

The research was based on the title **The religious themes and their impact on the printed in Europe since Renaissance till the 20th century**", which included a discussion of artistic works that carried a religious theme, which the researcher initiated with a historical study in which she discussed the artistic standards of aesthetics through the ages, in order to form an intellectual overview of the aesthetic content, an clear image of the values and scale and their evolution through the development of human consciousness. This awareness practiced by man since the first stone ages, and which was followed by the first artist with a set of rulings and constituents that paved the way for art to take its natural place in human life. Primitive art carried a set of semantic expressions that were manifested in its simplified attempts to match the perceived nature in formations with meaningful utilitarianism functional.

The first chapter talked about the **Renaissance** period , and the researcher began talking about the Renaissance in Europe in Italy, Germany, France and the Low Countries, where the awakening of thought appeared in Italy that shed light on the classical ancient civilization and started drawing on it as a revolutionary starting point against the mentality of The Middle Ages and the abandonment of the Church's teachings to advance human freedom and the cultural and practical ambition of the human being. The renaissance went hand in hand with the religious reform movement to familiarize one of them with the truth of the human movement in the ancient era and to restore the Christian religion to its ancient purity.

The sixteenth century was also known as an era of modernity because it brought a new concept of belief and faith with individual tendencies emerging into the open, however the renaissance could not cancel the influences of the Middle Ages that called for religious art because it relied on it as the basis for the launch of its artistic, scientific and intellectual revival. Nevertheless, the Italian artists approached in the Renaissance to the reality of human life and placing it at the heart of religious issues.

The art of engraving and printing in Italy had a very important role in depicting works and engravings of religious subjects, as the ornamental and ornamental character was mixed with the workshops of goldsmith craftsmen who were proficient in making (women's accessories), such as the works of the artist Thomas Venigura, which appeared in the Nello technique, which means filling the engraved lines with black or the blue on

metal sheets. This artist carried out a religious work engraved under the title (Coronation of Maria) in (1453 AD), and the Nilo method developed in this area by the hands of other Italian draftsmen and artists.

In Germany, the Renaissance resonated at the hands of skilled craftsmen and goldsmiths who produced religious paintings of a popular heritage character that touched people's lives and beliefs.

In the "second half of the fifteenth century, German realism rose through the influence of the Dutch school, and it graduated from the rigor and brutality of Gothic art, to a new line of grace, especially in landscapes, and it preserved the religious photography as well.

The Renaissance in Germany included two trends," the first was religious and the second was secular humanism " and that led to a correct understanding of the Christian faith, and contributed to the creation of an appropriate atmosphere for the religious reform movement that was reflected in art throughout Europe.

The religious reform movement that took place in the sixteenth century was a real religious revolution, responding to people's feelings and their sense of injustice inflicted on them by the Church on the one hand and the papal government on the other hand, which led to the emergence of a large and dangerous gap within Christianity that led to a religious split between two fronts defending Humanist ideas, including freedom of thought and non-adherence, and another front defending the evils of the church and this led to the explosion of the religious reform movement that was established by the German religious reformer (Martin Luther), the founder of the Protestant sect who translated the Bible into German, making it a popular book within reach to all classes of people.

"One of the most important things advocated by Martin Luther was his concern for simplicity in worship and ease of communication between God and the faithful, and he placed the largest of his pillars on the value of faith only. This reform movement resulted in the first real split in the body of the church that created a new church called the Protestant Lutheran Church, which accompanied with the invention of the printing presses between the fourteenth and fifteenth centuries AD, since woodblock printing appeared in Europe nearly fifty years before metal printing, and the task of the printing presses was to print pictures and works of religious themes related to the Bible that included the Mihrab, the Altar, and images of the saints, the Virgin and the Lord Christ.

The German artist **Albrecht Dürer** worked to liberate art in general and the art of engraving and printing in particular from the restrictions and strictness of the Middle Ages, and he was able to combine German artistic

realism with a religious character, and Italian idealism with a human tendency to be together in the entirety of his paintings.

His vocabulary was clear, in his execution of realistic religious works and convincing visions of the stories of the Bible engraved on metal.

In France, the art of engraving and printing appeared early and assumed a prominent place. At the end of the fourteenth century and the beginning of the fifteenth century, the art of French engraving was born for works of book art and the simplification of the work of miniature illustrators (miniatures). The art of engraving and printing was established by the heads of the monasteries. It appeared first as illustrations for books or in the form of separated pictures carrying the themes of the saints, stories of the Gospel, and a group of scenes that were discussed in the Bible.

