

3. What kind of picture is this? Do you have any sense of the media or materials out of which it was made?

4. What function do you think this picture might have served at the time it was made?

After watching the film

1. What is unusual or striking about the way that Caravaggio depicts the Supper at Emmaus? What kind of effect was he trying to achieve by depicting the biblical story in this way?

2. How did Caravaggio use technical and formal means (such as medium, scale, line, tone, colour) to achieve this effect?

3. Does the picture have a recognisable purpose or function? Can you relate this to the period in which it was painted?

4. What sense do you now have of Caravaggio as an artist? Do you feel that you understand why his work was both admired and controversial during his lifetime?

5. What is its relevance for today?

Online Activity

Search for the entry on the painting the National Gallery website,

<http://www.nationalgallery.org.uk/paintings/michelangelo-merisi-da-caravaggio-the-supper-at-emmaus>

You can also click on Caravaggio's name on this page to read a short biography of the artist and find links for two other paintings by Caravaggio in the National Gallery.

Listen to this audio discussion about the painting (Dr Beth Harris and Dr Steven Zucker, "Caravaggio, *The Supper at Emmaus*" *Smarthistory*, November 23, 2015, accessed July 2, 2017

<https://smarthistory.org/caravaggio-the-supper-at-emmaus/>

Now discuss how the formal devices make the painting characteristic of Baroque Art and about how these devices could serve the purposes of the Counter-Reformation.

You can find out more about the Baroque, and test your knowledge with online quizzes, here:

<https://smarthistory.org/a-beginners-guide-to-baroque-art/>

And about the Counter-Reformation here:

<https://smarthistory.org/protestant-reformation-part-4-of-4/>.

Bibliography

Caravaggio: The Final Years, exhibition catalogue. London, National Gallery, 2005, Cat. No. 1, pp. 98-9.

Andrew Graham-Dixon, *Caravaggio: A Life Sacred and Profane*, London, Penguin, 2011.

Helen Langdon, *Caravaggio: A Life*, London, Chatto and Windus, 1998.

Resources online

Larry Keith, 'Three Paintings by Caravaggio' [extract from *National Gallery Technical Bulletin*], <https://www.nationalgallery.org.uk/paintings/research/technical-bulletin/three-paintings-by-caravaggio>

Tour of the the National Gallery's Caravaggio paintings with the director, Dr Gabriele Finaldi: https://m.facebook.com/story.php?story_fbid=10157374022955557&id=83395535556

Lecture on Caravaggio's life and work by Letiza Treves, Curator of Later Italian, Spanish, and French 17th-century Paintings at the National Gallery:

https://www.youtube.com/watch?v=1KcdgFxmnb4&list=PLvb2y26xK6Y5RvnFbi2aZ_KKhaTz7kMBx&index=12

The Metropolitan Museum of Art's Heilbrunn Timeline of Art History:

http://www.metmuseum.org/toah/hd/baro/hd_baro.htm

Comparative analysis

Fill out the table below, considering the following elements: date, subject matter, material, location, function, formal qualities. Use the empty boxes to comment on any other formal qualities or aspects of the works you would like to note.

At the top of the middle column, write down the information related to Caravaggio's *Supper at Emmaus*, and on the right column, the information related to the same subject by the Venetian artist, Titian (Tiziano Vecellio), c.1530, Musée du Louvre, Paris. You can find more information about Titian's painting here:

http://www.wga.hu/html_m/t/tiziano/03_1530s/3emmaus.html

Works of art	Merisi da Caravaggio, <i>The Supper at Emmaus</i>	Tiziano Vecellio Titian, <i>Supper at Emmaus</i>
date		
What is it?		
material		
Size/scale		
Subject matter		
Original location		

Current location		
Composition		
Condition		
Function		