An Introduction to the Virtues in Art

(Compiled for Primary/Junior Students)

By Stephanie Korczynski

Visual art has always been an important means for communicating values. This is especially true with values related to faith. Artists can use their talents to help people think deeply and pray. Art can inspire people’s minds and hearts to greater love of God and neighbour. Being an artist has always been a great responsibility.

In 16th century Italy, the Painters’ Guild in Siena summarized their responsibilities as artists in the opening of their statutes saying,

As by the grace of God we are able to reveal to the uneducated and literate the miraculous things achieved by virtue and in virtue of our Holy Faith...

The belief that art was a powerful tool that could be used to educate the masses is a primary motivator in much of Medieval and Renaissance art. This conviction was based on a statement by Pope Gregory the Great in the sixth century that images should be encouraged by the Church because “in pictures, they who know no letters may yet read.” It offered a powerful motivator for those who could create such images in paintings and other forms (drawings, prints, sculpture etc).

The Theological and Cardinal and Virtues proved to be popular subject matter in the Medieval, Renaissance and Baroque periods of Western Art. Most people who could afford art were Christian. Many believed the more they did on earth to pay tribute to God, the better their chances to get into heaven. Therefore, they paid to have large projects carried out to honour God. These persons were known as patrons. The virtues were chosen as a subject because they demonstrated a patron’s understanding of how one should live one’s life.

Many depictions of virtues rely on attributes as a means to relay what is being symbolized.

What is an Attribute?
In art, an attribute is another word for symbol. It is an object selected by an Artist with a specific purpose in mind. The persons to see the art work would find their attention directed towards the object. They would instantly recognize the ideas and events that the object or attribute represented.
Title: Faith
Artist: Andrea del Sarto
Date: c.1511-1526
Technique/ Medium: monochrome (grisaille) fresco (wall painting)
Location: Chiostro dello Scalzo in Florence (Italy)
The Artist and the Work of Art
Andrea del Sarto was born in 1486 in Florence and died in the same city in 1531. He mainly produced easel paintings and frescoes* such as the one displayed here (see above).

Del Sarto was recognized as a talented artist, and many patrons sought to hire him to produce works of art. In 1511, he executed a series of ten frescoes in the cloister of the Scalzo monastery. These frescoes recounted the history of St. John the Baptist and four allegorical (symbolic) figures: Faith, Hope, Charity, and Justice.

This decorative cycle of paintings used monochromatic pigments (that is, in different shades of one colour). In this particular fresco, it creates an almost silvery aura. These works are often examined by people who are looking at del Sarto’s art. This is because they were completed over a period of ten or more years and show how the artist developed.

**Faith - The Image:**
The audience of the work *Faith* (that is, the people would see it) were Catholic men, women and children living in Florence during the 16th century.

This fresco depicts a woman holding a **cross** and a **chalice**, with the **Sacred Host**: These are her **attributes**. She represents FAITH. The cross and chalice are the two most common attributes (i.e., symbols) of faith, beginning in Gothic art.

**Why a Chalice?**
The chalice shown by del Sarto with the Host is a symbol of both Christian faith and of Redemption. The chalice is usually gold or silver. It holds the Precious Blood, consecrated from wine at the celebration of the Eucharist, the living memorial of Jesus Christ’s own words and actions at the Last Supper (Mark 14:23).

**Why a Cross?**
The cross is perhaps the most recognized symbol of Christ’s sacrifice and of the Christian religion. After the Roman Emperor Constantine the Great recognized Christianity as the state religion in 321 A.D., and onwards from the fifth century, the cross began to be represented as a distinctive emblem of Christians.

**Other Symbols**
*Faith* can also be shown with a **baptismal font** and **candle**. Both are reminders of the rite of initiation into the Christian faith. The woman figure in this fresco is depicted carrying a candle - the light of faith, an attribute which she shares with *Charity*.

*Frescoes were a very popular form of painting in the Italian Renaissance where an artist would apply paint pigments directly to wet plaster (perhaps the most famous example is that of the Sistine Chapel ceiling by Michelangelo).*
Christians in the Renaissance would recognize a female figure with these symbols and know immediately that she was an allegorical figure for *Faith*. They could then continue to explore the cycle (in this case) or remain in her presence to mediate or pray.

