

**Conduct a case study about
the influence of the Bible on
a piece of work in one of the
following areas:**

- Art

- Literature

- Music

Title H.1.



Case study:

Case study refers to the collection and presentation of **detailed information about a particular** participant or small group, frequently including the accounts of subjects themselves. A form of qualitative descriptive research, the case study looks intensely at an individual or small participant pool, **drawing conclusions only about that participant or group and only in that specific context.** Researchers do not focus on the discovery of a universal, generalizable truth, nor do they typically look for cause-effect relationships; instead, emphasis is placed on exploration and description.

Source: <http://writing.colostate.edu/guides/research/casestudy/pop2a.cfm>



Syllabus Section H Part 1 The Bible as Living Classic and Sacred Text

Objectives

Students should /be able to

Knowledge: • have a knowledge of how the Bible came to be written.

Understanding: • have an understanding that the Bible has been, and continues to be, a classic text for Western civilisation.

Skills: • identify biblical motifs in art and literature

- navigate the format and structure of the Bible.

Attitudes: *This section should contribute to the development of*

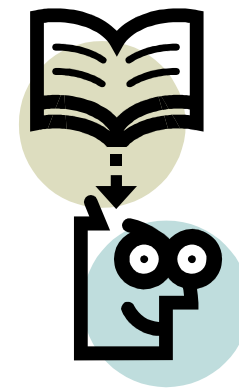
- respect for the Bible as a living, classic, and sacred text

- an awareness and respect for the sacred writings of other major religious Traditions

- an awareness of the central place of the Bible in Judaeo-Christian traditions.

Unpacking the Title

- **Case study**
- **Influence**
- **A piece of work**
- **Art, Literature or Music**





Example: Caravaggio's The Taking of Christ

Caravaggio:

The Taking of Christ (1602)

Source: googleimages: 1090 x 800 - 184k - jpg -
www.bc.edu/.../art/resources/cvggo_taking.jpg


Oil on Canvas: 1598

133,5 x 169,5 cm

National Gallery of Ireland, Dublin



The Taking of Christ – Caravaggio, 1602 *Source: The National Art Gallery, Ireland, and the Jesuit Community*


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- **The scene shows Jesus being captured in the Garden of Gethsemane. Judas Iscariot led the soldiers to Jesus where he kisses Jesus, thus identifying him to the soldiers. In Mk 14:44 Judas agreed to identify Jesus in this way in return for payment.**
 - **The scene captures the moment where Jesus is kissed by Judas – a sign of his betrayal.**
 - **Jesus is gripped by Judas as the kiss is delivered. Jesus humbly accepts his fate.**
 - **Jesus' hands are clasped – suggesting a gesture of faith as the soldiers are about to capture him.**
 - **Jesus' vulnerability and defenceless are obvious, as is the cold, shining armour of the first soldier.**
 - **Jesus does not attempt to resist or protest at the harsh arrest of the soldiers.**



- **Note Jesus' furrowed brow and down-turned eyes, conveying his anguish.**
- **'The image would have encouraged viewers to follow Christ's example, to place forgiveness before revenge, and to engage in spiritual rather than physical combat' – National Gallery of Ireland**
- **The artist depicts the scene as a moment frozen in time. Dramatic impact is created by the over-crowded composition and violent gestures.**
- **The feeling is intensified by the strong lighting, allowing attention to be drawn to the figures in the foreground.**
- **There is a blood-red drapery in the background against which the faces of Jesus and Judas contrast, bringing psychological depth to the painting.**
- **The fleeing man behind Jesus demonstrates a terrorized expression. Is he a disciple?**
- **The emotional intensity of the moment is captured vividly.**

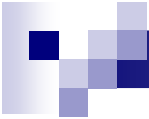
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- It has been suggested that the man at the far right of the painting, carrying a lantern, looking inquisitively over the soldier's heads, is a self-portrait.

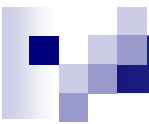
Source: adapted from <http://www.nga.gov/exhibitions/caravbr-2.htm>

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- ‘The main figures of Jesus & Judas are pushed to the left, so that the right hand half of the picture is left to the soldiers, whose suits of armour absorb what little light there is, and whose faces are the most part hidden.’
 - The un-helmeted head at the right emerges from the surrounding darkness – possibly the artist’s self-portrait.
 - ‘The 3 men on the right are there to intensify the visual core of the painting, underscored by the lantern.’
 - On the left, the tactile aspect is not forgotten. Judas vigorously embraces his master, whilst a heavily mailed arm reaches above him towards Christ’s throat. Christ crosses his hands, which are held out in front of him. The man fleeing may be St. John, shrieking into the night, his red cloak torn from his shoulder. As if flaps open it binds together the faces of Jesus and Judas.

