

The Reformation Of The Image

What is Protestant Art? explores the history of Protestant images from the Reformation to the present. The book analyses historical images such as prints, paintings, illustrations, and maps, as evidence of changing Protestant attitudes and visual practices.

Covering a vast geographical and chronological span, and bringing new and exciting material to light, *The Reformation and the Visual Arts* provides a unique overview of religious images and iconoclasm, starting with the consequences of the Byzantine image controversy and ending with the Eastern Orthodox churches of the nineteenth century. The author argues that the image question played a large role in the divisions within European Protestantism and was intricately connected with the Eucharist controversy. He analyses the positions of the major Protestant reformers - Luther, Zwingli, Calvin and Karlstadt - on the legitimacy of religious paintings and investigates iconoclasm both as a form of religious and political protest and as a complex set of mock-revolutionary rites and denigration rituals. The book also contains new research on relations between Protestant iconoclasm and the extreme icon-worship of the Eastern Orthodox churches, and provides a brief discussion of Eastern protestantizing sects, especially in Russia.

In this visually stunning and much anticipated book, acclaimed art historian Joseph Koerner casts the paintings of Hieronymus Bosch and Pieter Bruegel in a completely new light, revealing how the painting of everyday life was born from what seems its polar opposite: the depiction of an enemy hell-bent on destroying us. Supreme virtuoso of the bizarre, diabolic, and outlandish, Bosch embodies the phantasmagorical force of painting, while Bruegel, through his true-to-life landscapes and frank depictions of peasants, is the artistic avatar of the familiar and ordinary. But despite their differences, the works of these two artists are closely intertwined. Bruegel began his career imitating Bosch's fantasies, and it was Bosch who launched almost the whole repertoire of later genre painting. But Bosch depicts everyday life in order to reveal it as an alluring trap set by a metaphysical enemy at war with God, whereas Bruegel shows this enemy to be nothing but a humanly fabricated mask. Attending closely to the visual cunning of these two towering masters, Koerner uncovers art history's unexplored underside: the image itself as an enemy. An absorbing study of the dark paradoxes of human creativity, *Bosch and Bruegel* is also a timely account of how hatred can be converted into tolerance through the agency of art. It takes readers through all the major paintings, drawings, and prints of these two unforgettable artists—including Bosch's notoriously elusive *Garden of Earthly Delights*, which forms the core of this historical tour de force. Elegantly written and abundantly illustrated, the book is based on Koerner's A. W. Mellon Lectures in the Fine Arts, a series given annually at the National Gallery of Art, Washington.

This pioneering study focuses on the decisive contributions of the three leading artists of the Northern Renaissance--Albrecht Dürer, Lucas Cranach the Elder, and Hans Holbein the Younger-- to the printed Bible and to the transformation of ecclesiastical art in the Protestant Reformation. A time of artistic and theological revolution, the Renaissance and Reformation also witnessed a visual reformation of the Bible. In David H. Price's new interpretation, these artists emerge as major reformers in their own right who created a dynamic and innovative visual culture of biblicism. *In the Beginning Was the Image* explicitly addresses a key paradox of the Bible's new cultural status: as divergent Bible editions and translations shattered the unity of Christianity, new artistic approaches arose to accommodate theological and textual diversity. Rulers and theologians produced new Bibles as foundations for transformative socio-political movements, and their success, according to Price's compelling research, depended on the inventiveness and creativity of these artists. Written in a style designed to be accessible to a broad range of readers, Price's richly nuanced study explores the art of Dürer, Cranach, and Holbein and the biblical iconographies they developed to connect the new biblicism to faith and political authority.

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Western Christians in the late Middle Ages were accustomed to living in a hierarchical Church - albeit one that had huge local differences and many divisions. Half a millennium later, that seeming unity has been shattered into tens of thousands of Christian denominations, each with its distinctive beliefs and structure. In *The Wheat and the Tares*, Andrew Chibi explores the era of the Reformation, showing how that unity was shattered in a few years. Chibi brings out the divisions that were simmering deep beneath the surface in the era before Luther posted his 95 theses attacking the sale of indulgences on the door of the Castle Church at Wittenberg, sparking momentous changes throughout Europe. The widespread recognition of the need for reform is seen through the eyes of Erasmus, the greatest scholar of the age. Exploring the writings of the main reformers about the Church, Chibi brings out the diverse ecclesiological ideas. Jesus's parable of the Wheat and the Tares for Zwingli and other reformers offered an image, as the reformers sought to rediscover the purity of the Church as God's gift.