**Extension/Discussion:**
This artist was working over 500 years ago. If you were going to draw/paint a picture to represent Faith, what types of objects would you include to help people understand what she represents? (What *attributes* would you use as symbols of faith?)

Below the painting is a large empty square space that has been erased over time. If you were to choose a story from the Bible to help explain and show what faith means, what story would you suggest to the artist to show here?

For additional information and more images of the entire cycle you can follow the link [http://www.polomuseale.firenze.it/musei/chiostroscalzo/](http://www.polomuseale.firenze.it/musei/chiostroscalzo/)
Detail: Looking towards the altar
Detail: looking towards Last Judgment Fresco (above entrance)
Title: Hope
Artist: GIOTTO di Bondone (c. 1267 to 1337)
Date: c. 1303-05
Technique/ Medium: monochrome (grisaille) fresco (wall painting)
Location: Cappella Scrovegni (Arena Chapel), Padua
The Artist and Work of Art

Giotto di Bondone, called Giotto, was born in Colle di Vespignano, a village near Florence, in 1267 or 1276, depending on the source. He was most surely an apprentice of Cimabue, the most celebrated painter of the preceding generation. He is most famous for the fresco decorations he and his workshop did in the Scrovegni Chapel in the city of Padua.

The Scrovegni Chapel is dedicated to St. Mary of Charity. It was frescoed between 1303 and 1305, upon the commission of Enrico degli Scrovegni. It is one of the most important masterpieces of Western art. The frescoes, which narrate events in the lives of the Virgin Mary and Christ, cover the entire walls. On the wall opposite the altar is the grandiose Universal Judgement, which concludes the story of human salvation. The lower level has multi-coloured, painted marble slabs. Among these painted slabs are illusionistically depicted niches in which Giotto has painted as stone statues. The Virtues are on one side of the chapel and the Vices on the other. It is here we find the figure of Hope.

His work is seen as an enormous breakthrough. He is regarded as the father of modern painting because of his introduction of a number of innovations. Where human figures previously were painted ‘flat’ and without expression, he succeeded in picturing people in a natural way and in expressing human emotions.

The Technique: Fresco

A fresco is made by painting with dissolved in water onto freshly laid plaster. As both plaster and paint dry, they become completely integrated. Known as the "true" fresco, this technique was most popular from the late thirteenth to the mid-sixteenth centuries. Fresco painting is laborious and requires great skill, but because its materials are inexpensive, it is far more affordable than any other type of decoration.

A fresco cycle is a series of paintings which usually narrate various parts of one or more stories. This type of cycle represents the quintessential Renaissance work of art. Renaissance society expected fresco painters to fashion comprehensible images and stories (cycles) that would educate, inspire, and give pleasure to the eye. Giotto could not have painted the Arena Chapel alone. The number of frescoes and the complexity of the medium made this impossible. He must have employed assistants, probably young apprentices from his own workshop. Giotto and his assistants painted from top to bottom.

The painting was executed _alfresco_. This meant that moist plaster had to be applied only to a surface of sufficient size to be decorated in one day. Giotto conceived every fresco and drew all the plan drawings on the wall. His helpers must have helped in the painting process. Young artists of the Renaissance were
taught to imitate their master's style faithfully, so large scale collaborative works such as Scrovegni's Arena Chapel are remarkably uniform in style.

**Hope - The Image**

Giotto painted fourteen personifications of the Virtues and Vices in marble under the narrative frescoes on the side walls. The paintings are plain and low to the ground. This is to stress with the viewer the importance of earthly service and eternal happiness derived from the practice of the virtues. The Virtues are on the right wall - the side of heaven. The placement of the virtues leads the way to heaven. Hope is the final virtue shown nearest to the Last Judgement. The Vices are on the left wall - the side of hell. The message is clear, practicing the virtues leads to heaven.

Hope’s immediate object is union with God in heaven. For this reason, some artists found it difficult to portray Hope differently from scenes of Christ in heaven. This is why depictions of Hope are often accompanied by an inscription to help the viewer identify the personified virtue. The virtue of hope is identified by its Latin name, *Spes* at the top of its frame in Giotto’s fresco.

Who represents Hope?

- A young girl with wings.

What is she doing?

- Preparing to take flight (towards heaven)
- Reaching upwards to receive the object being handed to her

What is being handed down?

- A crown is being handed down from the scene above.

