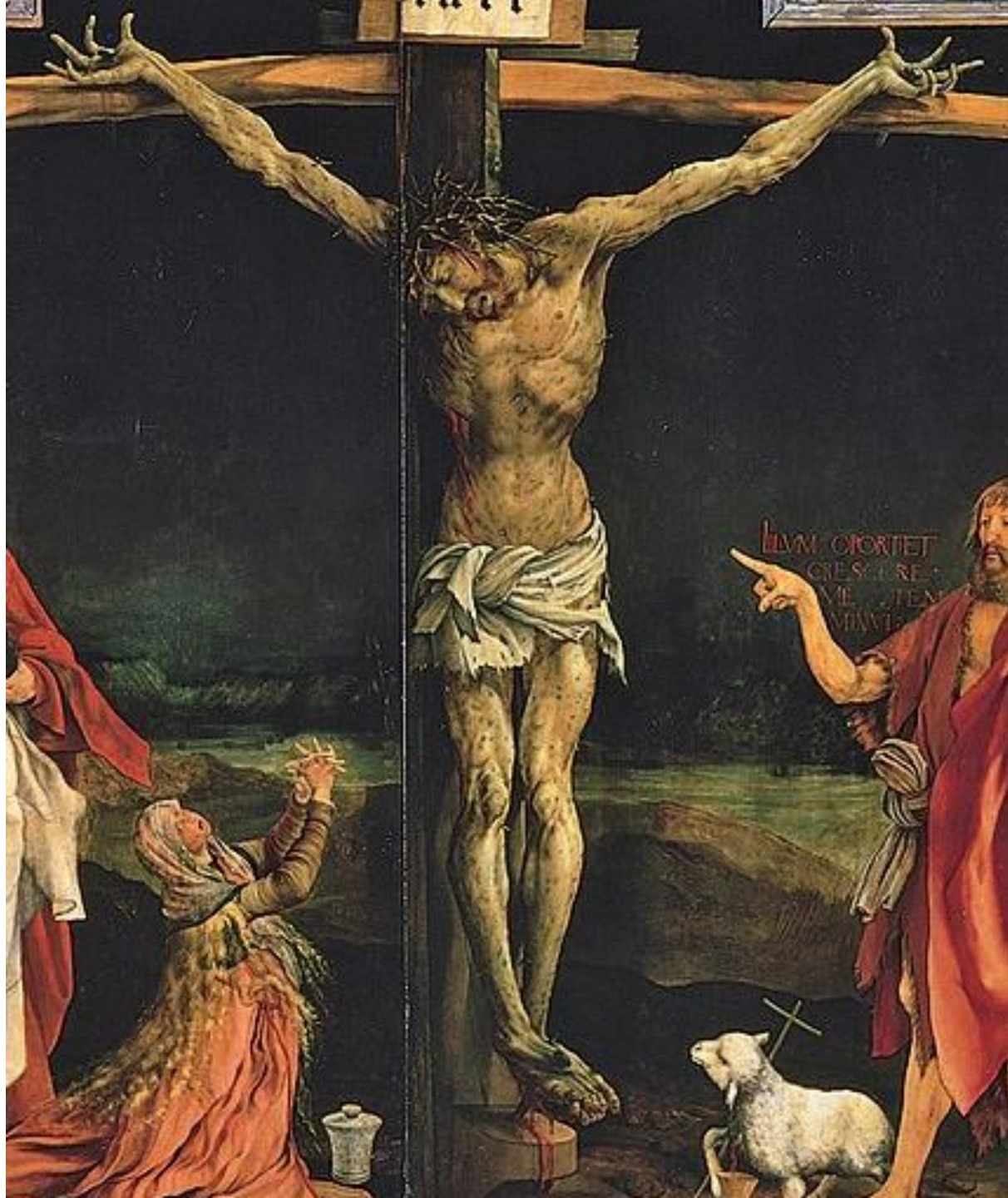








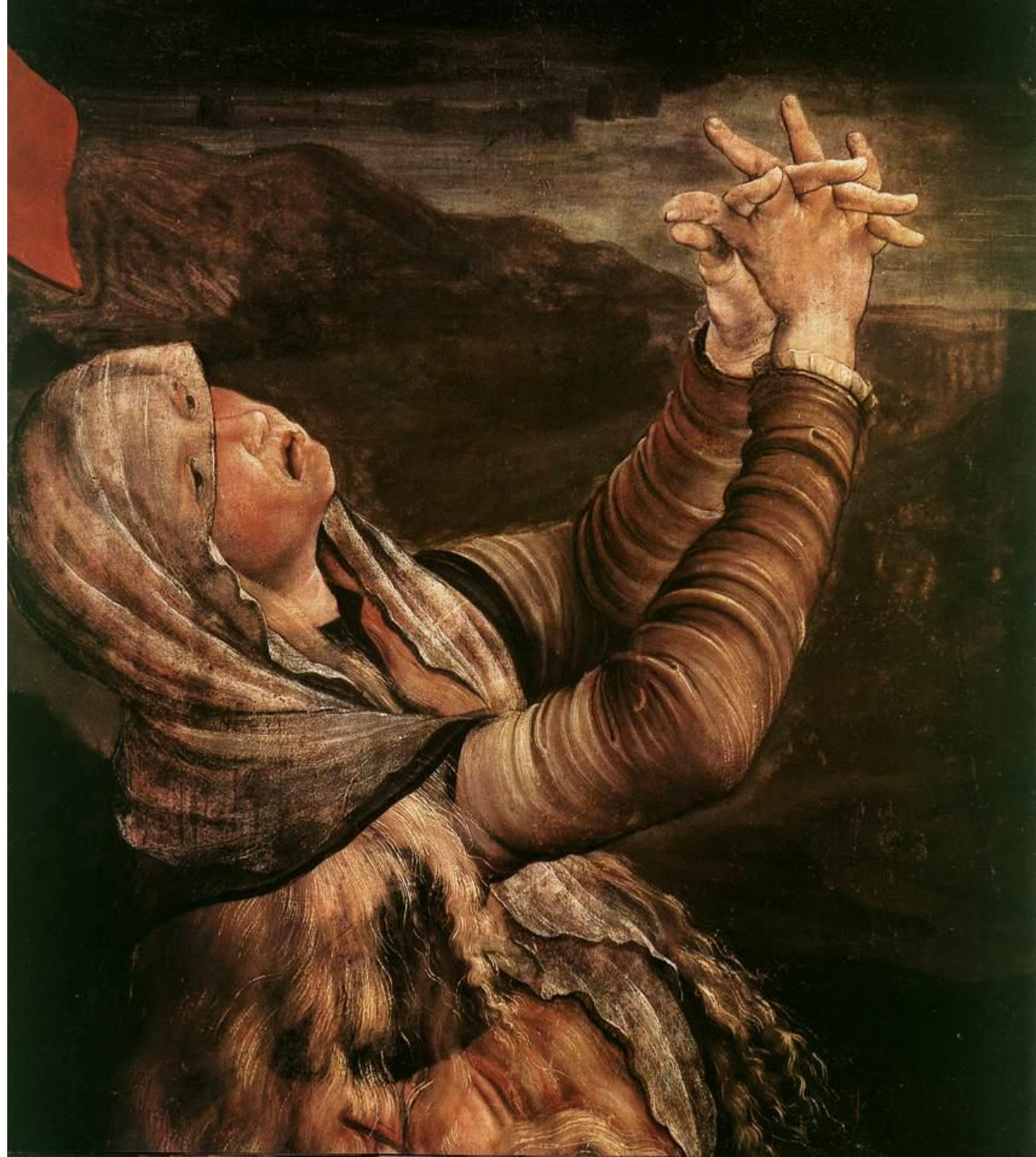








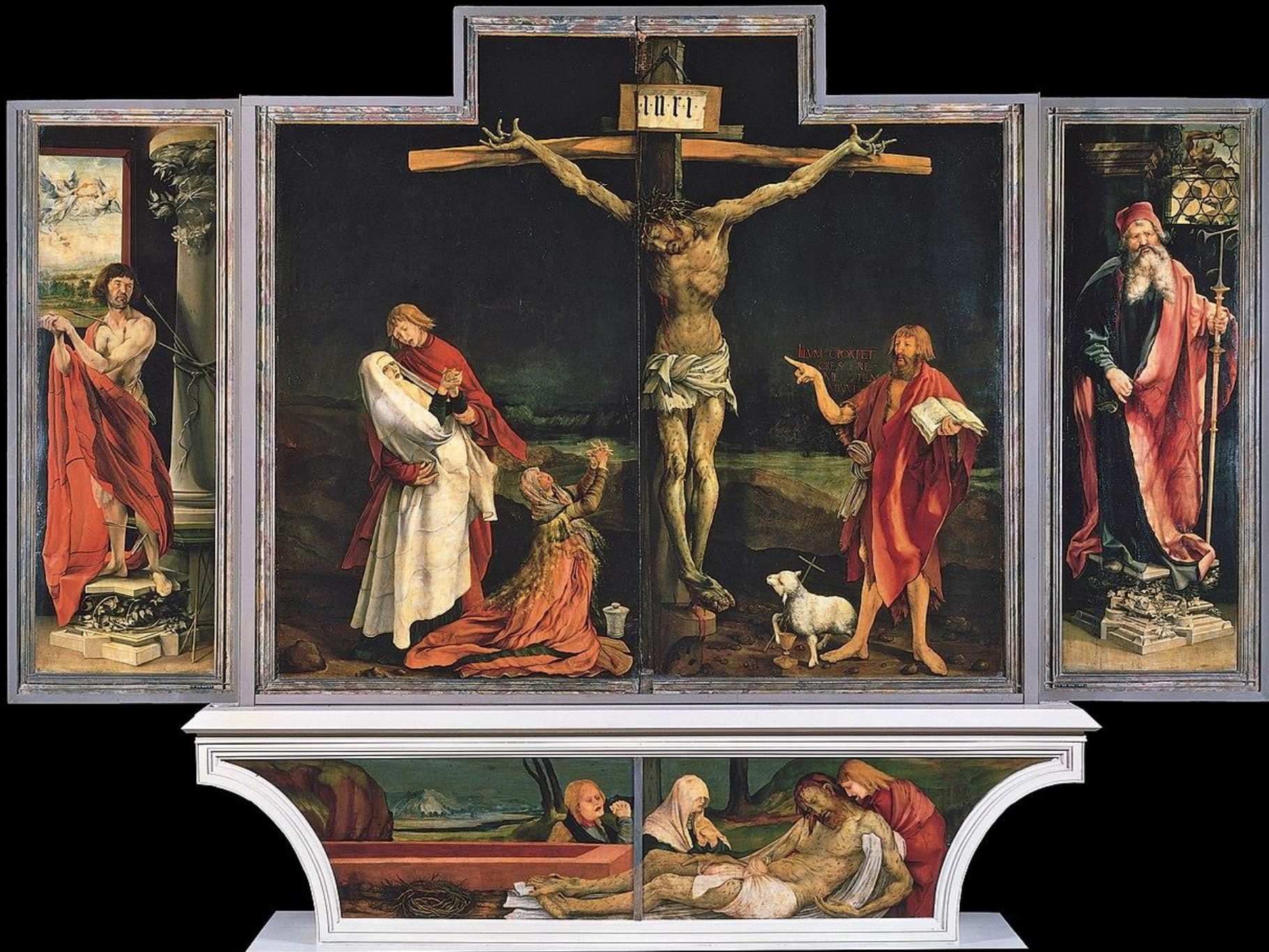




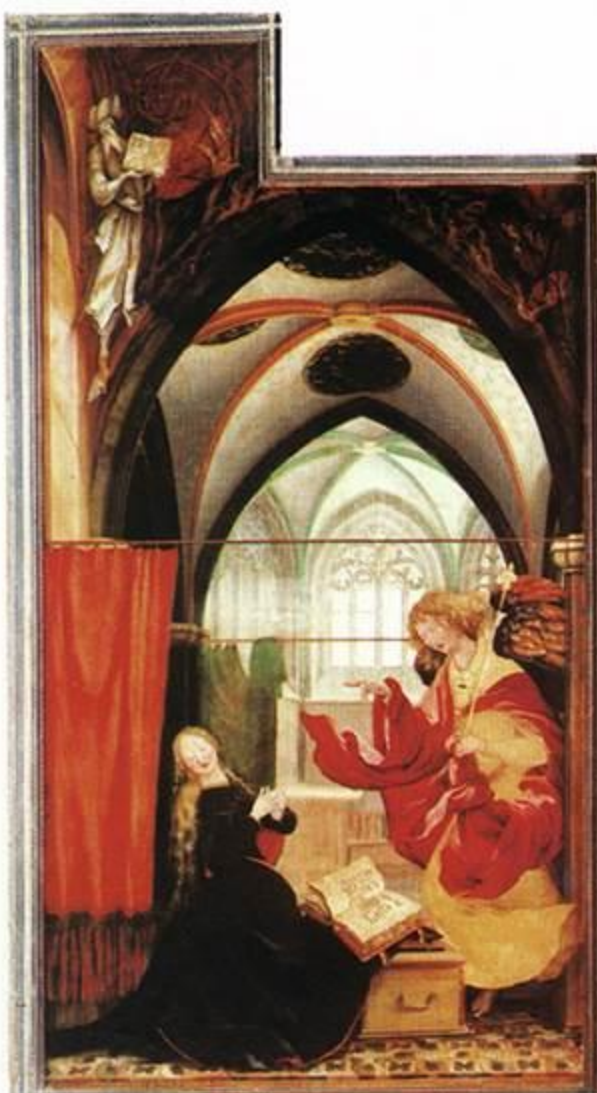














# Key points for *Isenheim Altarpiece*

- Part of a huge complex (box with painted wings)
- In Church of St Anthony hospital – dedicated to those with skin conditions
  - Thaumaturgic
- Mostly dealt with those with Ergotism (St Anthony's Fire)
  - Caused hallucinations/skin irritations
  - LSD formed from same fungal strain
- Main panel flanked by St Anthony and St Sebastian



Ecstasy of St. Teresa, *Bernini*  
1647-52, life sized, white marble, Santa Maria della Vittoria, Italy





The image shows the interior of a grand, ornate church. The architecture is highly detailed, featuring large columns, intricate carvings, and a vaulted ceiling. In the foreground, a large altar is visible, flanked by side chapels. The altar area is dominated by a large, arched niche containing a statue of a religious figure, possibly the Virgin Mary, holding a child. The statue is set against a backdrop of gold leaf and intricate carvings. Several large, ornate chandeliers hang from the ceiling, casting a warm glow over the space. The walls are covered in marble and gold leaf, and the floor is made of polished stone. The overall atmosphere is one of grandeur and reverence.

- Drop into the Church [HERE](#)



"... Beside me, on the left hand, appeared an angel in bodily form... He was not tall but short, and very beautiful; and his face was so aflame that he appeared to be one of the highest rank of angels, who seem to be all on fire... In his hands I saw 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 ... and left me utterly consumed by the great love of God. The pain was so severe that it made me utter several moans. The sweetness caused by this intense pain is so extreme that one cannot possibly wish it to cease, nor is one's soul then content with anything but God. This is not a physical, but a spiritual pain, though the body has some share in it-even a considerable share ..."