In the fourteenth century AD, the city of Avignon began to produce indulgences, which took a mass character, when the monks wandered around the world carrying with them these inexpensive engraved and printed paintings, which are seals signed by the Pope, and the people who owned them enabled the cleansing of sins and escaping from punishment and these were carried out. The instruments skillfully showed biblical stories or fairy tales about gods and myths as well as folk stories.

In Belgium, the artist **Van Eyck Jan** was considered one of the founders of early Dutch painting and one of the most important representatives of the art of the Northern Renaissance, and in turn he painted both secular and religious themes, including massacres and religious figures,

In the Netherlands, the artist **Hieronymus Bosch**, who witnessed the death and demise of medieval civilization, and the rise and crowding out of the Renaissance, was a witness to what this era went through in terms of conflicts, massacres and seditions that contradicted the faith of the people and the Church's call on believers to abuse witches and sorcerers, and warn missionaries and clerics that the end of the world is coming undoubtedly, as Bosch was famous for his set of icons and fictional paintings, and his narrative tendencies that are inexhaustible.

His works include an intricate, imaginative, intense use of symbolic figures and icons, some of which were obscure even in his day.

This chapter included an analytical study of some of the works of Renaissance artists that dealt with religious topics implemented by different printing technology.

As for the second chapter, it dealt with the title of the ornamental fluff and the reversal of the rush. This chapter included in the first item the **Baroque and Rococo** stages and their excessive eagerness in decorating

and ornamentation and their immersion in the momentum of redundant details

In the beginning, the researcher shed light on the **Baroque** era and the reason for its name, which means dissonance or taste perversion based on the beliefs of some critics who insisted that the classical forms of construction should not be used other than the way adopted and worked on by the Greeks and Romans.

She touched on two important currents that appeared in the seventeenth century which are the Carvage tendency according to the artist (Michelangelo Merese da Caravaggio), who is known as Caravaggio, and the other tendency is named after the Carracci tendency in relation to the Carracci family, which established the Academy of Associates on the Path of Truth.

They came up with important and new principles centered around the different understanding of the nature of nature and played their important role in the formation and establishment of the Baroque Italian classical doctrine through their intertwining with each other and penetrating them into the depth of Italian art and giving it a new, more profound and perceptive approach.

New liberal cultural ideas have entered the imagination of artists and dominate their minds in an attempt to break out their work from the control of religion and the details of religious life and the religious subject matters, and liberation from the restrictions of the church and away from the stories of the Bible in light of a great scientific revolution that included all sectors of life in science, astronomy, geography, medicine, engineering and others.

After this stage, the artists fought a great intellectual war in which they transformed their religious innovations into human creations, and it is no longer nature that holds the throne of the universe, but man has become the creative creator of nature and sits on its throne, and that the Church is convinced of the necessity of art and its relationship in strengthening the relationship between society and religion.

In Belgium, Catholicism remained a doctrine, and therefore its artistic revival was delayed, and its art remained fluctuating between serving the rulers at one time and meeting the needs of the Church at other times.

In the lowlands, photography tended to deal with various religious, natural and social topics

As for the Netherlands, the Dutch were realistic on the one hand and idealistic in their religious rigidity on the other hand. In the paintings of the

Dutch we find sincerity, purity, frankness and integrity in addition to insight, will and spontaneity.

One of the most important **Baroque** artists in the Netherlands was the Dutch artist Rembrandt, who is considered the most accomplished in using the water-drilling method for his powers, leaving well-known works on religious subjects, landscapes and portraits. He treated his subjects in a theatrical and emotional manner. His paintings showed the spiritual beauty by choosing his heroes from popular figures instead of nobles.

**Rembrandt** also drew from the world of the saints and prophets countless subjects, and tried to convey to his paintings the psychological debates that have a wondrous charm on the faces of those who live in a state that combines the two extremes; Euphoria and pain.

The research also dealt with an analytical study of some works of Baroque artists that dealt with religious topics and implemented by different printing technology in Italy, Germany, France, the Netherlands and Belgium.

