GERMAN ARCHITECTURE, ART, THEOLOGY AND HISTORY

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SAXONS? WHO WERE THEY?

ORIGINS:

The <u>Saxons</u> were a Teutonic tribe first mentioned in recorded history by the geographer Ptolemy in the second century AD.

But in the 3rd and 4th centuries after the birth of Christ the tribal confederations, which included Bavarians, Thuringians, Franks, Frisians and Saxons, according to the *Catholic Encyclopedia*, replaced the numerous, petty tribes with their popular tribal form of government. There was one exception to this tribal form of government, and it was the Saxons.

The Saxons were divided into a number of independent bodies under different chiefs. But in time of war they elected a duke to lead them into battle. The Saxons (Latin for *Saxones*) were originally a small tribe living on the North Sea between the Elbe and Eider Rivers in present state of Holstein.

(According to the latest Deutschland Landerkarte (German land map), the state of Holstein is joined together with Schleswig to form one state, namely, Schleswig-Holstein. The state of Schleswig-Holstein is located on the land bridge that links Denmark to the rest of Germany.)

Their name, derived from their weapon called Sax, a stone knife, is again mentioned in literature by the Roman author Claudius Ptolemaeus (about 130 AD). During the 3rd and 4th centuries of the Christian era, the Saxons fought their way victoriously toward the West, and their name was given to the great tribal confederation that stretched toward the West and stretched exactly to the former boundary of the Roman Empire. That boundary is almost to the Rhine River.

Toward the south the Saxons pushed as far as the Harz Mountains and the Eichsfeld, and in the succeeding centuries absorbed the greater part of Thuringia. In the east their power extended as first as far as the Elbe and Saale Rivers; in the later centuries it certainly extended much farther eastward. All of the coast of the German Ocean belonged to the Saxons excepting that west of the Weser River, which the Frisians retained.

The history of the powerful Saxon tribe is also the history of the conversion of Christianity of that part of Germany, which lies between the Rhine and Oder Rivers. That represents geographically almost the whole of present Northern Germany.

But from the 8th century, the Saxons divided into four sub-divisions: Westphalians, between the Rhine and Weser; the Engern or Angrians, on both sides of the Weser; the Eastphalians, between the Weser and Elbe; the Transalbingians, in the present Holstein. The only one of these names that has been preserved is the Westphalians, given to the inhabitants of the Prussian Province of Westphalia.[1]

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[1]Purchase of an inexpensive color map of Germany is highly recommended.

The rest of the story includes another German tribe the Angles, a part of the Saxons, settled on the Island of Britain from which the Roman Legions had withdrawn, where as Anglo-Saxon, after accepting Christianity about 600, laid the foundation of the Anglo-Saxon civilization and the present Great Britain.

In attempting to reach Gaul by land, the Saxons came into violent collision with the Franks living on the Rhine River. The Frankish king Clovis (481-511) united the various Frankish tribes, conquered Roman Gaul, and with his people accepted Christianity.

The new Frankish Kingdom was able to bring all the German tribes, except the Saxons, under its authority and to make them Christian with a rustic finish. Earlier, however, for almost 100 years, there was uninterrupted warfare between Frank and Saxon. Many Anglo-Saxon Christian missionaries sought to convert the Saxons and other warlike pagan tribes.

Some were killed, some were driven away. Still others labored mightily. The honor roll of missionaries to Europe Willibroad (658-739 AD), "Apostle of Frisca."

Latourette speaks of Willibroad in laudatory fashion. "In early childhood he expressed a wish to enter monastic life . . .. [After winning his father's consent], "he received his training in monasteries near Exeter and Winchester and there displayed qualities of scholarship, Christian character, teaching ability, sound judgement, and administrative skill which marked him for distinction. In 716, he went as a missionary to the Frisians and for a time was in Utrecht. In 718 he once more left England for the Continent and was never to see his native land again" (349).

"Willibroad wished to name Boniface his successor, but it was the latter's conviction that only the Pope could appoint the episcopate (349). St. Willibroad and St. Boniface (680-754 A.D), who was called the "Apostle of Germany" received papal support for his missionary work to Frisians. After two years of failed labor among these pagan peoples and yet undaunted, Boniface journeyed to Rome where in 719, now armed with Papal authority, made a second visit to Germany and met with success in Bavaria and Thuringia and converted many of the Hessians.[2]

In Hesse, Boniface had the most spectacular success of his career, according to Latourette (349). He organized communities and won pagans to the new faith."

In Geismar, near Fritzlar, in the presence of a large number of hostile pagans, he began cutting down an ancient oak which was sacred to the god Thor" (349). The felling of this mighty tree was assisted by the blast of a powerful wind, which assisted in the demolition of the oak, and the wind sent it crashing to the earth. The hoary giant broke into four fragments. Of course, the pagan bystanders were dutifully impressed by the powers of this Apostle of a new faith. The timber from the oak was used to erect an oratory[3] to St. Peter (349).

In due course, Boniface gained the approval of a succession of popes, and he was elevated to the rank of bishop and later to archbishop.

The Carolingians were committed to Boniface, too, and gave him the task of reforming the Church in Franks domains, which he undertook after the death of Charles Martel (741). Boniface achieved this through a series of church councils. Boniface is buried in Fulda,[4] which is a story in itself, and will be related in a few moments.

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[2] *The Oxford History of the Christian Church*, ed. by F.L.Cross. London, New York and Toronto: Oxford University Press, 1958, 184-85.

[3] An oratory is a place of prayer, a small chapel.

[4] St. Strumius founded the Benedictine abbey of Fulda in 744, a disciples of St. Boniface. The Benedictine abbey was founded to assist in the missionary work among the Saxons. Boniface's tomb, still venerated by Roman Catholic Christians and by Protestants of good will,

About 747, Boniface was elevated to become archbishop of Mainz, a post he resigned in order to return to missionary work among the Frisians.[5] It was among the Frisians that he met his martyrdom.

Once he left Mainz, Boniface spent his years, and baptized thousands, destroyed pagan temples and erected churches. "The end came, probably in June 754, and as he would have wished. He had set a day for the confirmation of neophytes and had summoned them from far and wide to meet him on the banks of a river. There a band of pagans, apparently intent on plunder, fell upon him and killed his companions. Enjoining non-resistance on those about him, he was killed by the attackers. Humble, a man of prayer, self-sacrificing, steeped in the Scriptures, a born leader of men, affectionate, a superb organizer and administrators, he was at once a great Christ, a great missionary, and a great bishop" (349). To a great extent, Boniface and his missionary companions prepared the way for the Christian conquest of Germany, but other methods were enforced, methods that would not have been approved by Boniface.

"The conversion of the bulk of the Saxons was through the vigorous use of armed force by Charlemange. Charlemange was determined to bring the Saxons into his realm and in 772 reduced much of the region to ostensible submission." (350).

But the use of naked force to conquer a people did not go without protest. Alcuin (c. 735-804) described as the inspirer of the Carolingian Renaissance[6]. Alcuin used the dialogue method for instruction, and made Boethius[7], Augustine, and the grammarians the chief subjects of study. Of importance to the future of Christian worship, Alcuin

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made the city and the cathedral one of the most important centers of pilgrimage for a considerable length of time. Since 1829, Fulda has been an Episcopal see and the archbishop is in residence there.

