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**The Entombment of Christ by Caravaggio**

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### **The Entombment of Christ by Caravaggio**

One of the main things evident about Caravaggio's style seen in his composition of The Entombment is the murkiness known as tenebroso, which implies a dark style. Caravaggio highlighted this scene like it occurred at night with practically a spotlight impression on the figures. The painting resembles a dim stage that has been enlightened with a spotlight. Compositionally, the artistic creation is centered on a diagonal design of structure and development depicted by Mary Clopas' frantic upper right hand, down to Mary Magdalene's slumped shoulder, Christ's upper body to the furthest limit of the bleached cover in the lowest left, and Nicodemus' elbow (Forsyth, 2013). Moreover, there are a few things that are significant about this artwork. There is no background in the painting but simply darkness, which was a characteristic of the style during the baroque period. Caravaggio uses a monochromatic background to push figures to the forefront of the painting. No engineering, no section; thus, we focus on the figures positioned in the nearer view of the artwork. The spotlight impression of the lighting is extraordinary; hence, we have specific differentiation of light and vague. All in all, displaying is typically a slow development from light to dull; there are dim shadows directly close to spaces of splendid brightening creating texture. The effect is exceptionally emotional.

Everything is found mainly in the closer view of the artwork, extremely near the viewer. Christ's body is so close that it feels like one can touch it. Furthermore, looking at the edge of the burial place, it is also foreshortened; thus, it sticks out into our space. Also, glancing at the elbow of the figure in orange conveying Christ's legs, it is foreshortened as well, thus popping into our space. One of the primary attributes of Baroque culture in their artistry is the analysis of the obstruction amongst the viewers' space and the canvas, so the audiences feel like they are essential for it. Baroque artisans frequently used foreshortening in their artworks.

Similarly, baroque craftsmen were also keen on movement. Caravaggio depicts the second when Christ is being brought down into his burial place in this painting. This counter-reformation artwork unfolds an interaction occurring before the viewers' eyes. We see that the figures structure a diagonal line, which is another common component of Baroque craft. During the High Renaissance, we see pieces looking like a pyramid that is an entirely steady shape. However, in Baroque culture artworks, we see diagonals or occasionally interlocking diagonals (Testa, 2021).



*Figure 1: The Entombment of Christ (1601-3) by Caravaggio.*

Additionally, Baroque paintings tend to be genuine generally. The figures seem regular, but Caravaggio's gives the audience an undeniable feeling of the moment, expressing depth, balance, and shape. Christ looks genuinely dead in this piece, and the other figures battle to grasp the extra load of his body and lower him down delicately into the burial chamber.

Lastly, rhythm is evident in this artwork through the hands of his figures, which seem to be pointing skywards, depicting the conversion of Saint Paul on his way to Damascus and in the

direction of Levi in the calling of Saint Matthew. Similarly, Caravaggio's interest in naturalism makes this masterpiece lifelike and realistic through the foundation of tenebrism using a light source, including dirty and gritty details, which gives the painting texture. Additionally, the *Verbascus Thapsus* plant, commonly known as mullein, in the bottom left of the artwork reflects the culture and belief during the Baroque age (Laugerud, 2017). They believed that the plant possessed medicinal values and would also keep off evil spirits. The plant also symbolized the coming resurrection and the triumph over death, engraved on the Catholic's beliefs during the Baroque era.

## References

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