In the second part of the second chapter, it presents the era of **rococo** when the baroque began to gradually turn into rococo, and it prevailed in the style of irregular and decorated shapes with an elegance that is almost fragile, reaching the level of the unpredictable frivolous imagination, and the passion for exquisite refinement, bright colors, and design developments became the amazing, new style, while classic styles faded under the thrust of elegant folds, and architectural ornaments and molds were profusely carved.

And when **the Rococo** came to Italy in the eighteenth century, Italian art did not create distinctive and new ideas except in drawing and engraving landscapes, and the topics of art in this era began to gradually disappear from them and the religious subjects replaced by the scenery of landscapes, the daily life of people and personal pictures, and the same was the case in France, Germany and Austria.

In the Rococo, the influence of the Roman Church weakened and the influence of the kings prevailed in Europe in the seventeenth century, as they had a desire to increase their control over the minds of people, and the arts of the northern Alps were overwhelmed with symbolism and lost much of their independent importance.

Artists responded to the demand for images that reflected an understanding of beauty and pleasure, warm colors and fun parties in the Bologna forest, games and memorabilia in the Sue Palace, and the relaxed manners of actors, actresses, opera singers and dancers. Pagan myths replaced the gloomy and sullen stories of the saints.

The research also dealt with an analytical study of some works by Rococo artists that dealt with religious topics and implemented by different printing technology in Germany, Italy and France.

As for the third item of the second chapter, it talks about the stage of **modern classicism** that contradicted the decorative rush in both Baroque and Rococo, and artists and critics sought to distinguish between art on the one hand and craft on the other hand.

The life of artists was not without fatigue, trouble and hardship in the nineteenth century, and everyone should have made paintings with religious themes representing massacres and pictures of Jesus, the Virgin and others, in addition to drawing personal pictures. This was one of the most important things that arouse people's curiosity and pushes them to buy artworks and decorate their homes with them.

The artist has put himself in a difficult approach, drawing religious subjects or imaginative pictures and drawing difficult subjects or classical subjects that simulate the revival of classicism, or resort to stylistic (manners) and the artist's suffering became in line with the public's taste. The transformation in France was amazing, as the French Revolution appeared in France and the liberation began. Artists who were fanatic religious or mythological subjects found themselves free to choose the subjects of their paintings, so some of them resorted to imagination and the other to nature, and some of them turned towards the silent nature. This stage was called the stage of rebellion from the old religious and the exit towards freedom in worldly subjects and simulating nature. One of the important events was the emergence of neoclassicism on the hand of the painter Jacques-Louis David, the first French artist to unite classical subjects with linear precision and simple composition, totally rejecting the decorative influences of Rococo.

He blended ancient themes with the philosophy of the Enlightenment to create moral models, and his linear forms were radically illustrated expressing stories that often reflect the life of contemporary politics.

The research also dealt with an analytical study of some of the works of the modern classical artists that dealt with religious topics implemented by different printing technology, and some works were compared with others in terms of subject and technology.

As for the third chapter, it was titled **Romantic** Movement in Formation and Concerns in Modernity Thought (between the eighteenth and twentieth centuries)

The researcher touched on the first axis in which he talks about the philosopher **Jean-Jacques Rousseau**, who is considered one of the most

important writers of the Age of Enlightenment as a pioneer of the romantic school. Rousseau contributed to the liberation of art from the authority of rigid laws at a time when philosophy based on Greek idealism dominated and classicism continued with its strict aesthetic concepts to overlap in human thought.

The researcher defined the romantic stage ROMANTICISM as a trend that emphasizes the importance of psychological and emotional expression as a contemporary method expressing aesthetic values in artistic creation. Romanticism is considered a reaction against the control of Greek origins on the field of arts when it called for quoting from imagination and expressing emotions. The research here shows the characteristics of this movement as it is:

A trend that aims to emphasize emotional and psychological expressions and confirms the following:

Romanticism is considered a revolution against the domination of Greek and Roman origins in all fields of the arts,

It is considered a result of individualism that appeared in bourgeois culture.

It is considered a trend that is full of curved lines overflowing with free movement.

- The romantic artist seeks passion for the sufferer and the oppressed.

The researcher also focuses on the differences and variations between the classical taste and romantic taste, explaining that the goal of the classic is the perfection of the image. As for the romantic, it seeks the dramatic connotations of the image. However, together they do not represent two types of beauty, but rather with their balance, complete beauty is achieved.