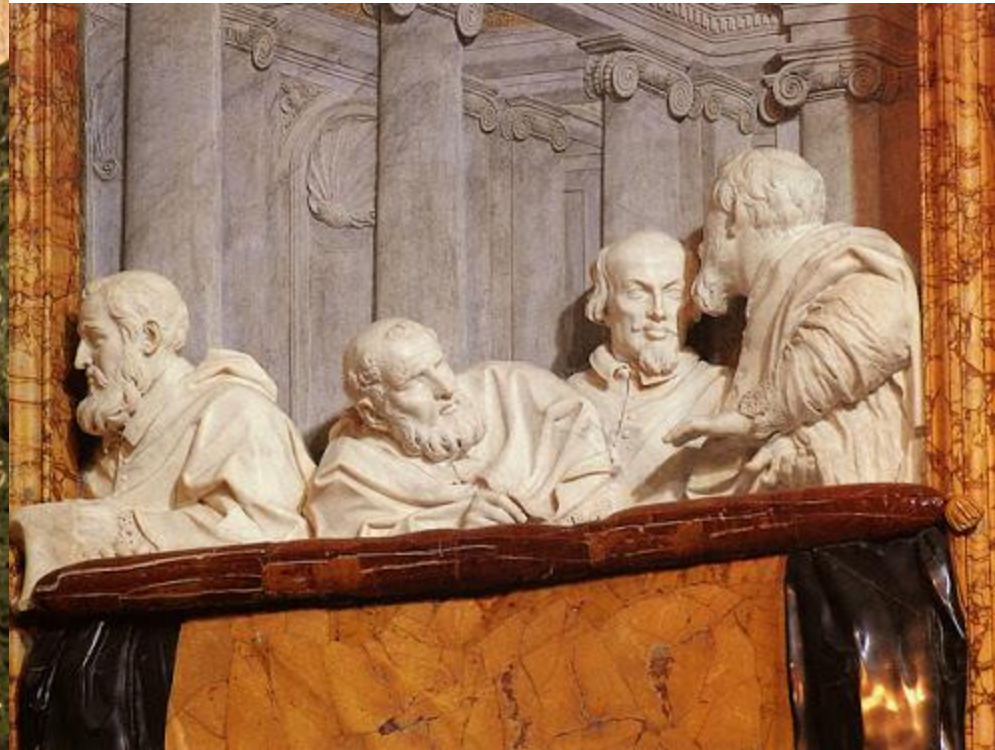














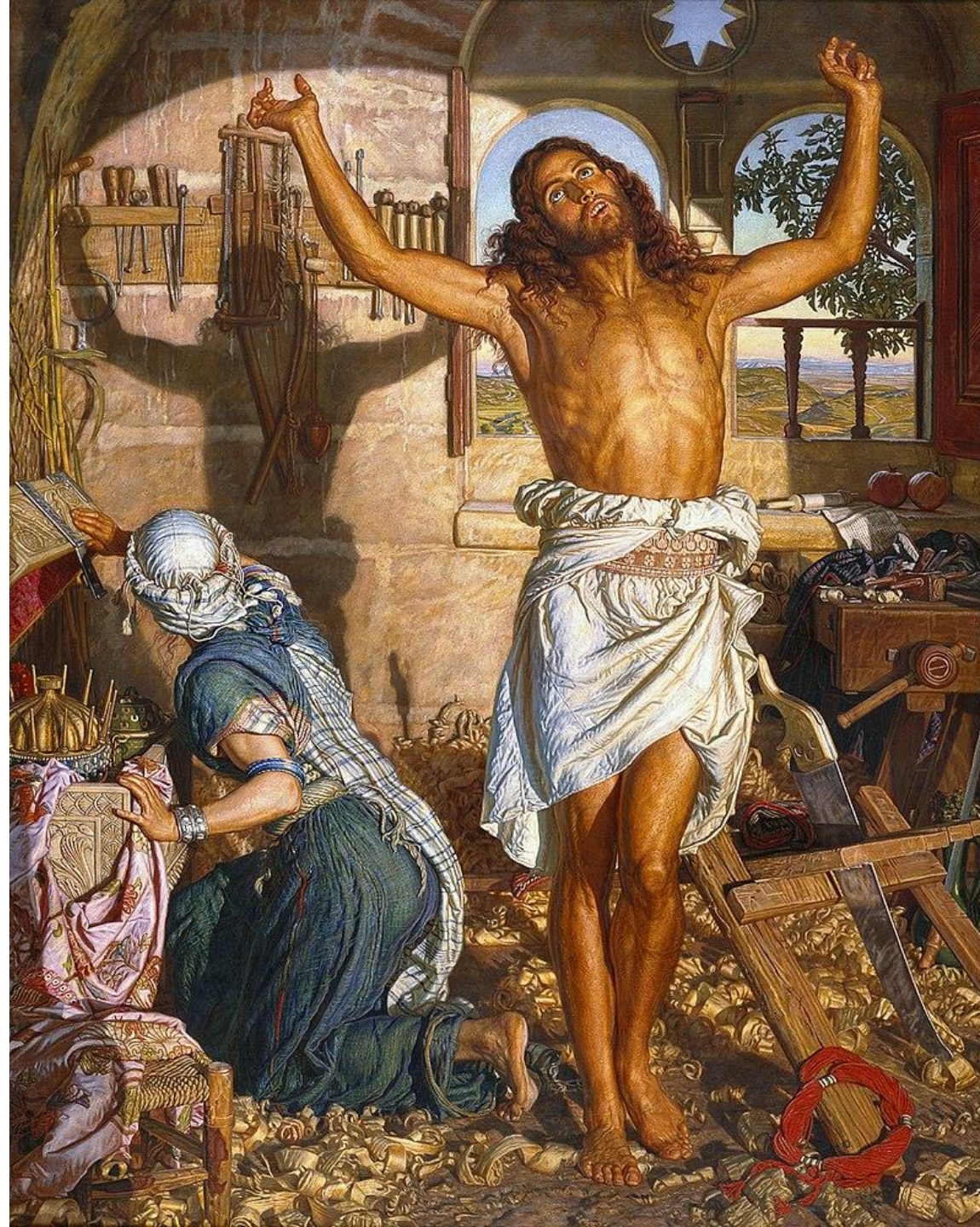




## Key points for *Ecstasy of St. Theresa*

- Truly Baroque image created in Counter Reformation
- Theresa experienced a 'rapture'
  - dizzy heights of extreme pleasure.
  - One of many. This is showing one scene