Feature film has done more than any other medium to shape the image of Martin Luther held by the common public in the 20th century. Luther films have always - apart from the very earliest - been ambitious undertakings, staffed by personnel that include leading representatives of theology and expert consultants in ecclesiastical history. Nonetheless, the Luther film has been largely bypassed by traditional Luther scholarship. The status of the historic figure as a national myth in Germany and a Church founder in America required a cinematic concept that was closely linked with theological issues as well as the self-image of the Lutheran Church. The present study is chiefly concerned with working out the interests brought to bear on each film project by its initiators and the impact each has made on the image of Luther in film in its historical context. There is no other medium that allows for a clearer reading of the history of the change in the Lutheran mindset during the past century than in film. This mass medium shows how scholarship, whether in respect to psychology or the interpretation of the Reformation as a media reformation, was popularized. Moreover, the film fairly consistently sticks to the positive image of the hero. Whereas the view of Luther in German films increasingly emphasized the nationalist element until 1927, since 1953 the Anglo-American tradition has placed the emphasis on the element of liberation from conventional thinking, and from the authorities of the Middle Ages as well as on new beginnings. That was the image that became the basis for all later filmic representation. Therefore it is legitimate to speak of an Americanization of Luther in film. Some main aspects of Luther's image can be seen in both the European and the American traditions. Moreover, viewer response to the Luther film has shown itself to be an indicator of the degree of secularisation in a society. It also shows whether and if so, how strongly, links to a particular religious affiliation are perceived at a given time.

When, in October 1517, Martin Luther pinned his Ninety-Five Theses to the door of All Saints' Church in Wittenberg he shattered the foundations of western Christendom. The Reformation of doctrine and practice that followed Luther's seismic action, and protest against the sale of indulgences, fragmented the Church and overturned previously accepted certainties and priorities. But it did more, challenging the relationship between spiritual and secular authority, perceptions of the supernatural, the interpretation of the past, the role of women in society and church, and clerical attitudes towards marriage and sex. Drawing on the most recent historiography, Helen L Parish locates the Protestant Reformation in its many cultural, social and political contexts. She assesses the Reformers' impact on art and architecture; on notions of authority, scripture and tradition; and - reflecting on the extent to which the printing press helped spread Reformation ideas - on oral, print and written culture.

Martin Luther's amazing courage and intellect come to life against the backdrop of paintings by Lucas Cranach the Elder, possibly the greatest artist of the European Reformation. This is the second volume in Bayeux's series entitled *STORIES BEHIND THE ART*.

"Examines the unique and lasting features of Thomas Aquinas's understanding of Christian satisfaction, centered on the notion of the reformation of the image of God in man"--

In 1547, the young King Edward VI issued a series of religious injunctions that were intended to reform the Churches in England. Religious imagery was a tangible and permanent aspect of the landscape, both inside and outside churches. For many people, it was one of the first aspects of the Church to be reformed, and the degree to which it was reformed often was indicative of an individual's or community's theological leanings. Behind this destruction lay a longstanding debate over the nature, purpose, and appropriate uses of images, particularly in relation to worship and devotion. The Reformation lines between icon and idol, however, are much more difficult to identify than any single debate, event, or royal injunction would suggest. *From Icons to Idols* tracks the image debate from the perspectives of both Protestants and Catholics across the period of religious change in England from 1525 to 1625. For scholars of the English Reformation, iconoclasm has played a major role in the historiographical disputes over the nature, length, and efficacy of Protestant reform. The fresh perspective of David J. Davis incorporates geography historical use and abuse, popular appeal, size, dimensions and what was represented.

In a work that is as much about the present as the past, Brad Gregory identifies the unintended consequences of the Protestant Reformation and traces the way it shaped the modern condition over the course of the following five centuries. A hyperpluralism of religious and secular beliefs, an absence of any substantive common good, the triumph of capitalism and its driver, consumerism—all these, Gregory argues, were long-term effects of a movement that marked the end of more than a millennium during which Christianity provided a framework for shared intellectual, social, and moral life in the West. Before the Protestant Reformation, Western Christianity was an institutionalized worldview laden with expectations of security for earthly societies and hopes of eternal salvation for individuals. The Reformation's protagonists sought to advance the realization of this vision, not disrupt it. But a complex web of rejections, retentions, and transformations of medieval Christianity gradually replaced the religious fabric that bound societies together in the West. Today, what we are left with are fragments: intellectual disagreements that splinter into ever finer fractals of specialized discourse; a notion that modern science—as the source of all truth—necessarily undermines religious belief; a pervasive resort to a therapeutic vision of religion; a set of smuggled moral values with which we try to fertilize a sterile liberalism; and the institutionalized assumption that only secular universities can pursue knowledge. The *Unintended Reformation* asks what propelled the West into this trajectory of pluralism and polarization, and finds answers deep in our medieval Christian past.