[5] The territory of Friesen or the Frisans, the inhabitants, lived in what we know as Holland. The Jutes, Angeln and Sachsen lived North of the Elbe river and inhabit what is now northern Germany. Where Bremen, Hamburg and north of those cities is the land inhabited by the Jutes, Angeln and Saxons.

[6] During the reign of Charlemange, there was an intellectual renaissance, which continued during the dark days of the Norsemen invasions and left its mark upon the future history of education in the realm. Largely responsible for the advance of learning the realm of Charlemange were two scholars, Alcuin and Theodulf of Orleans. "By establishing new schools and patronizing scholars, [Charlemange] hoped to diminish the illiteracy of the Franks clergy." In 787, he issued a capitulary - a set of civil statues - associated with the Merovingian and Carolingian kings. The official use of the word began in 779. The significance of this word is that Charlemange issued a capitulary to Baugulf, Abbot of Fulda, ordering that all monasteries and bishops' houses there should be study and 'let those who can, teach.' This prescription, which had been termed the 'charter of modern education' was followed by in 789 by another capitulary ordering that 'there may be schools for reading-boys; let them learn psalms, notes, chanters, computus and grammar, in every monastery and bishops' house. Further capitularies (e.g. that of 805) confirmed and elaborated Charlesmange's educational legislation. Through is initiative a Palace School was formed for the cultivation of the seven liberal arts, which was attended by members of the courts as well as the boy lectors of the royal chapter, children of the nobility, and even plebeians. It was probably the first school to give a classical education to members of the laity in any number." See the article on "Carolingian Schools" in *The Oxford Dictionary of the Church Christ*, 239.

[7] Anicius Manlius Torquatus Servinus Boethius (c. 480-c. 524) was a philosopher and stateman. He was a practical man, though an able statesman and apparently was a Christian since his later works on the Trinity and a defense of Chalcedonian Christology is regarded as sufficient evidence to attest to that fact.

His more technical works include translations of Aristotle. He wrote several works on logic and school handbooks on the quadrivium, including a textbook on music, based on Pythagoras, which retained its place in education until modern times. *The Oxford Dictionary of the Christian Church*, 181.

revised the Roman lectionary in Gaul and added an appendix to the Sacramentary[8] sent by Pope Hadrian to Charlemange, reconciling it with the surviving Gallican[9] customs.

Nevertheless and in spite of rigorous protests, the great Frankish ruler, Charlemange, after a bloody struggle that lasted thirty years (772-804), finally brought the Saxons under Frankish Supremacy. Even though Charlemange was able to force them to follow Christianity, the last German tribe no doubt still held persistently to belief in the Germanic gods for some time after formal conversion.

Kenneth Scott Latourette's magisterial A *History of Christianity*[10] recounts the importance of Charlemange to the establishment of Christianity in Europe in the first millenium after the birth of Christ. Here are some observations by Latourette:

1. "Charlemange was deeply and genuinely religious and conceived of himself as ruling by Christian principles" (355).

2. Charlemange perfected a system of tithes for the support of bishops and parish clergy. For authority for the principle the clergy cited the Mosaic Law." (356).

3. "Charlemange also stressed the education of clergy" (357).

4. "Charlemange was not especially interested in furthering asceticism. He founded a few monasteries, but to him they were not important for the practice of a full Christian life, but rather as centres of education and civilization" (357).

5. "Charlemange concerned himself with the papacy. He renewed his father's grants to the see of Peter and treated the Popes with respect. However, he made it clear that he expected them to support him with their prayers while leaving to him practical matters of political action and administration" (357).

It is interesting to note that some of the folklore and tales recovered by the Grimm Brothers relate to this period and are worth reading and telling. Perhaps time will permit telling a story or two from the Brothers Grimm while we are on the road or during light conversation around the tables in Wittenberg.

In course of our journey we will find ourselves in <u>Sachsen</u>, a state in the German Republic with its center in Dresden. When we travel to Lutherstadt Wittenberg, we enter the state of Sachsen Anhalt. The combination of Sachsen Anhalt may be understood if one remembers that, after World War II, the former East German government [DDR] created a new administrative arrangement that erased the former state borders.

With the dissolution of the DDR, however, the names of many states were restored. Anhalt-Sachsen is one state; and Sachsen is another state and so on. A comparison of maps over the last 150 years will prove indispensable to understand the implications of change.

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[8] In the Western Church, the Sacramentary is a liturgical book in use down to the 13th century. It contained the Canon of the Mass and proper Collects or prayers for use throughout the year. It did not include the Epistles or Gospels, or other parts of the mass. The Leonine, Gelasian and Gregorian Sacramentaries, which are our chief sources of early history of the Roman Mass, are the best known Sacramentaries. From the 9th century onwards, the desirability of having all the parts of the service in a single book lead to the gradual replacement of the Sacramentary by the Missal. A missal is a book containing all words and instructions necessary to be sung or said, including ceremonial instructions and rubrics (instructions originally set apart with the use of red ink, hence the name) and used throughout the year.

[9] Charlemange formally "abolished" the Gallican rite, but his order was not carried out entirely. The history of the several rites and their dislocation is complicated, and scholars are not in full agreement about much of anything regarding these rites. On the other hand, it is evident that parts of these rites, especially the Gallican rite, can still be identified and distinguished in the pre-Vatican II Mass, the Mass said in Latin.

[10] Kenneth Scott Latourette, *A History of Christianity*. New York: Harper&Bros., 1953.

A BRIEF HISTORICAL SKETCH[11]

HISTORY:

In order to use our time in Dresden well and make time for the Zwinger Museum and for a visit to The Semper Opera or The Semper Oper, a little history may be in order if for no other reason than history interprets the past.

Originally, Saxony was one of five Germany tribal duchies. Otto, son of Saxon named Lindolf, was named the first duke of Saxony in 800. By 908, he acquired Thurgia, too.

His son Henry the Fowler was elected king of Germany as Henry I in 919. His son, Otto I, Another Otto I, succeeded him as king and was crowned Holy Roman emperor in 962. This coronation, beginning the line of Saxon rulers, lasted until 1042.

If you have time today, visit and view the impressive and colorful portraits of the rulers and princes of Saxony, located near the Hofkirche (Roman Catholic Cathedral).

While you are near the lane of portraits, consult your map and make your way to the restoration – the rebuilding of the Frauenkirche (the Church of our Lady). The restoration project is expected to be completed in 2004, complete with interior cupola and the exterior cupola, known as "stone bell," and this project should be delivered on time to commemorate Dresden's 800th Anniversary celebration in 2006.

Other nearby sites that are important to your visit is the Semper Opera (Oper) house, modeled after that late Renaissance style, and opulently decorated, though 19th century buildings. Time permitting, the Semper Oper house is worth visiting, as it is one of the most important theater buildings to be build over two centuries ago.

The Schloss Pillnitz is a highlight of Saxon palace architecture, too. It was built by Prince Elector August the Strong of whom more will be said later.

On the road to Lutherstadt Wittenberg, one passes through or near the historic city of Meissen, a 1,000-year-old city, located in the historical heart of Saxony and home of Meissen porcelain.

In this area, we are in the center of the German baroque art and architecture and see some of its important artifacts during an age of opulence, magnificence and grandeur at its height. Please observe the highlights around you: the magnificent and palatial buildings around the Theaterplatz and the Bruhl Terrace and, of course, the art treasure at the Zwinger and other nearby museums as time permits. If time permits, take a tour of the Semper Oper (Opera). On Augustusstrasse, the Procession of the Dukes (Furstenzug) is worth a look. The 93 figures in the mural also include the famous Wettins such as August the Strong (who is shown as the Polish King August II) and his son Friedrich August II (August III of Poland). The mural created in 1872 suffered damage until today when it has been restored using 25,000 Meissen porcelain tiles - making it the biggest porcelain mosaic in the world.