- Whole work is almost an installation
- Witnesses on the side
  - patrons and members of the church
- V theatrical with many different elements to it





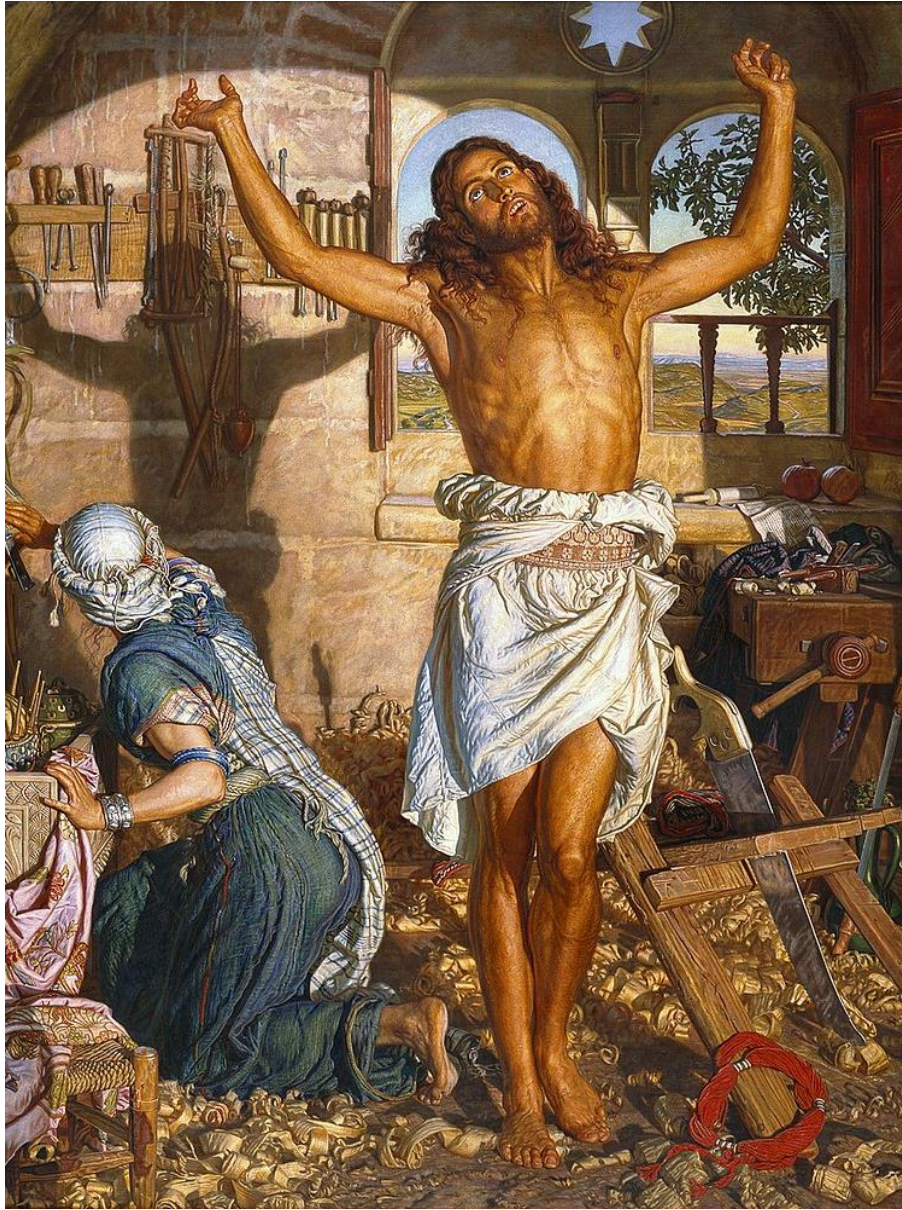
William Holman Hunt, *The Shadow of Death*, 1873, oil on canvas, 214 x 168