The Reformation was the seismic event in European history over the past 1000 years, and one which tore the medieval world apart. Not just European religion, but thought, culture, society, state systems, personal relations - everything - was turned upside down. Just about everything which followed in European history can be traced back in some way to the Reformation and the Counter-Reformation which it provoked. The Reformation is where the modern world painfully and dramatically began, and MacCulloch's great history of it is recognised as the best modern account.

Martin Luther's posting of the 95 Theses to the door of the Castle Church in Wittenberg on 31 October 1517 is one of the most famous events of Western history. It inaugurated the Protestant Reformation, and has for centuries been a powerful and enduring symbol of religious freedom of conscience, and of righteous protest against the abuse of power. But did it actually really happen? In this engagingly-written, wide-ranging and insightful work of cultural history, leading Reformation historian Peter Marshall reviews the available evidence, and concludes that, very probably, it did not. The theses-posting is a myth. And yet, Marshall argues, this fact makes the incident all the more historically significant. In tracing how - and why - a 'non-event' ended up becoming a defining episode of the modern historical imagination. Marshall compellingly explores the multiple ways in which the figure of Martin Luther, and the nature of the Reformation itself, have been remembered and used for their own purposes by subsequent generations of Protestants and others - in Germany, Britain, the United States and elsewhere. As people in Europe, and across the world, prepare to remember, and celebrate, the 500th anniversary of Luther's posting of the theses, this book offers a timely contribution and corrective. The intention is not to 'debunk', or to belittle Luther's achievement, but rather to invite renewed reflection on how the past speaks to the present - and on how, all too often, the present creates the past in its own image and likeness.

The *Encyclopedia of Martin Luther and the Reformation* is a comprehensive study of the life and work of Martin Luther and the movements that followed him—in history and through today.

Entries explore Luther's contributions to theology, sacraments, his influence on the church and contemporaries, his character, and more.

Reflects both the classic building blocks of Reformation history, and also the new historiography which has emerged in recent years.

The first major study of the the Eucharist that divided Western Christendom in the sixteen century.

Inside the Reformation is a visual journey through the Reformation with concise text and richly designed pages. While not laid out as a traditional history book, it communicates the same information through pictures, illustrations, and short articles in a fun way. This book makes a great addition to school libraries, classrooms, and personal collections.

This dissertation argues that a literary aesthetic arises in early modern England as a means of negotiating this culture's "image consciousness." I use this phrase to designate an ideological structure that manifests itself in a preoccupation with figures, a preoccupation apparent not only in the iconoclastic acts and theological discourse of the Reformation but also in the socio-political, literary, and scientific arenas. Addressing a wide range of dramatic and non-dramatic texts from the sixteenth and seventeenth centuries, my project argues that an increasingly palpable hermeneutic anxiety about verbal and visual figures engenders English Renaissance culture's efforts to enforce an ideological distinction between the signifying systems associated with images and words. I make the claim that this iconoclastic attempt to distinguish between images and words may be located in the emerging distinction between the figural and literal realms and, ultimately, in the cultural articulation of the division between the literary and the scientific that structures modern western thought.

This book offers a unique analysis of visual religion in Reformation England as seen in its religious printed images. Challenging traditional notions of an iconoclastic Reformation, it offers a thorough analysis of the widespread body of printed images and the ways the images gave shape to the religious culture.

Rediscover the Reformations in Europe with this insightful and comprehensive new edition of a long-time favorite. Amongst the authoritative works covering the European Reformation, Carter Lindberg's *The European Reformations* has stood the test of time. Widely used in classrooms around the world for over twenty-five years, the first two editions of the book were enjoyed and acclaimed by students and teachers alike. Now, the revised and updated Third Edition of *The European Reformations* continues the author's work to sketch the various efforts to reform received expressions of faith and their social and political effects, both historical and modern. He has expanded his coverage of women in the Reformations and added a chapter on reforms in East-Central Europe. Comprehensively covering all of Europe, *The European Reformations* provides an in-depth exploration of the Reformations' effects on a wide variety of countries. The author discusses: `div style="margin: 0px; padding: 0px; user-select: text; -webkit-user-drag: none; -webkit-tap-highlight-color: transparent; overflow: visible; cursor: text; clear: both; position: relative; direction: ltr;" div style="margin: 0px; padding: 0px; user-select: text; -webkit-user-drag: none; -webkit-tap-highlight-color: transparent; position: relative;"` The late Middle Ages and the historical context in which the Reformations gained a foothold. Martin Luther, the theological and past