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[11] German art and architecture and the theology and history of Germany are interwoven. At the outset of this paper, it will become self-evident that major periods and movements in art and architecture often coincide with the history and theology of Germany. A section of this paper deals specifically with German art and architecture.

The late eminent art historian Erwin Panofsky argues in *Gothic Architecture and Scholasticism* that the Gothic is attributable to the rise of Scholastic thought. Panofsky develops an interdisciplinary inquiry into his analogy of the arts, philosophy, and religion of the Middle Ages. Furthermore, he offers concrete examples to validate his claim. See Panofsky, *Gothic Architecture and Scholasticism.* New York: Meridian Press, 1957.

Unlike the other great works of art in Dresden during World War II, the Procession of Dukes only suffered minor damage, necessitating a few of the tiles be replaced.

For students and participants who want a useful color guide of Dresden, I recommend the English version of Dresden. The price is modest and the text and photographs are quite good.

Now that you have some of the important places in mind, let us resume our brief journey into the history of Germany.

Definitions of Titles: In the 13[12]th century the margraves[12] of Meissen[13] became landgraves[14]

Frederick the Warlike, who founded the university of Leipzig in 1409, acquired in 1423 the duchy of Saxony-Wittenberg, and the electoral title.

His grandsons Ernest and Albert divided the territories between them through the Leipzig partition of 1485.

Ernest received most of Thuringia, Saxony-Wittenberg, and the electoral title. The Ernest line [Wittier] produced Fredrick the Wise [1486-1525].

Albert, as duke of Saxony, ruled from Meissen and Northern Thuringia.

In 1502, Elector Frederick the Wise [G. *kurfust*, literally choosing prince], one of princes of Germany who elected the Emperor of the Holy Roman Empire] founded the University of Wittenberg.

In passing, one notes our debt to Fredrick the Wise and his successors, John the Constant [1525-1532] and John Frederick [1532-1547], because their combined dedication to the success of the Lutheran Reformation is incalculable. Their vigilance protected Luther's doctrines against the decrees of the Roman Catholic Church and of the Holy Roman Emperor Charles V.

Their legacy not only includes a stalwart defense of Luther's Reformation but their legacy is interwoven through the history that surrounds us in Dresden and accompanies us to Lutherstadt Wittenberg.

The role of Saxony in the 16th century, aside from its religious significance, advanced the economic development of the region, which contributed to the rise of art and the advance of culture.

The geographical advantages enjoyed by the state of Sachsen increased the fortunes of Leipzig, of course, and later the trickle down effect included Dresden.

The economic development of the 16th century made this region one of the chief mining regions of Europe. The region produces silver, copper, precious stones, tin, and salt and the manufacture of textiles.

<p style="text-align:center">THIRTY YEARS' WAR (1618-1648)</p>

The Thirty Years' War was literally a series of wars to which our attention now turns because they are important in the telling of the story.

1.   The Bohemian Period. (1618-20).

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[12] A margrave is a military governor of a border province in Germany and later a hereditary title of certain princes of the Holy Roman Empire.

[13] The land north of Bohemia, west of Silesia, east of Thuringia, and south of Old Saxony and Brandenburg. The 1,000 old city of Meissen remains, though the larger territory has been absorbed into modern German state of Sachsen.

[14] In medieval Germany, a count held jurisdiction over a specific territory and later a title of count was applied to any number of certain and presumably lesser or minor German princes.

Emperor Rudolf II (1576-1612) wanted to restore the Roman Catholic faith in Bohemia. His successor, Mathias 1612-19) continued Rudolf's policies. These acts met with great opposition in Bohemia where the population was heavily Protestant.

In 1618, the Bohemians rose in revolt and threw out the window two representatives of the Emperor. After this act, the Bohemians called up the Protestant Union[15] to join them.

After the death of Matthias, Ferdinand II (1619-1637) became the Emperor of Bohemia and move promptly to crush the protestant rebellion.

Meanwhile, the bohemians offered the crown to Frederick, Elector of the Palatinate. He accepted the crown and was crowned King of Bohemia on November 4, 1619. The army of the Catholic League,[16] headed by Maximilian of Bavaria and Tilly, attached and defeated the Bohemians at the Battle of White Mountain on November 8, 1620.

Frederick, who had been crowned King of Bohemia on year and four days before this defeat was compelled to abdicate the throne, forever to be known as the Winter King. Following the defeat of the Bohemian forces, Catholic armies overran Bohemia. The estates of nobles who had revolted were confiscated, and ordinary Protestant believers were gradually forced to return to the Roman Catholic fold.

2. Palatine Period (1621-23).

Urged by his advisers, Emperor Ferdinand II (1619-1637) now carried the war to the Palatinate. By 1623, the imperial army had completed its conquest of the palatinate. Frederick went into exile, and his successor was Maximiliam of Bavaria who became Elector in place of the defeated and deposed Frederick.

3. The Danish Period (1625-29).

James I of England sought in vain for an ally to take up the case of his son-in-law Frederick (the Winter King). At last, Christian IV of Denmark espoused the Protestant cause

Two armies confronted him: the army of the Catholic league, commanded by Tilly; and the imperial army, commanded by Allenstown.

The army of Allenstown supported itself by living off the country, a practice soon followed by all armies in this war, and this practice proved devastating to the ordinary

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[15]The Protestant Union was organized in 1608. The Protestant rulers of Germany feared the rising tide of Catholic reaction to Protestantism. In 1608, some of the Protestant rulers formed a 10-year defensive alliance. Communities that followed the teaching of John Calvin and his successors made up a majority of the Union. The leading state in Germany, the Platinate, had at its head, Elector Frederick V, who had married Elizabeth, the daughter of James I of England.

Frederick persuaded the Dutch Netherlands to join the Union. Some Lutheran states joined as well, but many Lutheran states refused because theological differences, and other considerations, made their entry into the PU unthinkable.

The formation of the protestant Union, however, set in motion events that lead to the Thirty Years' War.

[16] In 1609, and in response to the Protestant Union, the Catholic League was founded in southern Germany. Its leader was Bavaria, whose ruler, Maximilian, played a large role in the early stages of the Thirty Years' War. The Pope was a member of the League; Spain, a Roman Catholic country, made a treaty of alliance with it, but Tilly commanded the main army of the Catholic League.

people and emptied cities of an urban population, in some cases, for three centuries. This practice ruined Germany.

Christian was defeated and forced to take refuge in the Danish islands. In 169, he signed the Peace of Lubeck in which he promised to not meddle in German affairs, provided he got back his Danish territories.

The end of the Danish period marks the zenith of the fortunes of the Catholic powers. In march 1629, Ferdinand published the Edict of Restoration, by which the Protestants were deprived of all church territories seized by them since the Peace of Augsburg (1555).[17]

In 1630, the Diet held in Regensburg compelled the emperor to dismiss Wallenstein.[18]

4. The Swedish Period (1630-35).

The Protestants discovered a new champion when the Swedish king, Gustavus Adolphus, entered the war. Wise in the art of diplomacy and understanding the necessity of protecting one's diplomatic flanks, Gustavus Adolphus came to an understanding with Cardinal Richelieu.[19]

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[17] The Peace of Augsburg was an agreement between the Emperor and the Protestant princes of Germany, which ended the religious wars of the 1540's and 50's. The agreement applied only to the Roman Catholics and the Lutherans. The Reformed or Calvinists were excluded.