Hope (Spes) is portrayed as winged female figure, receiving a crown from a pair of hands extending from the last judgement.

Why a crown?

- Believers receive a crown in heaven.

**2 Timothy 4:7-8**

*I have fought the good fight, I have finished the race, I have kept the faith. Now there is in store for me the crown of righteousness, which the Lord, the righteous Judge, will award to me on that day—and not only to me, but also to all who have longed for his appearing.* (NIV)
The crown, handed down from heaven also represents immortality, righteousness, victory, triumph, resurrection, symbolic of honour or glory, glory of life after death. It can also be shown being offered to those on Earth by angels.

It is through hope, that believers desire the happiness of the Kingdom and eternal life. This Kingdom is depicted in the large fresco at the entrance to the building. This is a visual reminder of how practicing hope, that is, trusting in God’s promises, no matter what the challenges, leads to eternal happiness in His Kingdom.

**Discussion/Extension:**

Why would a door be in the middle of a painting where Jesus invites us to Heaven?

The idea behind this is that the door is the last thing you see before entering paradise. It is in fact the door out to the village. The idea is that you are reminded as you leave the chapel to live your life according to the virtues. Rather than entering paradise, it should imply viewers returning to their everyday life and putting the virtues into practice.

You can see how beautiful the colours are in the rest of the chapel decoration. Why are the virtues painted in plain, monochrome (one colour)?

This is a reminder of how we should live on earth. The lack of colour is in contrast with the brightness and glory of heaven. The virtues have also been painted to look like stone statues in niches, and the plain colour should remind us of stone.

Why would one man pay an artist to decorate his chapel in this way?

- By paying for large projects to honour God, the Patron was seeking a means of ‘guaranteeing’ his or her own salvation.

There are many websites with images of the Scrovegni chapel. Below is the link to the official website, in English.

http://www.cappelladegliscrovegni.it/eng/index_e.htm
Love/ Charity
Title: Love/Charity from the Tomb of Duchess Maria Christina of Saxony-Teschen
Artist: Antonio Canova
Date: 1798-1805
Technique/ Medium: Carrara marble
Location: Vienna, Augustinian Church (made in Italy)
The Artist and Artwork

Antonio Canova was a modern Italian sculptor who was born in 1757 (died in 1822). Like many artists, he was educated from a young age within his family. Antonio was schooled by his grandfather, Pasino Canova, who was also an artist. History records that Antonio could model in clay and carve little marble shrines before he was ten. These small pieces were the start of his career as a sculptor. Canova became a very famous man in Italy and did many works of art for popes and other famous people. He was so well known that a Duchess from Austria asked him to design her tomb.

As a sculptor, he worked in three dimensions and with material from that used by painters and printmakers. Canova is famous for working in white marble.

Texture is very important in sculpture. How would the surface of this sculpture feel if you could touch it?

For example, how would the faces of the man, woman and child feel? They would be smooth, velvet-like; they could almost be a real person. Are any areas rough? Describe any other textures you see.

Texture affects the way light interacts with a sculpture. Can you imagine sitting in front of this in the dark with only candle light? Would this sculpture have the same effect if it were outside in a sunny park?

Scale is also very important for a sculpture. We measure scale of a sculpture in terms of the size of a human body (a six foot scale). How big would you expect this sculpture to be?

How big or small a sculpture is affects how we relate to it. Imagine if this sculpture could fit on your teachers desk. Would it capture your attention? Would you be able to see as much detail? Would it make you feel any differently than seeing it in its original size?

CHARITY-The Image

Charity is usually expressed in art as the love of God, or the love of one's neighbour for the sake of God. The love of God was illustrated by a figure holding a flame or a flaming heart. The love of one's neighbour was shown by one of the corporal works of mercy: clothing the naked, feeding the hungry, giving drink to the thirsty, nursing the sick, welcoming strangers, visiting prisoners and burying the dead.

We have three groupings in this work of art. It is the group to the left of the tomb which is of interest to us.

How has the artist chosen to depict charity with the group of figures on the left? The artist is depicting charity in the second fashion, through love of one's neighbour.
Who makes up this grouping? Does one person seem to be in charge of the group? Has the artist made the group of figures look real?

