

Part I: 5 Short Answer Questions with 2 parts each

Part II: Compare / Contrast Essay

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Part I

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1. The Oath of the Horatii (1784) by Jacques Louis David is an example of Neoclassical Art.



- a. Name 2 ways in which this painting refers to the Classical (Ancient Greek and Roman) period.

The ways this painting refers to the classical period are statuesque figures and classical architecture. The figures look like marble sculptures. They look like something made of stone.

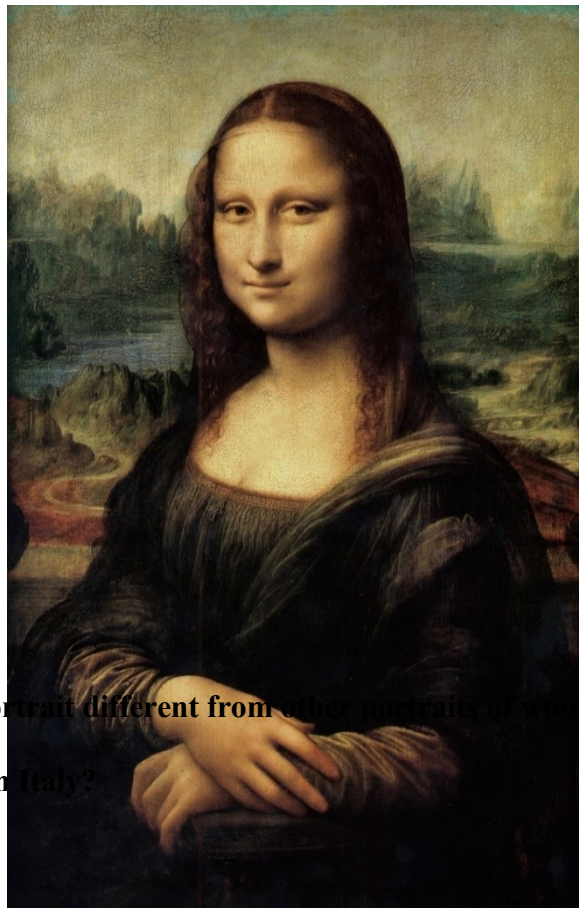
As we learn in class, one of the characteristics of the neoclassical art are subjects and styles from ancient Greek and Roman history which are presented as positive models for artists. In

this case, David, the painter wanted to work in a pure Greek style. So, he feed his eyes on antique statues and had the intention of imitating some of them.

b. How can this painting be related to political events in France in 1789?

This painting can be related to political events in France because its serves as an example of patriotism and sacrifice. According to David, this painting should help to spread the progress of the human spirit. The three Horatius brothers expressed their loyalty and support for the state, out of their patriotism. The belief of loyalty for state, and not for a single clan or ministry had risen from this.

**2. The Mona Lisa (1503-1505) by Leonardo da Vinci is from the Italian High Renaissance period.**



a. How is this portrait different from other portraits that were done during the Early Renaissance in Italy?

This portrait is different from other portraits because Leonardo used chiaroscuro skill and atmospheric perspective in this new kind of portrait depicting the sitter as an individual personality who engages the viewer psychologically because the sitter is looking out the picture to the viewer of the picture. Whoever that looks to this get the feeling of being looked up by this woman.

**b. Explain the term Idealization and discuss how Leonardo achieved it in this painting?**

Idealization means to make something perfect by using perfect components or to perfect nature through the elimination of imperfections. The Mona Lisa is a very realistic portrait. The person's gently sculpted face shows Leonardo's skillful handling of sfumato, an artistic technique that uses subtle gradations of light and shadow to model the figure and shows his understanding of the skull under the skin. The delicately drawn veil, the delicately made braids, and the delicate manner of folded weaving reveal Leonardo's thoughtful notes and inexhaustible patience.

**3. The Calling of St. Matthew by Caravaggio and The Raising of the Cross by Peter Paul Rubens are two paintings from the Baroque period (17th century), and they are seen to reflect taste in religious painting at the time of the "Counter-Reformation."**



Counter Reformation was the period of the catholic resurgence that was initiated in response to the protestant reformation. It began with the council of Trent and largely ended with the conclusion of the European wars of religion in 1648.

**b. How does each of these works satisfy the demands of Counter-Reformation art?**

The Calling of St Matthew is a counter reformation art specimen which depicts the moment when Jesus inspires Matthew to follow him. The painting relates to a story from the Gospel of Matthew where Matthew is represented as tax collector and is of shady character. The whole scene takes place in a tavern with all the characters being dressed in contemporary clothing. The proposal of Jesus to turn Matthew a sinner into a follower is quite relatable to all the common man in Rome of the time.

The Raising of the cross is an art masterpiece following counter reformation art style. The painting was purposely designed to raise and energize emotions in a way to inspire the people to follow catholic religion. The painting vividly portrays the sacrifice of the Christ using dynamic tension elements, visual sensation elements such as two men pulling the cross upwards. All these elements give us a sensation that the painting depicts something real which has happened for the common man. The grief of women over the Christ faith pulls the viewer in a state of empathy and performs complete justice to the objective of counter reformation art.