The terms of the Peace of Augsburg provided that any state in the Holy Roman Empire might follow either Roman Catholic or Lutheran worship, or perhaps one and exclude the other. This was the doctrine of *cuius regio ejus religio* (of whom the region of him the religion).

The Peace of Augsburg ended the religious wars of the 16th century. However, religious wars broke out again in the first half of the 17th century, that is, the Thirty Years' War.

[18] Albrecht Eusebius Wenzel von Wallenstein (1583-1634) was Duke of Friedland and Mecklenburg and Prince of Sagan. He lost his estates when Bohemia became Protestant. He was made duke in 1525 and made commander of the Imperial armies that same year. He began the practice of supplying his army by foraging the countryside. This custom, later adopted by other commanders, lead to the frightful destruction of Germany.

He was a successful military commander against the Danes (1626-1627). However, because of jealousy, he was removed from command in 1630. He was reinstated in 1632 and was defeated by Gustavus Adolphus at Lutzen. He again was removed from command and assassinated by some of his Irish and Scottish officers.

[19] Armand jean du Plessis. Often known as the "Red Eminence (1585-1642). Cardinal Richelieu was a French statesman and Roman Catholic cardinal. Bishop of Lucon (1606-1614), member of the Estates-General (1614), he was a favorite of the queen mother Marie de Medicis. He was made cardinal in 1622. As chief minister of Louis XIII (1624-1642), he completely dominated the government of France.

At home he strove to achieve unity for France by diminishing the political powers of the Huguenots and the powers of the nobles. After the capture of LaRochelle (1628), the Huguenots were denied all political power.

By suppressing the plots of Gaston d'Orleans (1626) and the Duke of Montgomery (1632), he diminished the power of the nobles.

In foreign affairs, his aim was to reduce the power of the Hapsburgs because he wanted to project France as a premier European power and diminish those who might seek to gain the spotlight at France's expense.

He accomplished his purpose of reducing the Hapsburgs by supporting the Protestants, under Gustavus Adophus of Sweden, in the Thirty Years' War – first with grants of money, and later by military intervention.

The Germans at first regarded the Swedes with coolness. But after the sack of Magdelburg by Tilly in May 1631, they flocked to Gustavus's support. Gustavus defeated Tilly's army repeatedly.

In the Battle of Lech, Tilly was killed. In 1632, Gustavus entered Munich in triumph. Wallenstein was called out of retirement and he engaged the Protestant armies at Lutzen on November 16, 1632.

Although the Protestant army won the battle, Gustavus Adophus was killed on the field of battle. A cabal of officers who thought he wad disloyal to the emperor murdered Wallenstein in Eger in February 1634.

The war dragged on under the direction of the Swedish Chancellor but, at Prague, in 1635, a treaty was signed between the parties, which withdrew the Edict of Restitution.[20]

5. The French Period (1635-48).

The French, directed by Cardinal Richelieu, entered the war, hoping to secure some advantage from the exhausted contestants. The French armies, commanded by Conde and Turenne, achieved some notable victories. In due course, Emperor Ferdinand III (1637-57) sued for peace. In 1644, it was agreed the French would confer with the Emperor at Munster, and the Emperor and the Swedes should meet at Osnabruck -- both towns in Westphalia.

The Peace and resultant Treaty of Westphalia (1648) ended the war. Negotiations were in progress for four years before the treaties were signed. The land terms of the Treaty of Westphalia are worth noting.

Sweden received the western half of Pomerania and the Bishoprics of Bremen and Verden (not to be confused with Verdun). Thus Sweden gained control of the mouths of the Oder, Elbe, and Weser Rivers.

France was confirmed in its possession of the Bishoprics of Toul, Metz, and Verdun, which had been acquired under Henry II in 1552. France also received the Alsace but not the free city of Strasbourg or Strasbourg). With respect to church property, whatever was in Protestant hands on January 1, 1624, was to remain Protestant; whatever was in Catholic hands on that date remained Catholic.

However, no concessions were made about Bohemia, which remained in the emperor's hands but, of theological importance, Calvinism was put on the same footing as Lutheranism. Unfortunately, the Palatinate[21] was restored in a mutilated condition.

The Peace of Westphalia, which ended the war in 1648, followed ideas and principles, which Richelieu originated.

[20] The Edict of Restitution was signed on March 29, 1629. After the defeat of the Protestant forces in the Thirty Years' War in the Bohemian Period, Emperor Ferdinand II issued this decree. The terms of the Edict were harsh: all ecclesiastical estates, which had been confiscated since the Convention of Passau, were to be restored. This ruling affected two archbishoprics and 12 bishoprics, besides 120 monasteries and other religious foundations. Only adherents of the Confession of Augsburg (1555) were to have free exercise of religion but all other sects were to be broken up. Wallenstein mercilessly enforced Emperor Ferdinand's Edict.

[21] The Palatinate, historically speaking, is derived from the office of count palatine, a title of Roman origin and has a fascinating history. In 1214 AD, the Rhenish Palatinate (then comprising parts of Baden and Hesse, but not the bishopric of Speyer) passed to the Bavaria and the Wittelbach Dynasty, which, in turn, acquired the present Upper Palatinate.

After the 14th century, the senior Wittelbach line held the two palatinates in which the junior line of the family ruled Bavaria.

The son of "the Winter King"[22] was made its ruler and the eighth elector. The dignity of the seventh elector, which formerly been given to the ruler of the Palatinate, was transferred to the Duke of Bavaria.

The princes of Germany were given a number of new sovereign rights, thus reducing the authority of the emperor. Brandenburg received eastern Pomerania and four bishoprics, enabling it to replace Saxony as the dominant Germany State after Austria. Switzerland and the Dutch Netherlands were formally declared sovereign and free states.

The sufferings of Germany defy description. Thousands of villages were wiped out. Augsburg was reduced from 80,000 to 16,000 inhabitants. Some areas had only one-third as many inhabitants as at the start of the Thirty Year's War.

Many German cities did not regain their pre-1618 size until 1900. That is how devastating and destructive the war had been and not until 1800 did Germany become strong enough to make a contribution to Europe.

The Treaty of Westphalia marks the final acceptance of the religious division of Germany.

In returning to Saxony, now, one finds in 1635, Saxony concluded the Peace of Prague with the German Emperor Fredinand II. This Peace accord solved one problem of the Roman Catholics but Saxony suffered much devastation by Protestant armies in the years to follow.

Thus, once the war ended in 1648, the rise of absolutism proved irresistible and in spite of the impoverished land, the court developed great luxury, which reached its

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The rank of the Electors was permanently assigned to senior line members in 1356; Rhenish Palatinate was thereafter known as Electoral Palatinate. After the direct line became extinct, the succession passed to the junior line or branches which were Protestant. The Protestant branch of Simmern (1559) and the Roman Catholic branches of Neuburg (1685), Sulzbach (1742), and Birkenfeld-Zweibruechen (1799). Mannheim replaced Heidelberg as the capital in 1720.

The election of 1619 and defeat in 1620 of Elector Frederick V as the king of Bohemia led to the transfer of the Upper Palatinate and the electoral vote to Bavaria, but a new votes was created for Frederick's successor.