Three figures make up this group. A lady is helping a man with little clothing walking with the aid of a stick and a young child who needs looking after. (Despite the different opinions about whether or not they look ‘real’, Canova was praised in his time for the lifelike nature of his sculptures)

Where do you think this sculpture is found - a park, city hall, museum, church?

- It is actually in a church in Vienna as part of the tomb of a famous person, Duchess Maria Christina of Saxony-Teschen.

**Extension/ Discussion Questions:**
Would this sculpture be more effective if it had colour? What type of person do you think she was? How do you think she wanted to be remembered?

What ideas and emotions are expressed in this work of art?

This sculpture shows a group of nine mourning figures entering a mausoleum, executed in cold, monochrome stone (stone of only one colour). One might expect the viewers to share in the sorrow of Maria Christina’s death, while at the same time remembering her acts on earth.

**Additional Resource:**

*What is sculpture? See for yourself!*

This is a wonderful online resource with...
- videos teaching about the elements of design,
- the ability to click on and instantly compare and contrast sculptures,
- a kids’ gallery with ideas for art projects and accompanying teacher’s guide.

See:

http://www.stlouis.art.museum/sfysculpture/index.html
Title: Justice
Artist: Georges Reverdy (printed by)
Date: c. 1529-1565
Technique/Medium: engraving
Location: Lyons, France
The Artist and Artwork
Georges Reverdy was a French painter and engraver (1529-1565). He is documented as having worked in Lyon between 1529 and 1557. It is possible, however, that he went to Italy around 1530, making engravings of religious scenes. This image of justice is taken from his engraved series of the seven virtues. The series was once thought to be by an Italian artist.

Engraving is a method of printmaking. The engraver cuts a design into a metal plate with a cutting tool called a burin. The burin is a steel rod with a square or ring-shaped section at the end and a slightly bent shank. The cutting is done by pushing the burin into the metal plate. The deeper it penetrates into the metal, the wider the line in the print; different line depths create the character of the engraved line. Then ink is placed on the metal plate, then the paper (a ground of some sort) is laid on top of the plate to absorb the ink. Line engraving is another term for this process. The name line engraving comes from the fact that this technique only reproduces marks in the form of lines. Tone and shading, however, can be suggested by making parallel lines or by crosshatching.

Engraving originated independently in the Rhine valley in Germany and in northern Italy about the middle of the 15th century. It seems to have been first developed by German goldsmiths. In later years engraving became the most well known way to copy a painting. Because many prints could made it allowed people from all over Europe to have an idea of what a painting looked like from a print. This work is not from a painting but it is part of a series that would have been sold together so people would be able to look at the seven virtues and reflect on them.

Justice- The Image
The name Iustitia appears with this engraving. Those people who could read Latin would instantly know the virtue justice is depicted. For those who could not read, the symbols/attributes present indicate which virtue is shown.

What objects in the engraving serve as clues to her identity?

- A beehive and bees; A scale; A sword

Justice is shown as a draped woman standing with scales in her left hand and a sword in her right hand. In the background there are bees coming out of beehives.

Why bees and a beehive?

- Bees were considered as an attribute of Christ due to the honey and the sting. The artist took special care in choosing the number of bees. How many do you see? There are nine bees. This is because people believed these represented nine “Fruits of the Spirit” (love, joy, peace, longsuffering, gentleness, goodness, faith, meekness and temperance).
- **Honey** symbolizes gentleness and charity and the sting symbolizes justice. Furthermore, the bee is a symbol for the resurrection. This is because for the three winter months bees do not come out of their hives. This reminds us of the three days which followed Christ's death before his emergence from the tomb and his resurrection.

- People also studied the ways bees organized their way of life in bee communities and how they seemed to perfectly carry out their responsibilities to one another. This was seen by many as nature's example of how Christians should practice the virtues, and a symbol for the Church. Many bees, each assigned a different task, working together for the building up of the hive reminded artists of the Body of Christ, which is built up (edified) by many believers with different spiritual gifts.

What are scales used for?

- **Scales** are used to weigh things. They are used in images of justice because scales are symbolic of judgment. They may be used to represent the final judgment when Jesus returns at the end of time. (People understood this as our Lord coming to *weigh* the souls of the departed). The archangel Michael is often shown with scales, weighing the good things we have done in life against the bad things. This allows him to see how virtuous a life a person has led.

- Scales are also a reminder of when we weigh out our options; consider issues and sides of an argument, trying to get information in order to make a good decision.