4. **The Raft of the Medusa (1818-1819) by Theodore Gericault is an example of Romanticism.**



- a. **Explain the term Romanticism and state how this painting is reflective of Romanticism's themes and concerns.**

Romanticism a western cultural phenomenon beginning around 1750 and ending about 1850, that gave precedence to feeling and imagination over reason and thought. More narrowly, the art movement that flourished from about 1800 to 1840. In this depiction of a historical event, the artist abandoned the idealism of Neoclassicism and instead invoked the theatricality of Romanticism meaning that Gericault rejected Neoclassical compositional principles and, in the Romantic spirit, presented a jumble of writhing bodies in every attitude of suffering, despair, and death which is one characteristic of the romanticism.

- b. **From where did the painter derive the appearance and composition of this major work?**

The artist sought to capture the horror, chaos, and emotion of the tragedy yet invoke the grandeur and impact of large-scale history painting. Gericault went to great lengths to ensure the accuracy of his representation. He visited hospitals and morgues to examine corpses, interviewed the survivors, and had a model of the raft constructed in his studio. The Raft of Medusa by the Theodore Gericault was an example of chiaroscuro which is the system of Light and dark tones a painter uses to mimic the look highlights and shadows and make a picture look three-dimensional.

## **Part II: Compare / Contrast Essay**

**Tribute Money by Masaccio / Pilgrimage to Cythera by Watteau**

**Write an essay 2 pages long, double-spaced, with standard margins in which you compare and contrast these paintings. This means to point out the elements that the works have in common And also the ways in which they differ from each other. Include the origin or**

event/s that the works are based on / inspired by, how each work is typical of the period that it's from, the preparation that went into each work, the painting techniques etc... Include in the essay as many points about the Subject, and Subject Matter, Creation and Medium of the works



## **Similarities**

### Techniques

In their paintings, Masaccio and Watteau used a unique technique: depth. This sense of depth is created in *the Tribute Money* by Masaccio and *Pilgrimage to Cythera* by Watteau, where both the mountains behind Peter and the person on the left are darker and paler than the foreground elements. Until Masaccio rediscovered this method, it had been deemed lost in ancient Rome. Similarly, Masaccio's use of light was groundbreaking, which originated from a precise position outside the painting and cast the people in light and shade. Similarly, in *The Pilgrimage to Cythera*, Watteau depicts human beings in great detail. Mannerist painting techniques were used to circumvent the difficulty of the middle distance in this work, as his leaving characters disappeared down the bank and reappeared alongside their boat.

Masaccio and Watteau's paintings have a basic perspective. Their vantage position is directly in front of the viewer's face or at eye level. Complex methods like foreshortening are absent from characters even when rotated to a third position. They both paint their figures with proportioned physiques as if they were real people.

## **Differences**

### Origin and Creation

*The Tribute Money* is a Masaccio painting in Florence's Santa Maria del Carmine church, painted in the initial Renaissance. On the contrary, one of the most important Renaissance artworks, *the Pilgrimage to Cythera*, was drawn in the 1420s and was presented to the French Academy of Painting and Sculpture by Jean-Antoine Watteau in 1717. The component he needed to get into the esteemed school.



## Subject and subject matter

In the Book of Matthew, Jesus tells Peter to locate a coin in a fish's mouth to afford the temple tax. *The Tribute money* artwork depicts this scenario. Revolutionary perspective and chiaroscuro techniques are what makes it significant. *The Tribute Money* was severely damaged throughout its erection until the chapel was thoroughly repaired in the 1980s.

*Pilgrimage to the Isle of Cythera* by Jean-Antoine Watteau examines the birth of love. Love, like every living thing, has a finite lifetime. It is born, develops, blooms, ages, and eventually dies. It is a life cycle. The flames of some love may burn for decades. While some people's love burns bright for only a few days, for others, it burns bright for a lifetime. Regardless matter how long it lasts, the commencement is always refreshing, exhilarating, and full of optimism.

## Inspiration

By adopting the Giotto model to reject the International Gothic style of his day, Masaccio was inspired by Giotto. Masaccio was among the first painters to include vanishing points using a scientific standpoint in his paintings. Conversely, Jean-Antoine Watteau's work *Pilgrimage to the Isle of Cythera* is motivated by the sensuality of Rococo art but also depicts the phases and growth of love.

How each painting is typical of the period that it is from

"Render unto Caesar..." is a well-known verse from the Bible. It often appears in combination with *Tribute Money* by Masaccio, which shows a Christian argument for the legality of secular government. When some Pharisees asked Jesus in Matthew 22:15–22, "Is it permissible to pay tribute to Caesar, or not?" he answered, "It is lawful to pay." The man said, "Therefore, give unto Caesar that which is Caesar's, and unto God that which is God's." Because Masaccio chose this specific Biblical account, it is not apparent why. In 1423, Pope Martin V agreed to allow the

Florentine church to be taxed, which might be a possible reason for the inscription. A coin in a fish's mouth may have referenced the city's thriving marine industry, which provided most of the city's income. An active member of the city's Board of Maritime Consuls, chapel owner Felice Brancacci funded the fresco's creation.

However, Watteau's romance paintings reflected themes of love, secrecy, frivolity, and longing that were prevalent in historical painting at the period and a fusion of genre and mythical topics. In contrast to the lightheartedness of Rococo art, Watteau's creations owe their lightheartedness to his meticulous study of life and environment, which he first accomplished via innumerable sketches that subsequently impacted his paintings.