Ravaged by the Thirty Years War, the Palatinate was systematically devastated by the French in the War of the Grand Alliance (1688-89). In 1777, the Bavaria and Wittelsbach line became extinct and accession of Duke Maximilian of Zweibruecken (1779) reunited all the Wittelbach lands under a single ruler - but France annexed all the lands West of the Rhine, and in 1803, Maximilian ceded the palatine lands East of the Rhine to Baden, Hesse, and Nassau. In 1815, Maximilian, now king of a much-enlarged Bavaria since 1806, received the territory forming the present Rhenish Palatinate, which remained Bavarian until 1945.

A succession of boundary changes has followed since World War II, but for our purposes, students can generally get the gist of the tumultuous history of these centuries.

Information quoted from *The Columbia-Viking Desk Encyclopedia,* edited by William Bridgewater. New York: Viking Press, 1953, 735.

[22] There are many kings in Europe who bear the name "Frederick." The reference to this particular king identifies him as King Frederick (1596-1632). He was King of Bohemia (1619-20), and reigned as Frederick V Elector Palatine (1610-20). The Protestant Diet of Bohemia chose him king after deposing Ferdinand II. Frederick V expected help from King James I of England, but no assistance arrived and the forces of Frederick V was disastrously defeated at the Battle of White Mountain in 1620. He received the name "The Winter King" because of his short tenure, as he was stripped of his territories after his defeat. There is some consolation to be found in this story, however, because through his daughter Sophia, he was grandfather of King George I of England. Ibid. 349.

height under Frederick Augustus I or known as Augustus the Strong. He is responsible for building the castle, which has become known in art history as the Zwinger.

Augustus the Strong, whose reign extended from 1694-1733, made Dresden one of the most beautiful baroque[23] cities on the continent, and its beauty surrounds us today, though the original beauty was marred by wars, especially the dark days of February 1945 and the close of World War II.

Frederick Augustus, after joining the Roman Catholic Church in order to become king of Poland in 1697, also changed his name to Augustus, but this act created new problems for his kingdom.

In short order, Saxony forfeited leadership of the Protestant princes of northern Germany, which threw their support to a rising of Brandenburg Prussia.

Meanwhile, Polish ambitions forced Saxony, under Augustus, to side with Austria, and the fortunes of Saxony suffered severely in the mid-and late 18th century. The wars of Frederick of Prussia, whose highest though unfulfilled ambition was the conquest of Saxony, went unrealized, but the people of Saxony bore the brunt of the war.

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[23] Baroque was the most dynamic style of art and architecture produced in Western Civilization in the 17th and 18th centuries. The style is flamboyant and emotional. It arose in Italy shortly before 1600, and by the 17th century had reached most of Europe and Central Europe, Germany and Latin America.

All of these Roman Catholic regions gravitated to the Baroque style because it was a style that autocratic rulers and political regimes could respond, as Augustus the Strong did in Dresden.

On the other hand, in Protestant states of Germany and of northern Europe in general, baroque was not readily accepted. Its style made it a suitable vehicle for expressing the colorful, assertive doctrines of Catholicism, the liturgy and pageantry of worship in a Catholic Church, and it expressed the unifying principles of absolute monarchy.

Baroque is a style that is rich in swelling forms, with a good deal of ornament and embellishment. The materials, often marble, are rich and glowing. Gilt covers the marble appropriately and the use of bronze is too obvious to miss. Yet baroque is a heavy style, not something to lug around with you, but it is memorable, impressive, rich, and dynamic. It is a dynamic style that is at once unforgettable and makes an immediate impression on the viewer or worshiper.

The dynamic of baroque art is immediately recognizable: Angels fly, saints soar to heaven, men on the ground gesture and struggle; draperies flutter as if they had a life of their own.

Baroque painters loved to depict a crowd; and it should be no surprise to view the vault of a ceiling and noted their supreme large-scale achievement of ceiling decoration.

If, in your travels on this Reformation journey and especially today, and time permits visit a Roman Catholic Church built during the baroque period. It is unique. Though the Counter-Reformation was puritanical and the religious orders were poor and indifferent to art, religious pictures and statues were kept free on indecency or heresy.

By the late 16th century, however, some Roman Catholic prelates began to see the possibilities of using art not only to demonstrate Catholic doctrine but as an aid to worship.

Cardinal Federico Borromeo was an early advocate of art in the Roman Church and soon others joined him. These prelates believed that vivid and attractive representations of the sacred stories and visions of the saints would help ordinary Christians to believe the stories and share the visions. Art, in their estimation, was a means, a vehicle to reach the mind through the emotions – the fundamental technique of propaganda as it has been revived in modem times.

The word propaganda is derived from a Roman Catholic organization founded during this period, namely, the Council for the Propagation of the Faith, the *Propaganda Fide.*

DRESDEN – THE FLORENCE OF THE ELBE

In spite of the long historical chronicle that has been presented, it is important to consider the 16th century as a time when Dresden began to develop as a center for government, art, architecture, culture, and crafts.

One measure of the cultural life of Dresden is that it became a magnet to draw the dukes and duchesses of the realm to live there, which, in turn, increased the cultural life, and importance of the city.

By the 17th century Dresden had a set of city laws to preserve the architecture of the town and encouraged the building of new, city parks and garden. The first newspaper began publication during the time, and the rise of goldsmiths lead to the formation of craft guilds that encouraged the work of the artisans.

But Dresden was not finished with these cultural contributions. Dresden was becoming known as center for music. Organ building, in keeping with the musical enthusiasm that seized the population, flourished and spread the fame and fortune of Dresden.

The Roman Catholic faith, declared through the medium of the baroque style, with its realism and dynamism, proved to be an effective instrument. The baroque style could translates a religion – string in its appeal an richly provided with incident and heroic characters – into dramatic visual terms and do it with energy and panache.

A worshiper entering a sanctuary and gazing at the solemn pictures surrounding the altars, the gilded, heavily ornamented and glittering statues against the piers, and viewing the vision of heaven on the ceiling was made to feel, emotionally and mentally, to feel and sense the almost literal presence of God and the saints.

Though the name Dresden porcelain was introduced to Europe and is frequently and instantaneously associated with the name of this city, the production center for porcelain was in nearby Meissen.

Baroque and rococo[24] architecture flowered under Augustus the Strong. He encouraged the building of the Church of our Lady, a Roman Catholic basilica, to honor his change of faith from Lutheran to Roman Catholic.

In the late 1880s and the early 1900s, Dresden grew into a large city. Bridges across the Elbe, railroads connected the city to other European cities and the port on the Elbe. Industry flourished, including manufacturing, pharmaceutical, sewing machines,

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[24] Rococo style becomes an 18th century European artistic expression, an outgrowth of the baroque period. Rococo, a style primarily applied to decorative art, was marked with exuberant playfulness that featured asymmetrical motifs, such as curves and counter curves. Many art forms of the rococo style are derived from nature or the natural world – rocks, shells, flowers, vines, and leaves.

Its most obvious manifestations were its use in interior architecture and design. Without discussing the non-German manifestations of this style or art, it is important to say that the rococo style rapidly spread throughout the Continent, notably to the south German states and Austria.

The origin of the word "rococo" is obscure. Most probably it is derived from *rocialle* (rockwork), the term for rockwork in France, analogous to *barocco,* the Italian word for baroque.

In Germany during the rococo period, German rococo architects gave free reign to their imagination, achieving decorative effects that are overwhelming in their complexity, as in the Amalienburg (1734-1739) near Munich (Munchen).

