Art during the Protestant and Counter Reformation
Protestant and Counter Reformation Background

- The CC is seriously backwards by the time we hit the Renaissance.
- Church is morally and financially corrupt.
- Reform efforts begun in the late Middle Ages but did not take until Martin Luther posted his 95 Thesis in 1517.
- Luther criticized church practices. Including indulgences, selling off positions, and the authority of the pope’s power.
- Word spread quickly due to the invention of the printing press.
- Over the course of the next 100 years hundreds of thousands of Christians died killing each other over religious differences.
- Dozens of new Christian religious called Protestant emerged.
- The Catholic Church finally decided to clean up its act with the Council of Trent (1545-1563)---a series of meeting to address church corruption.
- Changed the Christian Church forever.
79. Allegory of Law and Grace
Lucas Cranach the Elder
c. 1530 CE
Woodcut and letterpress

• Resurgence of iconoclasm in 16th century destroys thousands of works of religious art.
• How exactly do you get to heaven? Good deeds? Can you get yourself to heaven on your own merit or do you have to sit back and let God do the work?---these questions divided Europe and are answered here.
• Originally painted and in color.
• Single most influential image of the Lutheran Reformation—God judges and shows mercy through peoples actions and his divine power.
• Cranach consulted Martin Luther when creating this piece.
This explains Luther’s ideas in visual form—heaven is reached through faith and God’s grace. Luther rejected the Catholic idea that good deeds, what he called “good works,” could play any role in salvation.

A nude male appears on both sides of the tree. “Gospel” on the viewer’s right and “Law” on the left.

Six bible citations at the bottom.

Gospel-scene of the Resurrection of Christ and the male is stripped down (literally) submitting to God’s mercy.

Law-skeleton and demon force man into hell. The law alone will not get you into heaven. Christ sits in judgment. Adam and Eve fall from grace. Moses points to the tablets of the law. This is not the path to salvation.
<table>
<thead>
<tr>
<th>Italian</th>
<th>Northern</th>
<th>Baroque</th>
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<tbody>
<tr>
<td>• Religious themes</td>
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<td>• Result of the Reformation and the Council of Trent- art should be used to educate people about the church in order to inspire piety.</td>
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<tr>
<td>• Grand themes</td>
<td>• Genre scenes (every day life)</td>
<td>• New subjects like landscapes, still life, and self-portrait</td>
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<td>• Greek and Roman mythology</td>
<td>• Symbolism</td>
<td>• Emotionally intense</td>
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<td>• 3-D/perspective</td>
<td>• Christian iconography</td>
<td>• Images are direct, obvious, and dramatic.</td>
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<td>• Sfumato “up in smoke”</td>
<td>• Intense detail</td>
<td>• Dramatic use of color, shadow, and light.</td>
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<td>• Christian iconography</td>
<td>• Flemish/Flanders (Netherland and Belgium)</td>
<td>• Overlapping figures and elements.</td>
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<tr>
<td>• Florence, Rome, Milan, Venice</td>
<td>• German</td>
<td>• Naturalism AND classicism</td>
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<td></td>
<td>• Oil paints</td>
<td>• Common themes: grandiose visions, ecstasies and conversions, martyrdom and death, intense light, intense psychological moments.</td>
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<td>• Attention to texture</td>
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82. Il Gesu, including Triumph of the Name of Jesus ceiling fresco

Rome, Italy
Giacomo da Vignola, plan (architect); Giacomo della Porta, façade (architect); Giovanni Battista Gaulli, ceiling fresco (painter)
Church: 16th century CE; façade: 1568-1584 CE; fresco and stucco figures: 1676-1679 CE
Brick, marble, fresco, and stucco

• The Church of Jesus; location of the head church of Jesuit order.

• After the Council of Trent; churches become more simplified/classic although it is very ornate in materials.

• Rebuilt with spolia

• IHS=Iesus Hominum Salvator- "Jesus, Savior of men" in Latin or connected with In Hoc Signo-"In this sign you will conquer."
• Carved wood, fresco and painted stucco.
• Glowing heaven.
• Borders are ambiguous.
• Painted shadows from clouds extend onto architecture.
• You must be a follower of Jesus in this time of religious upheaval. Triumph over evil, over sin, over the Reformation.
• Baroque art appeals to the emotions, rather than intellect like Renaissance art.
• The figures that are falling out of the sky, into the shadow, are damned.
• Theatrical
83. *Hunters in the Snow*
Pieter Bruegel the Elder
1565 CE
Oil on wood

- Private commission; part of 6 panels depicting the labors of the months.
- Sense of melancholy juxtaposed with playfulness.
- The landscape is given meaning by the people in it.
- Baroque beginning in Italy, still in Renaissance in the north.
- Studied in Italy, evident in landscape.
**85. Calling of Saint Matthew**
Caravaggio
c. 1597-1601 CE
Oil on canvas

