

THE AGE OF THE REFORMATION SIXTEENTH-CENTURY ART IN NORTHERN EUROPE AND SPAIN

TEXT PAGES 662-687

THE PROTESTANT REFORMATION

1. Who was Martin Luther and what was his goal when he posted his ninety-five theses in Wittenburg?

2. What medium was used for Cranach's *Allegory of Law and Grace* (FIG. 23-1)?

Why was the medium approved by Protestants when large altarpieces were not?

What image did Cranach use to describe Catholic Doctrine?

To describe Protestant doctrine?

3. Who painted the *Isenheim Altarpiece* (FIG. 23-2 and 23-3)?

List three characteristics of the artist's style.

- a..
- b.
- c.

What subject is depicted on the center panel?

On the exterior wings?

On the interior wings?

What was its purpose?

For what type of institution was the altarpiece created

What was the reason for including Saints Sebastian and Anthony on the wings?

4. Name the sixteenth century Northern artist who became an international art celebrity:

5. In what way does Durer's representation of the *Last Supper* (FIG. 23-4) reflect Luther's position on the sacrament of Transubstantiation?

6. How does Durer's support for Lutheran doctrine reflected in *The Four Apostles* (FIG. 23-5)?

7. List two elements of Durer's *Adam and Eve* (FIG. 23-6) that reflect his study of Italian models:

- a.
- b.

The poses of Adam and Eve are similar to the figures of _____ and _____

List one element that demonstrates his Northern commitment to Naturalism:

8. Name two tendencies that Durer fuses in *Knight Death and the Devil* (FIG. 23-8)

- a.
- b.

9. One of Durer's most outstanding talents was his expressive use of _____, whether in painting or in graphics.

10. As he began a campaign against the Turks, the Duke of Bavaria hired the artist _____ to paint the historic conflict between

Alexander the Great and _____. In what way did the artist emphasize the connection between the ancient battle and contemporary times?

What stylistic effects did he utilize to emphasize the violence of the battle?

11. List three Italian elements that Holbein integrated into his painting:

- a.
- b.
- c.

List the elements that reflect his Northern training:

- a.
- b.

French:

- a.
- b.
- c..

7. List three characteristics of Goujon's *Nymphs from the Fountain of the Innocents* (FIG. 23-15), noting which seem to be related to Italian Mannerism:

- a..
- b.
- c..

THE NETHERLANDS

1. What features of Jan Gossaert's *Neptune and Amphitrite* (FIG. 23-16) are classical?

.
Which are not?

2. In what ways does Quinten Massys's *Money-Changer and His Wife* (FIG. 23-17) reflect both the economic and religious life of Antwerp in the early sixteenth century? List features that relate to each.

Economic Life:

Religious life:

.

3. List three religious features found in Aertsen's *Meat Still Life* (FIG. 23-18):

4. The Self-Portrait in FIG 23-19 by _____ is purportedly the first known self-portrait by a European woman.

5. Lavina Teerlinc worked as a royal portraitist in _____.

6. Joachim Patiner was best known for his paintings of _____.

7. List three characteristics of Bruegel's landscape paintings:

- a..
- b.
- c.

SPAIN

1. What features of Bramante's Tempietto (FIG. 22-8) did Machuca use in the palace he designed for Charles V in Granada (FIG. 23-24)?

2. The Escorial was constructed for King _____ of Spain.

Describe the style of the building.

3. Describe two elements of El Greco's style that seem to be related to Italian Mannerism.

- a..
- b. .

Describe two elements that point toward the Baroque.

- a..
- b..

Describe two purely personal stylistic traits that are found in El Greco's work.

- a..
- b.

DISCUSSION QUESTIONS

1. What different conceptions of the nude and of Classical mythology are apparent in Raphael's *Galatea* (FIG. 22-20) and Gossaert's *Neptune and Amphitrite* (FIG. 26-16)?

2. Compare Grunewald's *Isenheim Altarpiece* (FIGS. 23-2 and 23-3) with Jan van Eyck's *Ghent Altarpiece* (FIGS. 20-5 and 20-6). Discuss the iconography, the handling of light, color, and space, as well as the emotional impact. What kind of landscape setting does each use? How does each treat the human figure?

3. Compare the pose and proportions of *Adam and Eve* in the representations by Van Eyck (FIG. 20-6), Massaccio (FIG. 21-11), and Durer (FIG. 23-6). How do these figures relate to classical proportions and the contrapposto pose?

5. In what ways do you think Durer and Leonardo were alike? In what ways do you think they were different?

6. Discuss the combination of Northern and Italianate tendencies in Durer's work, selecting from the *Last Supper* (FIG. 23-4), the *Four Apostles* (FIG.

23-5), *The Fall of Man* (FIG. 23-6), *The Great Piece of Turf* (FIG. 23-7), and *Knight Death and the Devil* (FIG. 23-8). How might Durer's statement relate to these tendencies: "We regard a form and figure out of nature with more pleasure than any other, though the thing itself is not necessarily altogether better or worse."

7. Compare the classicism of the Escorial (FIG. 23-8) with that of the Chateau de Chambord (FIG. 23-13). What does each building tell about the life and interests of the kings who commissioned them?
8. What stylistic features does the work by El Greco (FIG. 23-26) share with the following artists: Parmigianino (FIG. 22-43), Tintoretto (FIG. 22-52), Cellini (FIG. 22-47), and Goujon (FIG. 23-15)? How does his work differ from theirs?
9. Find an important Italian work that was done about the same time as *The Isenheim Altarpiece* (FIGS. 23-2 and 23-3) and analyze the differences between the works.

LOOKING CAREFULLY, DESCRIBING AND ANALYZING

Look carefully at Holbein's *French Ambassadors* on Fig 23-10 and write at least a page describing and analyzing it. Here are some questions that might help you with your analysis, but do not be limited by them. First look at the space that is defined in the composition. Examine the floor, the curtain and the table. What is on the table? See how many objects you can find and then carefully describe each of them, considering the texture, the pattern and the color of each, and whether or not foreshortening was used. What do you think each object was used for? Describe the strange object in the lower center of the picture. What is it, and how did Holbein depict it? What relation might it have to the two men?

Next describe the two figures : the clothes they wear; the way they stand. How does Holbein indicate their position in space? Does one seem more dominant than the other? What do the objects on the table tell us about each of them? Which do you think belonged to each man? What do you think each of the men did for a living, based on what Holbein shows us? What do the expressions on their faces tell us about their personalities. Which one do you think you would like the most? Why?

MAP

Circle the following on the map below.

Nuremberg Basel Granada Toledo Antwerp Madrid

MAP 23-1 Europe in the 16th Century