How did the Rococo style reflect the thought and political life of the times? As in the case of the baroque, rococo expressed the imperial designs of the autocratic rulers, but rococo was also an artistic adornment of a refined, aristocratic age. The aristocrats revered beauty and openly sought gratification of the senses.

typewriters, cigarettes, cameras and electrical materials of all kinds pushed the city to growth and wealth.

Universities were founded and art institutes established and Dresden was a city of promise with an impressive future.

In the 20th century, however, a darkening cloud was gathering. The disastrous Great War or First World War and, in 1933, Adolph Hitler's rise to power lay ahead.

Dresden became a Nazi center for the defamation of the arts, and in 1938, the systematic persecution and holocaust of the Jewish population began here with the infamous *Kristallnacht,* the night when Jewish shop windows were broken and their stores burned, looted and destroyed.

The outset of World Was II found Dresden rather isolated and largely protected from the devastating bombing raids of American and British warplane until 1945.

Overnight between 13 and 15 February 1945, bombs rained death, destruction and devastation on Dresden. At the urging of British Prime Minister Winston Churchill, the Allied bombers destroyed much of the city, including most of the original buildings. The raid was supposed to demoralize the German population and, in some sense, be a payback for the devastation of Coventry, United Kingdom.

The Allied raid on Dresden, however, achieved the opposite effect of Churchill's intentions, because the Germans viewed the Allies now were not engaged in total war and thus had every intention of destroying not only Dresden, a truly magnificent city and a symbol of German culture, but of the state itself.

What we see today is restorations of the originals but for the most part much of the Alstadt lay in ruins after the raids.
Three months later, Russian soldiers entered the city and converted the old central market into a rather drab, sterile, emotionally dead, gray socialist architecture and the lackluster complex.

But in 1947, to their credit, the citizens of Dresden supported the restoration of the Florence on the Elbe. What is around you today is the result of that restoration.

GERMAN ART AND ARCHITECTURE

1.   Carolingian (751-814) and Ottonian Period (912-1050).

German art and architecture have not had a clearly defined local tradition but work with the ideas generated from other sources.

The origin of German art can be traced to the metalwork of migrating Teutonic tribes of the 5th century. These early craftsmen fashioned gold and bronze ornaments interlaced with zoomorphic and other designs.

However, the development of German art, architecture, sculpture, and painting of the Carolingian period (751-814), through contacts with the Roman world, enabled the Franks under Charlemanage (742-814)[25] to develop a new culture that was founded on and completed imbued with imperial and Christian ideals.

The ideals of Charlemange and his new culture were pervasive, so that works of art, until the 13th century, were chiefly created in and for the royal courts, monasteries and bishoprics.

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[25] King of the Franks (715-741) and emperor of the West (800-814). In 1785, he subjugated the Saxon, destroyed the kingdom of Lombardy and crowned king of Lombards (773). Established boundaries, or marks, for his kingdom. Crowned Carolus August on Christmas Day, 800 by Pope Leo III. Strengthened Christianity, founded schools, patron of literature, art, and science. Buried in Aachen, a city in Germany.

After the division of the Carolingian Empire, French and German culture drifted apart and became separate and thus more and more distinct.

With the rise of the Ottonian dynasty of Saxony, however, the first and one of the most brilliant epochs of a specific German art began.

The influence of Roman, Carolingian and Byzantine prototypes enabled the artists of the Ottonian period (900-1050) to create works that sternly but passionately expressed religious faith and fervor.

St. Michael's Church in Hildesheim (about 1000) is a choice representative of this period. Here one discovers the traditional style associated with the Ottonian period. Timber-roofed, rectangular basilica with high nave and lower side aisles was developed into a monumental, rhythmical system with additional vaulted apses, chancels, and transepts at both east and west ends. No one know whether St. Bernward, the bishop who built this church, invented this system or not, but what is known, however, is this style inspired church design in central Europe for the next two centuries. In some sense perhaps one may say the Ottonian period may have formally closed about 1050, but the style continued well past that time.

St. Bernward influenced sculpture during the Ottonian period, too. Under his direction the most important bronzes of the age were for St. Michael's: the Christ Column and a pair of doors more than 15 feet high, covered with marvelously vital Biblical scenes.

The Ottonian period was equally famous for the goldwork and ivory carving produced in abbeys at Reichenau, Bamberg, Fulda, Mainz, and Trier. It was during this time that an important new concept entered into the sculpture of the period: the suffering Christ crucified. It was superbly expressed in the large wooden cross Gero Cross in Cologne (Koln) cathedral (970).

Painting during this period includes manuscript illumination, though some murals were done, also. In some major works of the Ottonian period, monastic scriptoria created a brilliantly colored, nearly abstract imagery of intense spirituality.

2.   Romanesque (ca. 1050-1250).[26]

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[26] Erwin Panofsky, mentioned earlier in this essay, remarks about style and the influences that brings style into being. "It is significant," he hypothesizes, "that during the Romanesque period the greatest names in architectural history are those of the Benedictine abbeys, in the High Gothic period those of the cathedrals, and in the late Gothic those of parish churches." Panofsky, op. cit., 22-23.

Furthermore, Panofsky speculates that while it is not likely that the builders of Gothic structures read Gilbert de la Porree or Thomas Aquinas in the original, they were "exposed to the Scholastic point of view in innumerable other ways, quite apart from the fact that their own work automatically brought them into a working relationship with those who devised the liturgical and iconographic programs" associated with the structures they built.

"They had gone to school;" he continues, " they listened to sermons; they could attend the public *disputationes de quolibet* which, dealing as they did with all imaginable questions of the day, had developed into social events not unlike our operas, concerts, and public lectures; and the could come in profitable contact with the learned on many occasions." *Ibid.*, 23.

He attributes their exposure to ideas from many sources as a major inspiration of the shifts and changes that occur in the architecture of the period.

Panofsky further argues that the rise of the "professional" architect did so at the expense of the "monastic equivalent of what in modern times is called the gentleman architect… [The recently developed architect] "drew a salary envied by the clergy and would appear at the [construction] site, 'carrying gloves and a rod" that marked him as "a man who does things well and with superior assurance." Ibid. 25-26.

The major achievement in architecture during the Romanesque period was development of a definitive style of the great cathedrals endowed by the emperors, at Speyer, Mainz, Worms, and Bamberg.

Characterized by huge-scale vaults, dramatic towers, massive stone barrel vaults, and imposing east and west facades, these structures remain as awesome symbols of the close relationship between church and state on which the Holy Roman Empire depended.[27]

Yet it was during this period that cities supplanted monasteries as centers of artistic production. It was also during this period that distinctive regional styles emerged. The richly carved stone architecture of Cologne (Koln) is exemplified in the Church of St. Mary in the Capitol and the Church of the Apostles.

In northern Germany, a magnificent brick style evolved, as in the cathedral in Lubeck. *Backsteingotik* (brick Gothic) became the characteristic building mode for both the merchants of the Hanseatic League[28] and the crusading knights of the Teutonic Order.

In the realm of sculpture and painting, painting in all types from murals to miniatures continued but failed to distinguish itself. But in the realm of Romanesque sculpture, however, it distinguished itself in the expression though the media of ivory carving, bronze casting, gold work, enamel, and, on occasion, stone carving. In Cologne about 1200, a display of figures of the Three Kings (Wisemen) is acknowledged as an advance over anything found in monumental sculpture.