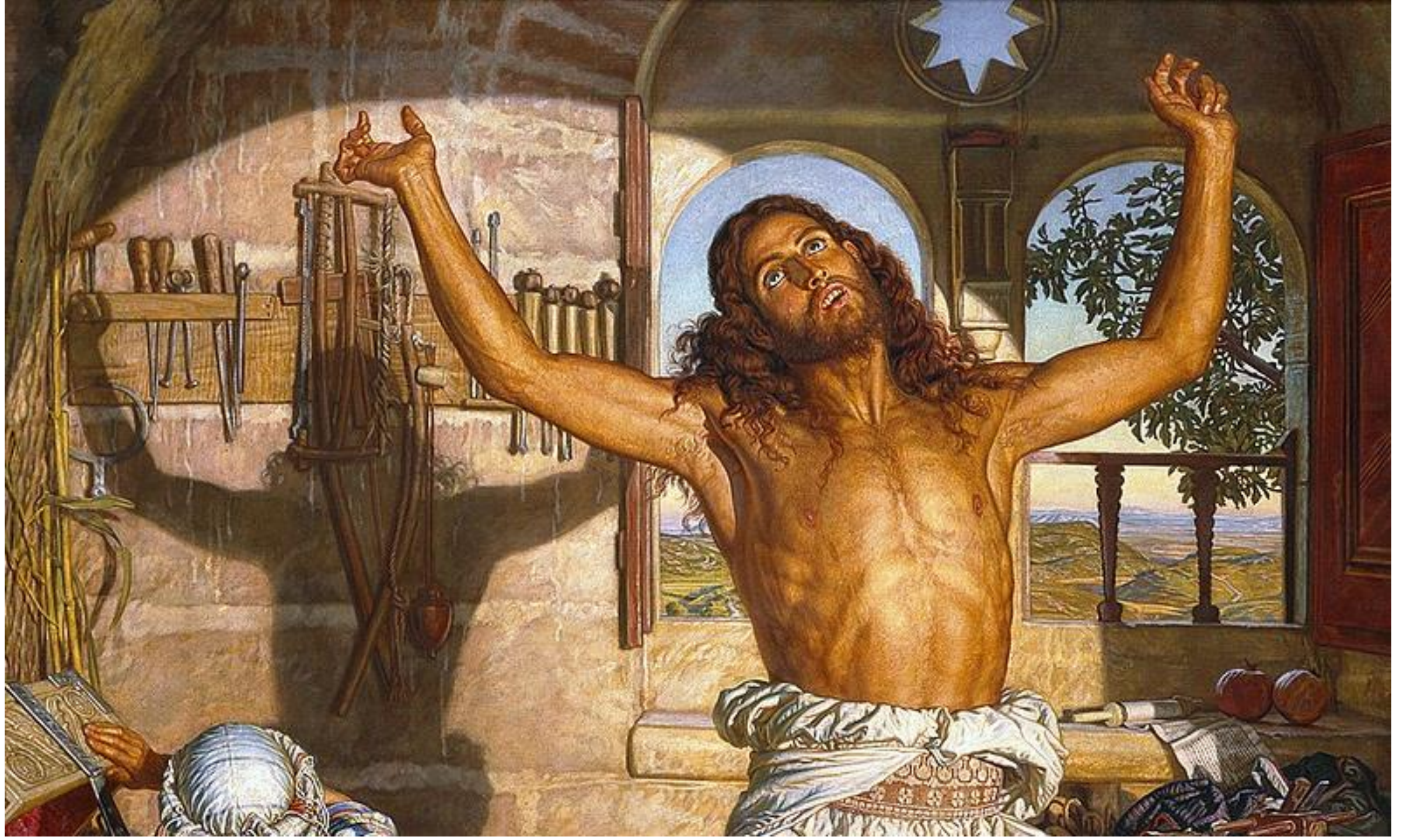
John Everett Millais, *Christ in the House of his Parents*, 1849-50, oil on canvas