Source: adapted from

[http://www.bc.edu org/avp/cas/his/CoreArt/art/bar cvqgo taking.html](http://www.bc.edu/org/avp/cas/his/CoreArt/art/bar_cvqgo_taking.html)

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- **‘There’s one point in the scene where collective figuration is more than an energising or disorienting effect. It’s a critical issue. At the far left, there’s a kind of Janus-head. It’s made from the head of Jesus’ face and the head of one of his followers – traditionally identified as St. Mark – who is crying in terror and about to flee out of the picture’**
 - **‘The character’s hair is a single piece. Their two faces are a head’s turn apart. Their expressions are staggered, full face to profile, closed eyes to open eyes, closed mouth to yell. They’re like stages of a violent reaction – as in a superimposed photo or a strip cartoon. With Judas’ kiss upon him, Jesus has a motive for flinching. As Mark’s head burst’s out of the back of Jesus’ head, it’s as if Mark’s panic were Jesus’ own turn and cry. Mark gives expression to Jesus’ impulse to escape’.**

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- **We can also read the heads as separate. Jesus is singled out in the painting. All the others – Judas, the soldiers, the arresting officer, the fleeing Mark – are facing and moving from right to left with punching force – with Jesus receiving the full blow of the ‘punch’, right in the middle. Jesus is the only one to face the opposite direction. He alone is still. He represents passive resistance to the great push.**
 - **It’s as if the violence strikes Jesus, passes through him and comes out the other side in Mark’s open cry of fear. Mark’s right hand is raised and open, reflecting his open mouth – the sound and the suddenness of his explosive cry are captured here.**
 - **‘In the Newton’s cradle, one ball, Judas, strikes a second, Jesus, which remains unmoved, but knocks a third, Mark, flying. It would be quite wrong then, compositionally and psychologically, to see Mark’s cry as Jesus’ implied next stage. It is there as a contrast to Jesus’ response. Well, it’s both. The two heads are certainly contrasted, opposed. But they are also arranged so that one appears to be the bodily and emotional next stage of the other. This makes their relationship interactive. Something is suggested, but also denied’.**



Mark's head looks like Jesus' move – so as to emphasise that it isn't. It is what Jesus might have done, but didn't.

- Mark's cry is the cry that Jesus doesn't utter now, but waits until the moment of his death on the cross.**
- Mark's cry expresses the cry of the Christian viewer – 'a cry of horror, pity, outrage, against the fate that Jesus undergoes, from this point on, with total submission'.**
- It compares to Bach's St. Matthew's Passion, where the chorus reacts to Jesus' arrest with anger and disbelief. They try to bring the story to a stop right there: *Leave him! Stop! Let him go! Are lightning and thunder vanished in the clouds?***
- There is a feeling of wanting the saviour to be saved, and wanting it all to stop. Yet it is necessary for the Incarnation to be fulfilled and for salvation.**

Source: adapted from

<http://www.independent.co.uk/arts-entertainment/art/great-works/caravaggio-the-taking-of-christ-16023=744398.html>



Other Caravaggio paintings include:

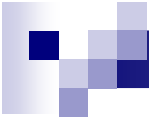
- The Crucifixion of St Peter
- The Entombment of Christ
- Rest on Flight to Egypt
- The Incredulity of St Thomas
- The Supper at Emmaus
- The Crucifixion of St Andrew
- The Conversion on the Way to Damascus
- About Caravaggio: The Italian artist, Caravaggio was born in Milan, Italy. Caravaggio led a tumultuous life. He was notorious for brawling, even in a time and place when such behavior was commonplace, and the transcripts of his police records and trial proceedings fill several pages. Caravaggio paintings survive Only about 50 PCs. One, The Calling of Saints Peter and Andrew, was recently authenticated and restored. It had been in storage in Hampton Court, mislabeled as a copy.

Source: <http://www.paintinghere.com/artist/Caravaggio-1.html>



<http://www.daylife.com/photo/0gOq7S1feVbWH>

Actors create a tableau representing 16th century Italian painter Michelangelo Merisi Caravaggio's painting "The Taking of Christ" during the play "Caravaggio - The Inquiry", by Maltese playwright Joe Friggieri at the Manoel Theatre in Valletta October 18, 2007. Malta is commemorating the 400th anniversary of Caravaggio's arrival on the island, where he stayed for almost a year, producing some of his most famous works.



...anyone with a Metropolitan Museum of Art wall calendar will instantly recognize Caravaggio's mature style, gorgeous and stark with its dramatic angled lighting, deeply shadowed backgrounds - did Caravaggio invent film noir? - and muscular, often contorted figures. Fold in the fact that (a) he lived a short and violent life (he was known to the police, as they say, eventually fleeing Rome after killing a man in a fight over a gambling debt), and (b) it's hard to miss the homoeroticism of so much of his work, and you have all the ingredients for a 21st-century museum superstar. Indeed, the painter's current renown is such that Jonathan Harr has gone to the trouble of writing what will probably be a best seller on the subjects of what has happened to "The Taking of Christ" since 1603 and who has cared enough to find that out.

<http://www.nytimes.com/2005/11/13/books/review/13handy.html>