The Reformation was a seismic event in history, whose consequences are still working themselves out in Europe and across the world. The protests against the marketing of indulgences staged by the German monk Martin Luther in 1517 belonged to a long-standing pattern of calls for internal reform and renewal in the Christian Church. But they rapidly took a radical and unexpected turn, engulfing first Germany and then Europe as a whole in furious arguments about how God's will was to be discerned, and how humans were to be 'saved'. However, these debates did not remain confined to a narrow sphere of theology. They came to reshape politics and international relations; social, cultural, and artistic developments; relations between the sexes; and the patterns and performances of everyday life. They were also the stimulus for Christianity's transformation into a truly global religion, as agents of the Roman Catholic Church sought to compensate for losses in Europe with new conversions in Asia and the Americas. Covering both Protestant and Catholic reform movements, in Europe and across the wider world, this beautifully illustrated volume tells the story of the Reformation from its immediate, explosive beginnings, through to its profound longer-term consequences and legacy for the modern world. The story is not one of an inevitable triumph of liberty over oppression, enlightenment over ignorance. Rather, it tells how a multitude of rival groups and individuals, with or without the support of political power, strove after visions of 'reform'. And how, in spite of themselves, they laid the foundations for the plural and conflicted world we now inhabit.

Why were so many religious images and objects broken and damaged in the course of the Reformation? Margaret Aston's magisterial new book charts the conflicting imperatives of destruction and rebuilding throughout the English Reformation from the desecration of images, rails and screens to bells, organs and stained glass windows. She explores the motivations of those who smashed images of the crucifixion in stained glass windows and who pulled down crosses and defaced symbols of the Trinity. She shows that destruction was part of a methodology of religious revolution designed to change people as well as places and to forge in the long term new generations of new believers. Beyond blanked walls and whited windows were beliefs and minds impregnated by new modes of religious learning. Idol-breaking with its emphasis on the treacheries of images fundamentally transformed not only Anglican ways of worship but also of seeing, hearing and remembering.

The Bible played a vital role in the lives, theology, and practice of the Protestant Reformers. These essays from the 2016 Wheaton Theology Conference bring together the reflections of church historians and theologians on the nature of the Bible as "the people's book," considering themes such as access to Scripture, the Bible's role in worship, and theological interpretation.

Although the connection between the invention of printing and the Protestant Reformation of the sixteenth century has long been a scholarly commonplace, there is still a great deal of evidence about the relationship to be presented and analysed. This collection of authoritative reviews by distinguished historians deals with the role of the book in the spread of the Reformation all over the continent, identifying common European experiences and local peculiarities. It summarises important recent work on the topic from every major European country, introducing English-speakers to much important and previously inaccessible research.

The Reformation transformed Europe, and left an indelible mark on the modern world. It began as an argument about what Christians needed to do to be saved, but rapidly engulfed society in a series of fundamental changes. This Very Short Introduction provides a lively and up-to-date guide to the process. It explains doctrinal debates in a clear and non-technical way, but is equally concerned to demonstrate the effects the Reformation had on politics, society, art, and minorities. Peter Marshall argues that the Reformation was not a solely European phenomenon, but that varieties of faith exported from Europe transformed Christianity into a truly world religion. The complex legacy of the Reformation is also assessed; its religious fervour produced remarkable stories of sanctity and heroism, and some extraordinary artistic achievements, but violence, holy war, and martyrdom were equally its products. A paradox of the Reformation - that it intensified intolerance while establishing pluralism - is one we still wrestle with today. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

First principles of the Reformation - The ninety-five theses and the three primary works of Dr. Martin Luther is an unchanged, high-quality reprint of the original edition of 1883. Hansebooks is editor of the literature on different topic areas such as research and science, travel and expeditions, cooking and nutrition, medicine, and other genres. As a

publisher we focus on the preservation of historical literature. Many works of historical writers and scientists are available today as antiques only. Hansebooks newly publishes these books and contributes to the preservation of literature which has become rare and historical knowledge for the future.