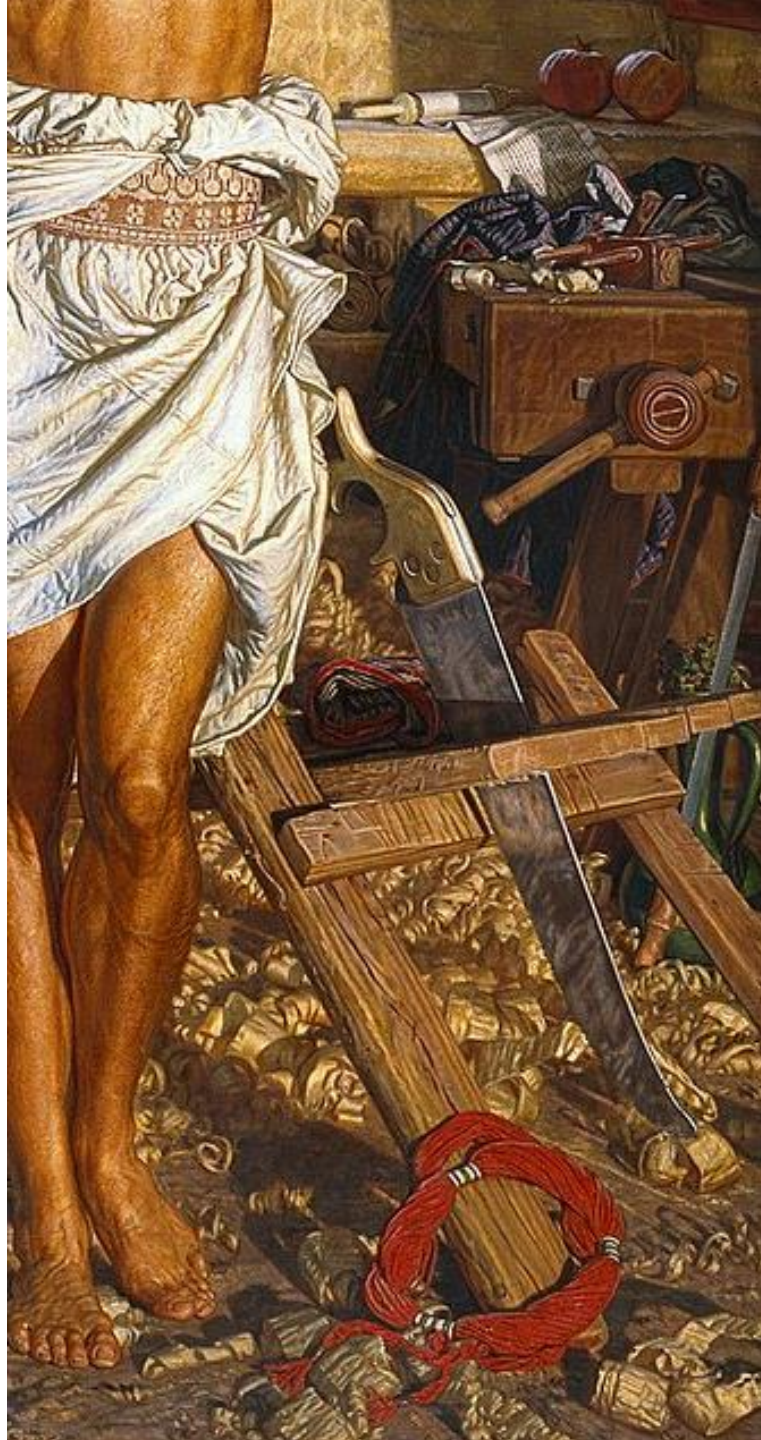










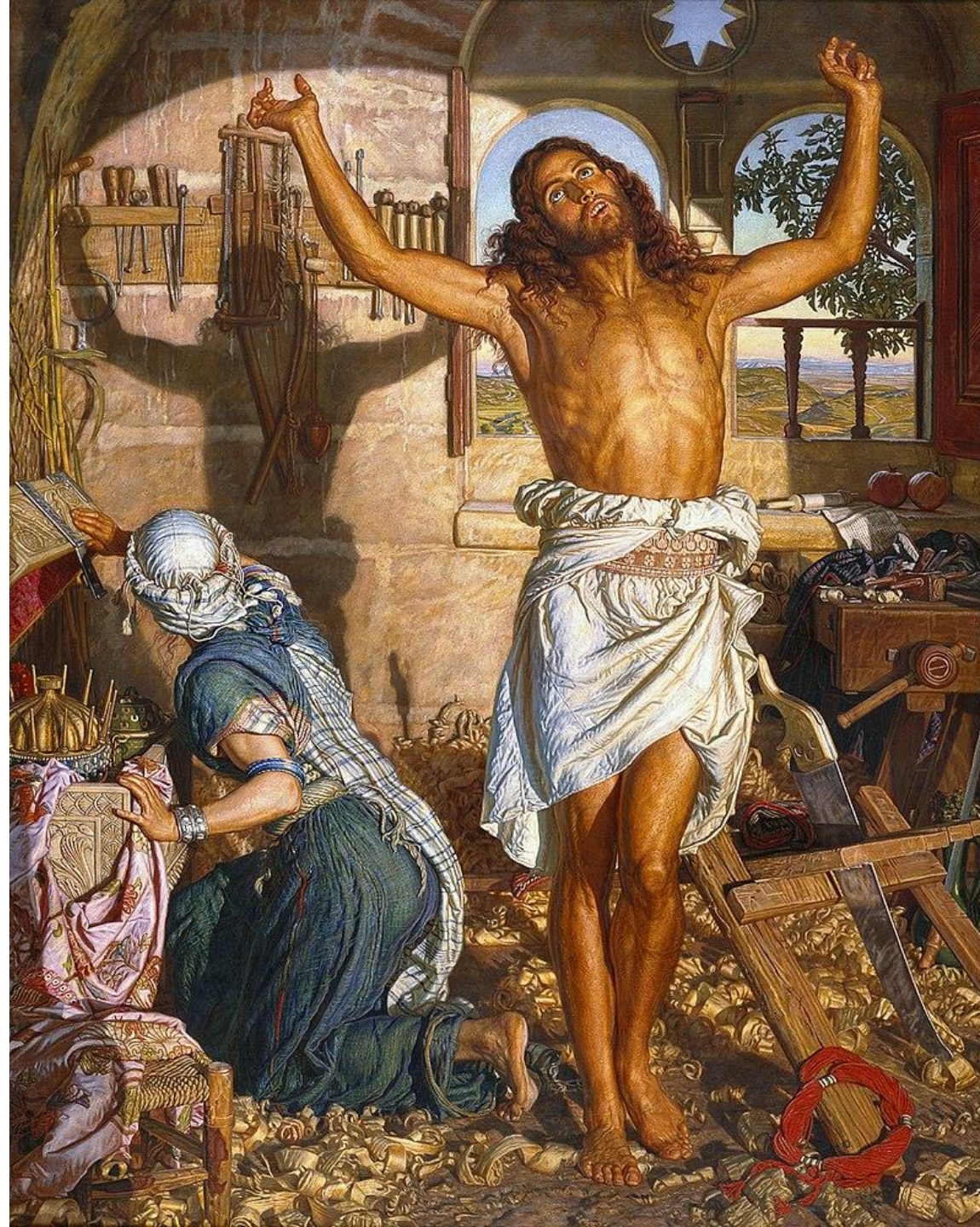






Ford Madox Brown, *Work*, 1852-63, oil on canvas, 137 cm x 198 cm, Manchester Art Gallery





William Holman Hunt, *The Shadow of Death*, 1873, oil on canvas, 214 x 168



# Key points for *Shadow of Death*

- Holman Hunt was one of founding fathers of PRBs
- Huge amounts of symbolism in the work
  - Typological symbolism put forward by John Ruskin – a big fan of PRBs)
- Millais had also done similar scene
  - Here we have evidence of Muscular Christianity
- Evidence of spiritual value of hard honest labour
  - Very much appreciated in the Victorian period.