Why is Justice holding a **sword**?

- She is holding a sword because it is a symbol of power and authority,

**Extension/Discussion:**

What do you think the message on the tablet might say?

The sword is not a violent weapon in this print. It is however pointing upwards. What might it be pointing to? (Upwards to heaven, reminding us of the Kingdom of God)

We discussed how the bees are a symbol for justice. As people studied bees and began to understand the leadership of the Queen bee, it became a more powerful symbol of Justice. How is leadership connected to the virtue of Justice?
Title: Prudence  
Artist: Piero del Pollaiuolo  
Date: 1469-1470  
Technique/Medium: Tempera on panel  
Location: Florence, Galleria degli Uffizi
The Artist and Artwork
Piero del Pollaiuolo (c. 1443 – 1496) was an Italian Renaissance painter from Florence. His brother was the artist Antonio del Pollaiuolo and the two frequently worked together. Their work shows both classical influences and an interest in human anatomy. Patronized by the Medici family, the brothers’ workshop produced articles of gold, bronze sculpture, paintings, and decorative work. They are both recorded as being painters, sculptors, and goldsmiths, but there are many problems in attempting to sort out their individual contributions. Piero and his brother complete six of the seven virtues now in the Galleria degli Uffizi (Gallery of Virtues) museum in Florence. Botticelli completed the depiction of Fortitude.

Tempera paint was the leading medium for artists before the invention of oil paint (around 1500 in Europe). The most common form of tempera was known as egg tempera. It was made by combining dry coloured paint pigments with raw egg in order to produce a wet, spreadable and sticky substance. Tempera was traditionally created by hand-grinding dry powdered pigments into egg yolk (the primary binding agent or *medium*), sometimes along with other materials such as honey, water, milk or substances from plants. You might remember a time you were washing your breakfast dishes and egg yolk had dried quickly and was firmly stuck to your plate. It was the speed at which it dried and the strength it had to stick to surfaces (in our case panel) which made it the most popular thing to mix with pigments. It was also affordable.

Tempera is normally applied in thin, semi-opaque or transparent layers. When dry, it produces a smooth matte finish. Because it cannot be applied in thick layers as oil paints can, tempera paintings rarely have the deep colour saturation that oil paintings can achieve. On the other hand, tempera colours do not change over time and many tempera paintings survive to this day from as far back as ancient Egypt.

Prudence- The Image
The virtue of Prudence is shown as a seated woman with two main objects. What is she holding?
In her right hand she holds a mirror and in her left hand she has a serpent.

Look closely. Is anything reflected in the mirror? The woman’s reflection.

A mirror is a symbol in art for self knowledge, for the faculty (human power) of reasoning. A mirror is also a symbol for prudence because it allows us to see things from multiple angles, making us wiser. A mirror also represents truth. It allows you to see the truth clearly as it reflects things without any major changes.

The snake is derived from Matthew (10:16), “Be wise (*prudentes*) as serpents.”
Where is the woman looking?

- She is looking away from the serpent/snake.

Why would she be looking away from the snake? What do you think the snake represents?

- Looking away from the serpent-away from evil. The snake appears as the idealized image of sin and of Satan, who tempted the first couple in Eden. By turning away from evil, the figure of Prudence is demonstrating her good sense and wisdom.

- Another example where the serpent appears is on bishops' crooks. This refers in part to that Brazen Serpent as well as to the serpent as a symbol of prudence.

**Extension/Discussion:**

A mirror reflects. How can we reflect the glory of the Lord in our lives?

You cannot change the reflection that appears in a mirror, for this reason it is seen as a symbol of the truth. If you can't change a reflection, what can you change about yourself to be more truthful?
Title: Temperance
Artist: Marcantonio Raimondi
Date: 1515-1525
Technique/Medium: engraving (print)
Location: Italy
The Artist and Artwork
Marcantonio (1470/1482 - 1527/1534) was a famous Italian printmaker. He became famous because he copied famous paintings by Renaissance masters and turned them into engravings which he could print cheaply and sell many copies to people all over Europe. He worked very closely with the famous artist Raphael who was popular in Rome, especially with the Vatican (popes). This, like many prints is from a series of the seven virtues. Prints were collected and often mounted in books so that people could look at them easily without damaging them. Prints were much cheaper than paintings because their materials were ink and paper. Some collectors chose to colour in their prints. What colours would you add to this print?