3.   Gothic period (1200-1500).

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[27]The architectural style of buildings that belong to the Romanesque period in Western Europe are dated from C7 to the end of C12, though in Germany, one remembers, earlier architectural styles preceded the Romanesque style in Germany. Yet the Romanesque style shared common characteristics with Early Christian, late Roman and Byzantine architecture.

The characteristics of these styles that flowed into the Romanesque style include "the semi-circular-headed arch, the use of the basilican form of churches, and the survival of design elements of the Classical capital . . . " though the capital was more course and unrefined in its appearance during this period. *Oxford Dictionary of Architecture*, edited by James Stevens Curl. Oxford: University Press, 1999, 563.

"Mature Romanesque architecture," Curl, cited earlier in this essay, writes, "most surviving in church and castles, had thick walls and sturdy pier (often cylindrical); the semicircular arch . . . ; vaults based on semicircles, often simple barrel-vaults, but frequently groin- and rib-vaults; plans that were simply in geometry, including the apses and circular buildings . . . "

As Curl observes, the Romanesque style was "clear and logical, the forms and subdivisions comprehensible with ease, both inside and out; this inherent geometrical simplicity as made it powerful and impressive." Ibid., 563-64.

[28] The Hanseatic League (HL) derives its name from a Low German word, hansa, meaning a confederacy. The HL was an alliance of German merchants who resided abroad. The HL was a union of medieval cities for the purpose of securing protection, which the weak central government could not give. In the period of the HL greatest vigor (1350-1500), at one time it included 85 cities, stretching from Novgorod to London. The highway was the Baltic Sea. The Scandinavian countries become the economic vassals of the HL. The HL territories were divided into four spheres, with Lubeck, Cologne, Brunswick, and Danzig, the center for each sphere respectively. The HL controlled the money, provided the security of the highways, and waged war in its region. The beginning of the Reformation and the discovery of America caused the HL to decay, though the Free City of Danzig, for example, remained that in name until Hitler invaded Poland in 1939.

During the early Gothic period in Germany, German art felt the influence of French Gothic and that of Italy. By 1400 the Germans had created their own version of Gothic. This version of the Gothic was exemplified in hall-churches (*Halleenkirchen),* with side aisles as high as the nave and large carved altarpieces (*Schnitzalttaere).*

On the one hand, although imperial power waned during this period, compared to the past, individual territories and especially the free cities flourished as never before. Inspired by a more realistic view of the newly powerful merchants, artists turned away from the otherworldly visions of the Romanesque period.

On the other hand, the mysticism of the mendicant orders[29] encouraged an outburst of devotional art of extraordinary sensitivity.

In architecture, the massiveness of Romanesque design gradually gave way to lighter and more open structures of Gothic architecture.[30] The most famous building of this early Gothic German is St. Elizabeth's Church, Marburg that was begun in 1238.

For the most part, however, Germans were most creative with the hall-church, developing it into a uniquely beautiful style, a style that became pervasive in 15th century central Europe.

In these churches, with their vast, soaring light filled interiors and their picturesque star-and-net vaults, held up by incredibly tall and slender pillars, the German genius gave form to the most exalted religious feelings of a new urban culture.

Earlier in the fourteenth century, sculpture in Germany became less monumental and more intimate. Mysticism introduced new themes, such as the *Vesperbild* (pieta),

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[29] The mendicant orders include certain of those that practiced begging. Included in this list were some Dominicans, Carmelites, Franciscans and Augustinians.

[30] The Gothic style, called pointed, evolved in Europe from the late C12 to C16. The term "pointed," according to Curl, is a "type of rough masonry finish made by a pick or pointing tool . . . " Curl, op. cit., 508. The masonry finish or surface was rough because a process called pecking removed only the coarsest projections.

Characteristics of the Gothic style include these prominent features. Architecture that has the pointed arch, pointed rib vaults, piers with cluster of shafts, buttresses (that sometimes flew!), window tracery, pinnacles, spires, battlements and a soaring verticality. Ibid., 283

It is most helpful in identification if some of these obscure terms are defined. Window tracery is "an arrangement by which panels" of screens, vaults or windows are divided into different parts. Tracery is illustrated in Curl on p. 679.

Pinnacle is defined as "an ornamental pyramid or cone, the terminating feature of a buttress, parapet-angle, spire, turret. Ibid., 501, and illustrated on 502.

Spire "is a tall structure, circular, polygonal, or square on plan, rising from a roof or tower." A spire terminates in a slender point, especially the tapering part of a church-steeple. Often the spire is made of stone, but occasionally it is made of brick. A spire can be built "as a timber-framed structure" covered with copper, lead, shingles, slates, tiles or thin stone, depending of the sources available and the availability of money in support of the project.

If a spire is square, it rises directly from the tower. Octagonal spires require a pinnacle not occupy the top of the tower.

Gargoyle is "a projecting drain spout used in Gothic architecture to throw the water from the gutter of the building off the wall. Sometimes they are perfectly plain, but are oftener carved into figures or animals, which are frequently grotesque. These are very commonly represented with open mouths, from which the water issues, but in many cases it is conveyed through a leaden spout, either above or below the stone figure," John S. Purvis, *A Dictionary of Ecclesiastical Terms.* Philadelphia: J.B. Lippencott Company and London: T. Werner Laurie, 1840, 142.

A fitting example of the use of the gargoyle may be observed at Town Church St. Mary's in Wittenberg. Other examples of the versatility of the shapes and figures associated with the gargoyle will be observed throughout the Reformation tour.

and encouraged personal styles suitable for private devotion. It was during this time that a courtly mode, a "soft style," a style that was famed for its graceful "Madonna" statuettes.

It was during this time also, about 1500, that wooden altarpieces began to be produced, and German sculpture reached its zenith, informing a sturdy realism with a delicate Gothic spirituality.

With the advent of Gutenberg's[31] printing press, woodcuts and engraving techniques evolved in the 15th century to become yet another major German art form. Martin Wolgemut's wood cuts and Martin Schongauer's engraving prepared the way for the incomparable Albrecht Durer's later epoch-making achievements. Not only was the energetic use of line in these prints aesthetically effective and pleasing to the eye and mind, but the prints answered the need of the pious middle class for inexpensive devotional images.

4.   Renaissance and Reformation (1500-1600).

The early decades of the German Renaissance achieved levels of excellence not seen since the Ottonian and late Romanesque periods.

In spite of the religious and civil strife and foreign invasions that convulsed the German states after 1530, great commercial cities such as Nuremberg and Augsburg flourished. During these difficult and trying time, also, the wealth and power of some German princes actually increased and resulted in the building of numerous castles and palaces.

In architecture, German architects flourished. Palaces and the Rathaus (city hall) of many cities were structures that showed the influence of Italian renaissance ideas. Many of the first buildings of this period were adorned with classical orders or designed, in part, according to Renaissance principles.

In addition to palaces and city halls, Augsburg was the developed the first low-cost housing development in history – 250 houses and a chapel endowed by the Fugger banking family.

Sculpture of this period includes work in bronze, gold, and silver. These metals once again became important, because wealthy princes and patrons wanted burial chapels to be adorned with great art.

In Augsburg, the design and art to adore and surround the burial chapel for the Fuggers (begun in 1509) commissioned artists like Durer to submit sketches for the chapel. Peter Vischer the Elder, the best German bronze artisan of his time, created and cast a large, bronze choir screen for the chapel.