- Christ pointing at Matthew, Matthew pointing at himself in disbelief.
- Moment of spiritual awakening---very Baroque.
- Christ is not displayed in a grandiose way in this shady environment.
- Christ is the light.
- Pedestrian realism.
86. Henri IV Receives the Portrait of Marie de Medici, from the Marie de Medici Cycle
Peter Paul Rubens
1621-1625 CE
Oil on canvas

• Woman from Medici family married King Henry IV of France, commissions Rubens to paint a series about her life and hangs them in her mansion.
• But she didn’t have a very interesting life.
• In this scene her husband gazes lovingly at her portrait.
• Portrait is held by god of love and marriage.
• King leaves war for love.
• Lots of diagonal lines=Baroque.
87. *Self-Portrait with Saskia*
Rembrandt van Rijn
1636 CE
Etching

- Playing dress-up
- Marriage portrait?
- Are we interrupting something?
- 75 self-portraits (more than any artist before him), portraying himself in many roles.
- What is he drawing?
- Popularized etching as a form of art; nearly 300 etchings in his career.

Video in notes
San Carlo alle Quattro Fontane
Rome, Italy
Francesco Borromini (architect)
1638-1646 CE
Stone and stucco

- Borromini is a stone cutter by trade—evident in décor of the building.
- St Charles with the four fountains (fountains at intersection.
- Tight space.
- Borromini waived fee as long as he had total artistic freedom; fan of Trinitarian order (followers of Holy Trinity)
- The surface is a wave; balance between convex and concave surfaces.
• Triangles (both invisible and actual) throughout the space (Holy Trinity).

• Interconnected geometric shapes.
89. Ecstasy of Saint Teresa
Cornaro Chapel, Church of Santa Maria della Vittoria
Rome, Italy
Gian Lorenzo Bernini
c. 1647-1652 CE
Marble (sculpture); stucco and gilt bronze (chapel)

• Bernini was deeply religious and had an interest in theatre.
• Tells the story of Saint Teresa being invoked with the spirit of God. She had many visions of angels.
• Bernini wants to inspire faith—Baroque.
• Uses sexual symbolism to illustrate the spiritual experience of being filled with God’s love.
• Contrast angel and St. Teresa—he is light, of the heavens; she is heavy, of the earth.
• Product of the Counter Reformation.
• The sculpture is meant to be set in this spectacular surrounding with marble, gilding carvings, and stained glass.

• Sculptures on the side look like they are in theater boxes; we are part of an audience and become a part of the work of art.
91. *Las Meninas*
Diego Velazquez
c. 1656 CE
Oil on canvas

- Large 125”x108”
- Painting within a painting.
- Princess is being attended by her maids, governess, and a dwarf.
- On the back wall is a mirror with the reflection of the king and queen of Spain.
- What is on the canvas?
- Conversation of glances.
- Informality unexpected in a royal portrait.
92. **Woman Holding a Balance**  
Johannes Vermeer  
c. 1664 CE  
Oil on canvas

- Small painting  
- Feels quiet.  
- Light - signature of Vermeer.  
- Carefully placed color.  
- Woman in fine clothing, part of upper merchant class, wearing cap typical of domestic scene and fur coat (winter).  
- Holding a balance in her right hand.  
- Last Judgment painting in background.  
- Mirror on wall?  
- Vanity vs piety?  
- Wealth vs spirituality?
93. The Palace of Versailles
Versailles, France
Louie Le Vau and Jules Hardouin-Mansart (architects)
Begun 1669 CE
Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens

- Built by Louis XIV, emphasized his importance, Sun King
- Symbol of the excesses of the French nobility that leads to the French Revolution.
- 21 years to complete
- Housed over 20,000 people, 700 rooms, 201,000 square feet.

Aerial view
• Room after room of marble and gold and paintings.
• Placed Louis among scenes of Greek gods.
• Busts of him everywhere.
• Gold everywhere.
• You must know how wealthy he is! (Spend 5 mil on buttons over 54 years)
• Exterior is not as ornate.
• Retains many classical elements=greatness of antiquity.
• Most famous room, runs the entire length of the central building.
• 357 mirrors
• 2,000 acres of manicures gardens.
96. **Fruit and Insects**  
Rachel Ruysch  
1711 CE  
Oil on wood  

- 60+ year career  
- Very successful  
- Still life painter  
- Autumn-fruit and vegetables that are harvested in the fall.  
- Northern artists frequently used symbolism (ie: grapes and wheat=eucharist)  
- Her father was a scientists who collected and preserved specimens of life’ influential on her work.
98. The Tête-à-Tête, from Marriage à la Mode
William Hogarth
c. 1743 CE
Oil on canvas

• “Modern Marriage”
• Part of 6 paintings; concern that marriages were arranged for economic concerns rather than love.
• Tells a story of aristocratic family named the Squanderfields. Lord has title, but no money. His son marries daughter of wealthy merchant. In turn she gets to have the title and her money.
• The marriage is a business transaction.
• Also commentary about the destruction of classicism, marriage, and true love.