Temperance - The Image
Temperance is personified as a woman standing in a niche (carved out space), holding a bridle and reins in her extended left hand

She is standing in a niche. Do you think the artist is trying to make her look like anything?

- He is trying to make her look like a sculpture/statue.

What are a bridle and reins for?

- They are used to control horses, to help the rider direct them, control their speed and overall behaviour. A rider used reins to temper a horse.

Now that you understand what a bridle and reins are for, how does this relate to the virtue of temperance? Think of moderation and self control.

Extension/Discussion:
Can you think of any other symbols that could represent self control?

She is turning away from the viewer. How is this motion linked with temperance? What might she be “staying away” from?
Title: Fortitude
Artist: Jos Murer
Date: c. 1545-1580
Technique/Medium: drawing (Pen and black ink, with grey and brown wash)
Location: Switzerland
The Artist and Artwork
Jos Murer was a glass-painter, a designer of woodcuts, a topographer, a poet and a mathematician. He worked in Zurich, Switzerland. This drawing of fortitude is part of a series showing the four cardinal virtues.

Drawings are often a result of an artist making a plan for a larger work. In this case, we do not know if the series of four pen and ink drawings were used as a design plan. One can draw on practically anything that has a plane surface (it does not have to be level)—for example, papyrus and parchment, cloth, wood, metals, ceramics, stone, and even walls, glass, and sand. (With some of these, to be sure, another dimension is introduced through indentations that give the visual effect of lines.) Ever since the 15th century, however, paper has been by far the most popular ground. This drawing is on paper. It is highly finished, has lots of detail and could be intended as a finished artwork. For people who could not afford paintings, prints or sculpture drawings often provided an affordable alternative.

Fortitude-The Image
The work representing fortitude is divided into two main scenes.

How does the artist ensure that we see the two different scenes?

- They have used black and white for the top scene and brown and white for the bottom scene.

The top scene is a narrative scene, which means it tells a story. The bottom scene shows a person, a personification of the virtue of fortitude.

Often when depicting the virtues in the Renaissance artists borrowed ideas from the Bible, legends they knew from oral tradition and also mythical stories from ancient Rome and Greece. This is what we find when we look at the this drawing: An artist who has used a Biblical hero’s story in order to represent the virtue of fortitude.

Can you describe what is happening in the upper scene? Where is it happening? Who is there?

- Samson is wrestling a lion in the upper scene. *Samson slays the lion* (Judges 14:5-9). Like the Greek classical hero Hercules, Samson demonstrated superhuman strength by slaying a lion with his bare hands. He is usually depicted astride the lion or with his foot or knee in its back, grasping its jaws in his hands and forcing them apart, as seen in this drawing. Combat with a single adversary was a subject that naturally tended to acquire a symbolic meaning. This instance, like David’s fight with the lion, was interpreted by the medieval Church as the struggle of Christ against the devil.
The story of Samson remained popular throughout the Middle Ages into the Renaissance, and still into our own time. His name is always synonymous with physical strength. Because of his heroic deeds, he could be taken as an embodiment of the virtue of fortitude, at least in the parts that had to do with physical endurance, strength and fearlessness, if not its subtler moral aspects.

Below sits Fortitude in front of a ledge with a curtain. Fortitude is depicted as a woman wearing a helmet and armor while holding a broken column with both her hands.

Why is she wearing armor?

- She is wearing her armor as an indication of strength, vigor and courage. It is also a symbol of victory.

The broken pillar/column is referred to as Samson’s column. Samson was also a hero. Does anyone know the story of Samson from the Bible?

- Samson's Pillar relates to the story of Samson in the Old Testament. After many daring exploits, Samson was captured by the Philistines, who blinded and humiliated him. One day he was taken to a house full of Philistines, where he grasped the pillars supporting the roof and prayed for vengeance. The house collapsed, killing him and many of his enemies. (Judges 13-16)

**Extension/Discussion:**
Would you describe the scenes as active or passive (lots of action or still like a statue)?

- They are active scenes.

Why would the virtue of fortitude be drawn in such an active fashion? Does the added story help to understand what fortitude/courage is and how people thought of it 500 years ago?

If you were a rich person in Switzerland in the sixteenth century what would you turn this into? (stained glass, a painting, print, etc)