Francis Bacon, *Three Studies for the base of a crucifixion*, 1944. Each panel 116 x 96



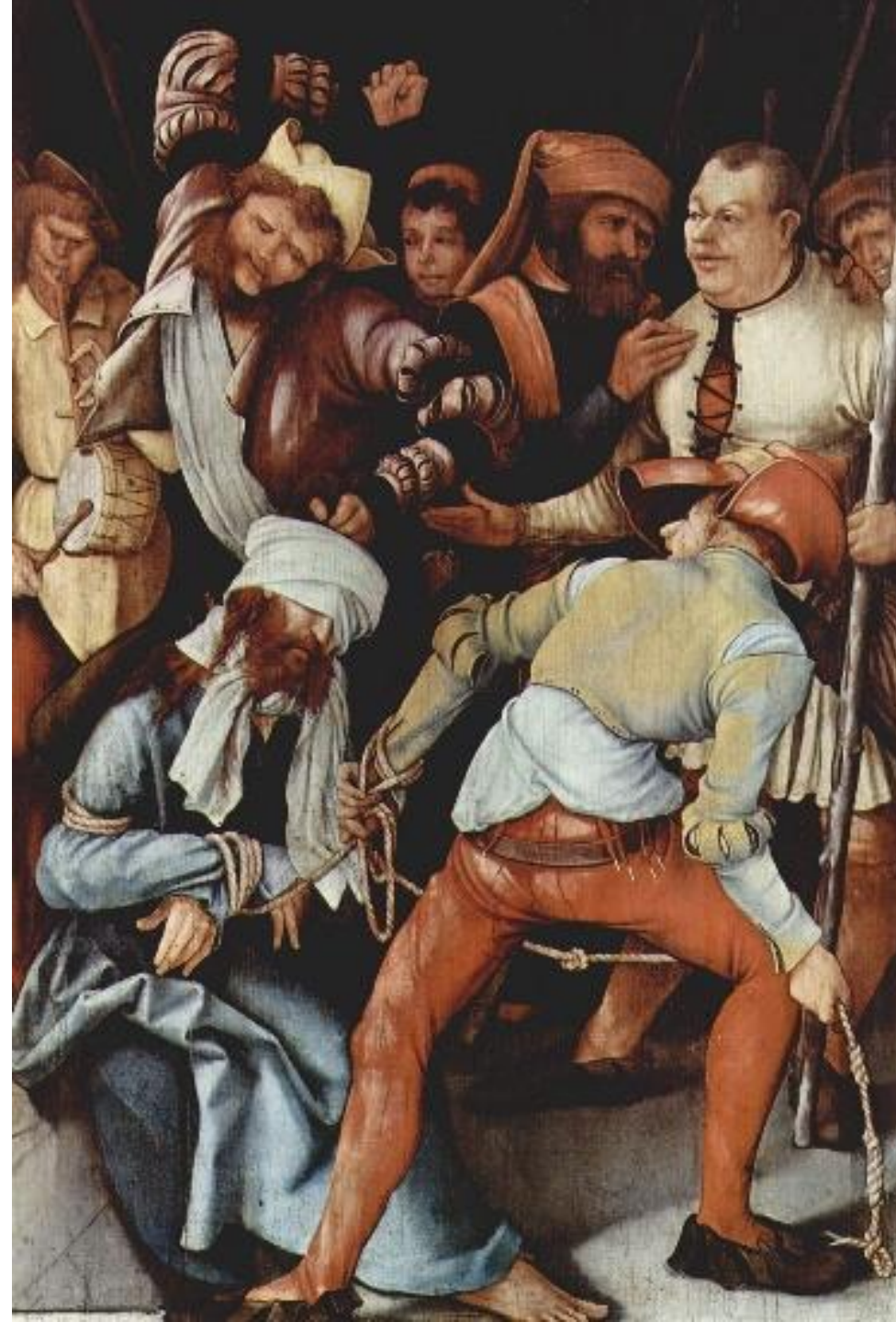




Crucifixion, *Duccio*, 1311-18



Mocking of Christ, *Grünwald*, c.1505



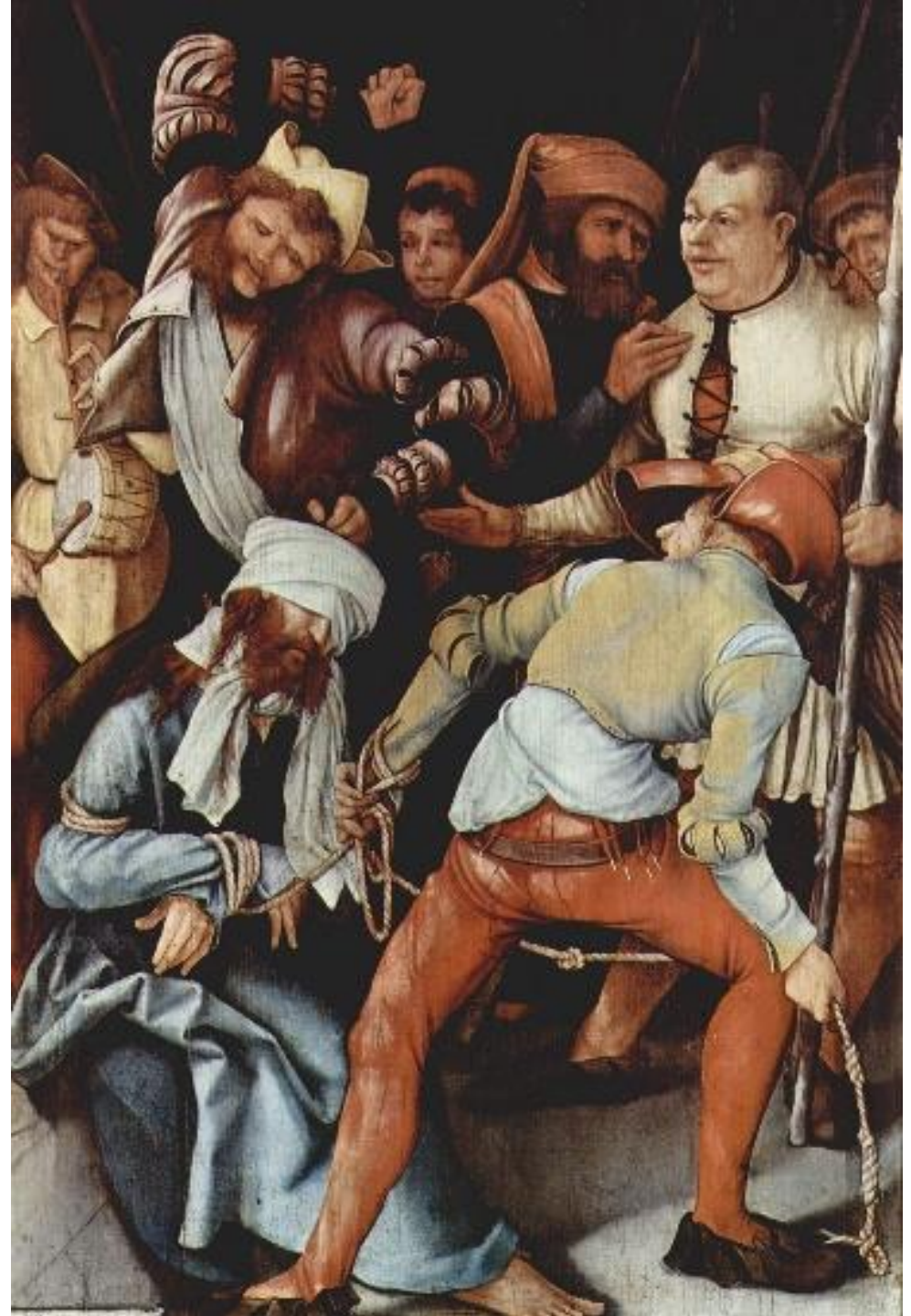




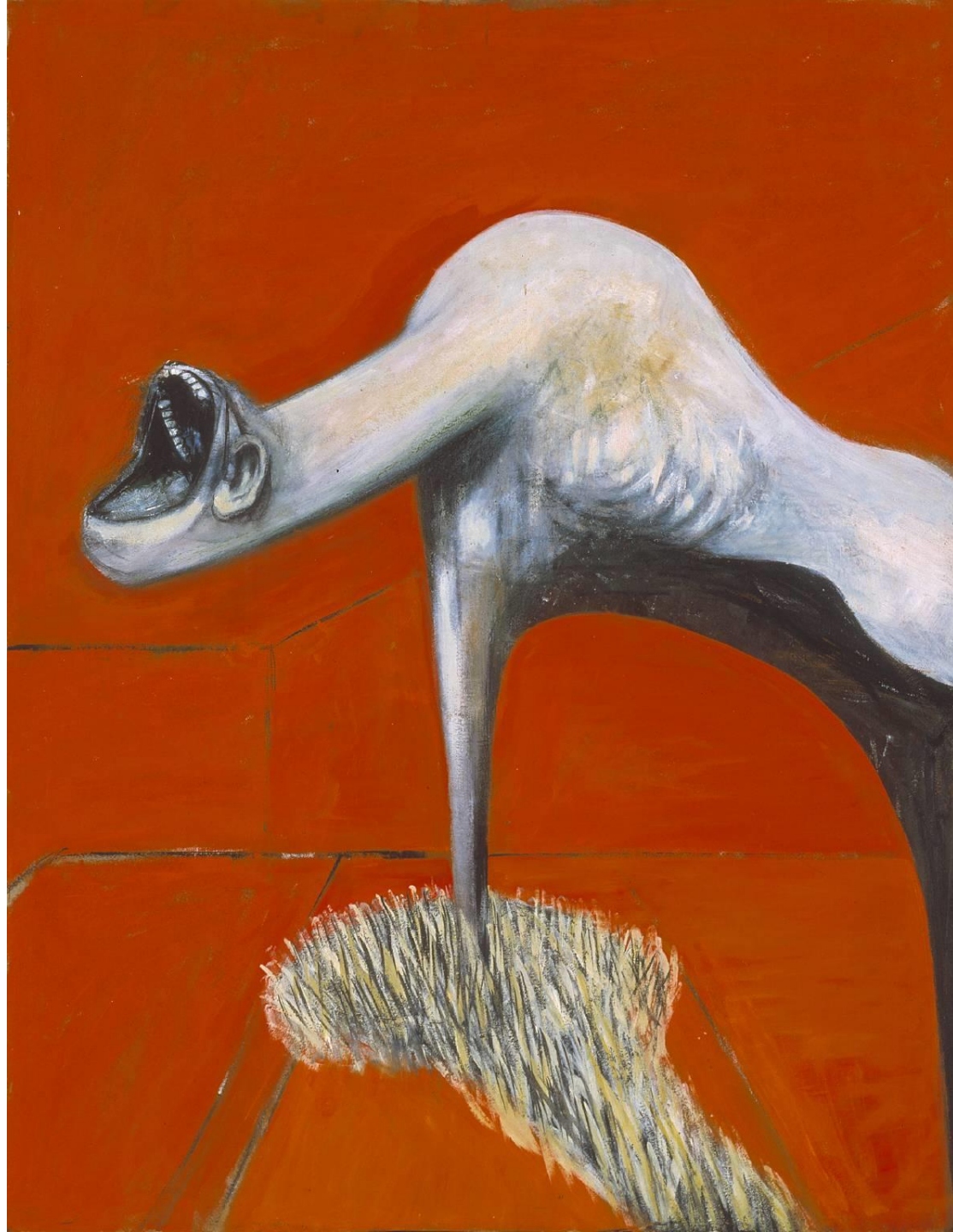




















*Second Version of Triptych 1944 (1988)*



## Key points for *Three figures at the base of a crucifixion*

- No crucifixion – possibly was going to do one, never did.
- Traditional triptych format
- Bacon was an atheist, wanted to use this to show the barbaric nature of humanity
- Organic biomorphic forms on unprimed orange background – adds a rawness to the work
- Influenced by images of soldiers returning from war



Week after next  
Ethnicity – Why is  
the Holy Virgin  
Mary only ever  
shown with fair  
skin?

