

WC 413-424 PP 438-441; 445-448: Loyola, *Spiritual Exercises* and *Life of Teresa of Jesus*

1534	Ignatius Loyola founds Society of Jesus (the Jesuits)
•	Michelangelo completes <i>the Last Judgment</i> on the Sistine Chapel,
1545-1563	Council of Trent
1564	Index of Prohibited book published
1586	El Greco paints <i>Repentance of Peter</i>

<p>Star Terms</p> <ul style="list-style-type: none"> • Society of Jesus • Francis Xavier • Teresa of Avila 	<p>Geog. Terms</p> <ul style="list-style-type: none"> • None
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A. Cati, Council of Trent (1588)



The Council of Trent aimed to remedy the problems within the Catholic Church that had contributed to the Protestant Reformation. For instance, the Council sought to end clerical abuses and corruption, especially associated with the selling of indulgences. Most significantly, the Council formulated the Catholic Church's official position on the controversies of the Reformation: the relationship between Scripture and tradition, justification, ecclesiology, and the nature and role of the sacraments. According to the Council, Scripture and tradition were to be given equal weight in determining orthodox theology. This principle stood against the Protestant affirmation of sola Scriptura ("by Scripture alone"), which means that Scripture alone is the final authority, not the only authority. A further declaration relating to the doctrine of revelation made at Trent was the affirmation of the Apocrypha as part of the canon of Scripture.

B. Saint Peter's Basilica, Rome

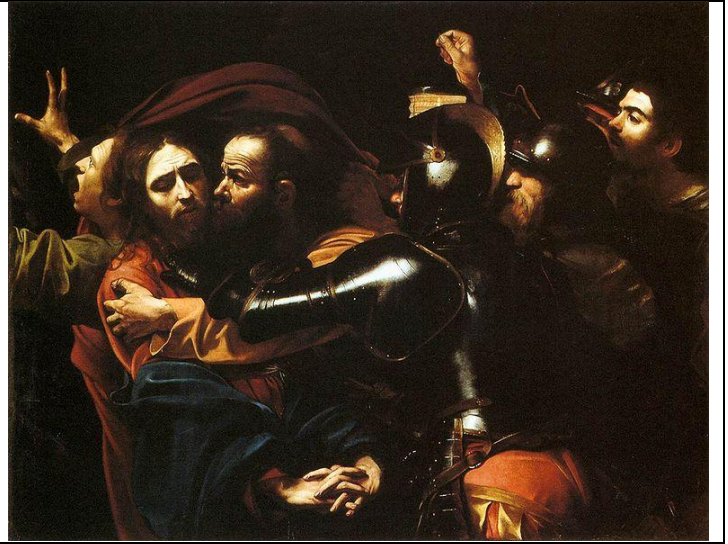
Pope Julius II planned far more for St Peter's at that time planning his own tomb, which was to be designed and adorned with sculpture by Michelangelo and placed within St Peter's. In 1505 Julius made a decision to demolish the ancient basilica and replace it with a monumental structure to house his enormous tomb and aggrandize himself in the popular imagination. A competition was held, and a number of the designs have survived at the Uffizi Gallery. A succession of popes and architects followed in the next 120 years, their combined efforts resulting in the present building. One method employed to finance the building of St. Peter's Basilica was the granting of indulgences in return for contributions. A major promoter of this method of fund-raising was Albrecht, Archbishop of Mainz and Magdeburg, who had to clear debts owed to the



Roman Curia by contributing to the rebuilding program. To facilitate this, he appointed the German Dominican preacher Johann Tetzel, whose salesmanship provoked a scandal. A German Augustinian priest, Martin Luther, wrote to Archbishop Albrecht arguing against this "selling of indulgences." In 1547 Michelangelo, then in his seventies, succeeded as the superintendent of the building program at St Peter's. He is to be regarded as the principal designer of a large part of the building as it stands today, and as bringing the construction to a point where it could be carried through.

C. Caravaggio, *The Taking of Christ* (1604) current Nat. Art Gallery, Dublin Ireland

At the end of the 16th century, Caravaggio was fortunate to be working during the Counter Reformation, when virtually the entire city of Rome underwent a construction project as the Catholic Church renovated old churches and constructed new ones in an effort to attract Protestant converts back to the faith. All these new spaces needed lavish amounts of decoration, and artists were all too ready to fill that need. Caravaggio was also exposed to a new interest in scientific naturalism flourishing in northern Italy, due in part to the influx of artworks from northern Europe. Consequently, Caravaggio developed a style of unflinching realism, unprecedented approachability and a direct appeal to the emotions that had no equal among his peers and helped to shape 17th century Italian art.

D. Bernini, *The Ecstasy of Saint Theresa* (1647-52) marble currently in St. Peter's Rome

Bernini's "Ecstasy of St. Theresa" is a crucial monument in Counter Reformation art, a bold celebration of the legitimacy of religious imagery. Everything about this work from its subject matter to the theatricality of its presentation reflects the Counter Reformation's drive to populate churches with imagery that would inspire the faithful. Much of seventeenth-century religious art was made in the shadow of the debate over images, the fervor of Counter Reformation image production does not fully account for the "Ecstasy of St. Theresa." Bernini's unprecedented facility with marble and penchant for sensual drama determined much about the monument's appearance as did the unusual choice of subject matter. Mysticism such as that practiced by Theresa was considered dangerous by some in the Catholic Church due to its stress on the individual's direct experience of God without the aid or intervention of the clergy. As did the Protestant reforms, mysticism inherently challenged both the institutional path to salvation and the church hierarchy by teaching the possibility and desirability of an individual union with God. Theresa of Avila, who died in her native Spain in 1582, was already a divisive figure within her lifetime. Her emotive writings were controversial and she was summoned by the inquisitors in 1576 and interrogated for heresy.