Around 1500, painting in German experience and extraordinary bursts of creativity and energy. It was during this period that paint in German became the leading art from in central Europe and achieved a level of excellence comparable to that of Italian painting.

It was during this time that German produced three of the world's greatest painters: Durer, Hans Holbein the Younger, and Mathis (Mathias) Gruenwald.

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[31] Johann Gutenburg (c. 1397-1468), the German printer, generally considered the first European to develop moveable type. The printing press and use of type made possible the rapid dissemination of Luther's tracts and treaties and the printing of the Bible. It is believe Gutenberg lived in Strasbourg, where he may have put together his great invention between 1436 and 1437. He founded a print shop in Mainz (apparently his birthplace), where he printed and issued the Mazarin Bible. Mainz became the center of the new printing trade, but Gutenberg had to give up his press and types to Johann Furst for debt.

Durer, who mastered Renaissance form and theory, studied mathematics and humanist literature, and wrote treatises on art, became for the north a model of the "modern" scholar-artist. A tribute to his genius is that Durer continues to draw scholarly interest because he develops religious as well as non-religious scenes. The religious and secular themes of his work transport the astute viewer to a new level of appreciation not only of his genius but also of his importance to the age in which he lived.

Holbein, like Durer, absorbed Renaissance concepts. His controlled but penetrating realistic portraits gave him an international reputation. Although his best know masterpiece is that of Henry VIII of England, his characterizations of Erasmus and Sir Thomas More became classic example of the Renaissance ideal of the gentleman and humanist.

Of immediate importance to our work on the Reformation, Holbein illustrated the Luther *Bible*. But he did more than that. His woodcut scenes of the *Dance of Death* and *Alphabet of Death*, the best known versions of medieval themes, reveal the bitterness of an intense religious and social conflict of the period.

Gruenwald's reputation was strictly provincial. His Isenheim altarpiece (1513) typified, like no other work of the time, German emotions about the agonized suffering of Christ and a nature filled with supernatural forces. Though Gruenwald was well acquainted with Renaissance ideas, he made them subservient to an expressionist vision based on brutal realism, graphic distortion and otherworldly color effects.

Of the three artists – Durer, Holbein or Gruenwald – not one of them was able to establish a stylistic tradition, but Grunewald's conception of nature was echoed by the 16th century landscape painters of the Danube school – Albrecht Alsdorfer and Wolf Huber.

Some painters of this period, such as Lucas Cranach the Elder, an important figure in the expansion of Reformation theology and ideas, made what one might call propaganda printers for Luther. Cranach was one of several partisans actively involved in the Reformation.

To some degree, Protestant iconoclasm discouraged artistic expression, subsuming it to the printed and spoken word, because no important Protestant style emerged.

On the other hand, the taste of Catholic courts in Munich and Prague (Praha) in the mid-16th century favored an aristocratic mannerism that evaded the harsh realities of the time and did do by inventing a luxurious world of refined sensuality and make-believe. At the end of the century, the most important German painters were working outside the country. Adam Elsheimer of Frankfort, for example, painted the landscapes of Rome.

5.   Baroque and Rococo (1600-1750).

The Thirty Years' War and its lingering effects arrested all artistic developments in the first two thirds of the baroque-rococo period. Not until 1700 did religious and secular princes, monasteries and cities again begin to commission are on an ambitious scale. Numerous foreign artists, mortal Italian and French were employed, but their influence soon fused with German ideas to produce festive and sensuous baroque-rococo style. This style possessed a larger-than-life aristocratic grandeur; yet it exercised an immense popular appeal. Not since the Middle Ages had German religious art experienced such a flowering.

In architecture, the period from 1600-1750 can be divided into two phases. The first, a restrained and rather heavy form of the Italian baroque, gives way to the second.

The second phase, more exuberant and at times closely related to the French baroque, because central Europe's greatest architecture.

In almost every one of the more than 300 – yes, 300 – independent German states of the period, new projects were begun or old projects renovated. In the Catholic south, Italy provided the first models and designers of such structures as the Salzburg Cathedral (begun fin 1614) and the Munich Theatinerkirche (begun in 1663).

At the close of the 17th century, Austrians such as Johann Bernhard Fischer Von Erlach and Johann Lukas Von Hildebrandt, both of who studied in Italy, dominated the architecture of their day.

Fischer Von Erlach built Karilskirche in Vienna (Wien) which was begun in 1716. He is also responsible for the Belvedere (begun in 1714), Wien's most splendid palace. The palace is lighthearted and has rather clean lines, which one may call airy.

At Dresden, Matthaus Daniel Popplemann (1662-1736) set about building churches of great splendor, including the Schloss Pillnitz[32] and Schloss Moritzburg and the Dreikonigskirche. Furthermore, his most famous work is the Zwinger.

ZWINGER

This famous building is a unique example of baroque architecture and the most important example of baroque architecture in all of Germany. It was built in 1709 simply as a wooden arena to be used for parades, tournaments and other court pageants.

As Master Builder, a title of considerable prestige and importance, Popplemann executed the pavilions and galleries in sandstone between 1710 and 1728. He worked closely with the famous sculptor Permoser.

In the Zwinger, architecture and sculpture merge in magnificent harmony. It was not until 1847-1855 that another builder by the name of Semper[33] finished the project. He closed the northern side of the quadrangle with the gallery building in a Neo Renaissance style, which you may see if you walk about the courtyard on today's visit.

In World War II the Zwinger was totally destroyed. In spite of their own problems, the citizens of Dresden supported the reconstruction program, so that 1964 restored the Zwinger to its former splendor.

The pavilions and gallery house many collections: The Old Masters' Picture Collection with masterpieces of art from the Middle Ages until the 19th century. There is a Porcelain Collection[34], the Historical Museum and the Mathematical and Physical Science salon. In summer concerts and performances take place in the courtyard.

From the Zwinger, attention shifts to secular designers who attempted to coordinate all the arts, including planning of the gardens and undertook city planning on a scale that truly advanced for the time.

In the Protestant north, baroque architecture was usually simpler and more classical in design. Andreas Schuelter's magnificent Berlin buildings made Prussia a leading architectural center. At the famous Sans-Souci at Potsdam (begun 1745), designed by Frederick the Great and his master build Georg Wenzeslaus Von Knobeldsdorff, the work is fanciful and an example of French rococo. The gardens are

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[32] This palace is a highlight of Saxon palace architecture and built for Prince Elector August the Strong.

[33] Semper Opera (Oper) House (Haus) is modeled after the late Renaissance style. This opera house is an example of opulent decoration and is one of the most important theater buildings of the 19th century in Germany.

[34] Meissen is the 1,000-year old city and located in the heart of Saxony. It is the home of Meissen porcelain.

spectacular and demonstrate considerable imagination with their terraces, fountains, sculpture, avenues, paths, walkways and splendidly conceived gates. The palace itself reminds one of Wien's Belvedere.

Stucco decoration and abundance of statuary complete and compliment the setting, which in the case of Sans-Souci is located on an elevated hill that gives it a commanding profile above the city of Potsdam.

In terms of sculpture and painting, fresco painters, stucco workers, and sculptors are to be credited for much of the brilliance of German baroque architecture.

Porcelain. Germany was responsible for the European development of a new medium for artistic expression – porcelain. Johann Joachim Kaendler brought into being a whole rococo world made of Meissen porcelain – 1,000 piece flowered table sets, animal groups such as monkey orchestras, fanciful figurines and even religious scenes, and some figures attained a height of 7 feet (2 meters).

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