It is known that Romanticism in France was influenced by German Romanticism to the extent that it was the first to reject the inherent limitations in art. It gave birth to the pioneers of the revolution and emancipation, and at the forefront of these pioneers, Jean-Jacques Rousseau that dealt with religious topics and was implemented with different printing technology, including the romantic artist (**Eugène Delacroix**), who was fed up with the art of the Greeks and Romans and adhered to the precise laws of drawing and simulating classical statues and stories of the Bible, so he moved away with his works towards the depth of imagination, dream and glowing colors.

Among the artists of Romanticism was the artist **William Blake**, who was influenced by the Bible in his early stages and remained a source of inspiration throughout his life. Although he preached the Bible in his works,

he was hostile to the Church in England and hostile to all forms of organized and systematic religion.

The works of many romantic artists are also covered,

The researcher touched on the second axis in the third chapter, which was titled "The Birth of Modern Art Schools and Their Opposite Directions to Classical Art in the Framework of Intellectual Emancipation" (a selective and critical view of the works of modern engraving and printing).

Where we can use the term modernity or modern art since the horizons of artists began to search for new horizons far from adhering to the past and its rigid laws, specifically in the late eighteenth and early nineteenth centuries, when artists began to solve their various problems, whether interest in colors, characters, subjects, or interest in expression, the so-called style and uniqueness appeared, and every artist became aware of everything related to his style, and each artist imposed his own rules, and religious issues gradually disappeared except rarely, in search of an era filled with reason and exclusivity in subjects, technologies and styles in modernity and contemporary.

Every artist presented himself in his new style, and tomorrow the art of painting is taught in academies, and artists have drawn attention to their work by choosing themes that are in line with the times, so they choose themes that mimic reality, melodramatic themes (exaggerated) relying on the admiration of the audience, necessitating the artists' search for new topics far from the themes of the past, (in the past, the religious subjects were the accepted ones that were taken from the Bible or from the tales of the saints and the stories of the prophets, or from those paintings whose subject was taken from the ancient Greek myths and the tales of the gods) and such topics are set aside.

The researcher touched upon a group of trends or art schools with a brief overview of them and explained the most important artists of each stage who worked religious works in print.

Beginning with realism, a movement that appeared in the first half of the nineteenth century as a reaction to the romantic and classic movement, as this movement moved away from innovation and imagination in its themes and its motto was the representation of things as they are. Among its pioneers were **Rosetti, Millet and Ilya Repin.**

It dealt with the expressionism movement (1920-1940) and defined it as a tendency aimed at representing things through the emotions of the artist, and its artists excelled in embodying the most beautiful printed paintings that contained a wonderful mixture of harmony, modernity and a deep expression of strong feelings. The interior and depicting everything that is



bleak, exciting and surprising, injustices and neglect of the third dimension, among its artists **Emile Nolde, George Row, Ernst Barlach, Paul Klee** and **James Anson**. Symbolism was referred to and its appearance in response to the real and natural schools aimed at expressing the mystery of existence through symbolism and their artists Jan Turp and **O'Delon Redon Paul Gauguin and Maurice Dennis**, and then the researcher defined the Cubism as an artistic trend that appeared in France at the beginning of the twentieth century, which takes geometric shapes as a basis for building . This school was based on the belief in the theory of mineral crystallization, which considers geometry as the origins of bodies. It spread between 1907 and 1914, and among the Cubist artists, **Max Beckmann**, accelerated by **Picasso and Braque**.

The last trend is surrealism, as it appeared as a necessary need to create a "link between the dream through its focus on myth and imagination and reality by preserving something from nature and its artists are" the artist **Silvadro Daly, Marc Chagall, and Maurits Escher .C."**

**Escher:** 1898-1972 AD, a German artist whose ideas and creativity spread throughout the depths of the twentieth century. Only those who try in the absurd will achieve the impossible, and this is how I think deep down, and I have to go up the stairs and verify.

The researcher reported many relationships and dialogue comparisons between religious topics in one era and another, or between one artist and another, as well as explaining religious paintings in the most accurate details in an attempt to confirm the aesthetic goal of the value of the religious subject and the correct definition of its expression, symbolism and its impact on peoples' lives, especially in Europe, presenting many findings and recommendations aimed at confirming the importance of this research and the impact of "**The religious theme in printed work in Europe of the Renaissance until the twentieth century.**"