With his 95 Theses, Martin Luther advanced the radical notion that all Christians could enjoy a direct, personal relationship with God—shattering years of Catholic tradition and obviating the need for intermediaries like priests and saints between the individual believer and God. The text of the Bible, the Word of God itself, Luther argued, revealed the only true path to salvation—not priestly ritual and saintly iconography. But if words—not iconic images—showed the way to salvation, why didn't religious imagery during the Reformation disappear along with indulgences? The answer, according to Joseph Leo Koerner, lies in the paradoxical nature of Protestant religious imagery itself, which is at once both iconic and iconoclastic. Koerner masterfully demonstrates this point not only with a multitude of Lutheran images, many never before published, but also with a close reading of a single pivotal work—Lucas Cranach the Elder's altarpiece for the City Church in Wittenberg (Luther's parish). As Koerner shows, Cranach, breaking all the conventions of traditional Catholic iconography, created an entirely new aesthetic for the new Protestant ethos. In the Crucifixion scene of the altarpiece, for instance, Christ is alone and stripped of all his usual attendants—no Virgin Mary, no John the Baptist, no Mary Magdalene—with nothing separating him from Luther (preaching the Word) and his parishioners. And while the Holy Spirit is nowhere to be seen—representation of the divine being impossible—it is nonetheless dramatically present as the force animating Christ's drapery. According to Koerner, it is this "iconoclash" that animates the best Reformation art. Insightful and breathtakingly original, *The Reformation of the Image* compellingly shows how visual art became indispensable to a religious movement built on words.

Women and the Reformation gathers historical materials and personal accounts to provide a comprehensive and accessible look at the status and contributions of women as leaders in the 16th century Protestant world. Explores the new and expanded role as core participants in Christian life that women experienced during the Reformation Examines diverse individual stories from women of the times, ranging from biographical sketches of the ex-nun Katharina von Bora Luther and Queen Jeanne d'Albret, to the prophetess Ursula Jost and the learned Olimpia Fulvia Morata Brings together social history and theology to provide a groundbreaking volume on the theological effects that these women had on Christian life and spirituality Accompanied by a website at www.blackwellpublishing.com/stjerna offering student's access to the writings by the women featured in the book

In the second decade of the sixteenth century medieval piety suddenly began to be attacked in some places as 'idolatry', or false religion. Wherever these ideas became accepted, churches were sacked, images smashed and burned, relics destroyed, and the Catholic Mass abolished. This study calls attention to the centrality of the idolatry issue for the Reformation. It traces the development of Protestant iconoclastic theology and practice, provides a survey and synthesis of its unfolding from Erasmus through Calvin, and lays a foundation for understanding the Reformed ideology that stood in conflict with Catholicism and Lutheranism. Professor Eire's main thesis is that the argument against 'idolatry' was central to Reformed Protestantism, both in its theological aspect and in its political ramifications, and that it reached its fullest and most enduring expression in Calvinism.

An exploration of the 'Reformation experience' in various contrasting European countries.

Contesting the Reformation provides a comprehensive survey of the most influential works in the field of Reformation studies from a comparative, cross-national, interdisciplinary perspective. Represents the only English-language single-authored synthetic study of Reformation historiography Addresses both the English and the Continental debates on Reformation history Provides a thematic approach which takes in the main trends in modern Reformation history Draws on the most recent publications relating to Reformation studies Considers the social, political, cultural, and intellectual implications of the Reformation and the associated literature

While much has been written on the connections between Lollardy and the Reformation, this collection of essays is the first detailed and satisfactory interpretation of many aspects of the problem. Margaret Aston shows how Protestant Reformers derived encouragement from their predecessors, while interpreting Lollards in the light of their own faith. This highly readable book makes an important contribution to the history of the Reformation, bringing to life the men and women of a movement interesting for its own sake and for the light it sheds on the religious and intellectual history of the period.

"This pioneering study focuses on the decisive contributions by Albrecht Dürer, Lucas Cranach the Elder, and Hans Holbein the Younger to the popular promotion of the printed Bible and, beyond that, to the evangelical impulses that transformed ecclesiastical art. The Renaissance, always recognized as a time of artistic and theological foment for Christianity, also witnessed a visual re-formation of the Bible. Material culture played its part since the printing press allowed proliferation of biblical images and texts on a previously unimaginable scale. Contrary to commonly accepted claims that the Reformation resulted in the atrophy of art, artists offered richly visual experiences for the biblical culture of the new Protestant churches. This book further explicitly explores the paradox of the Bible's cultural status. The Bible, authority for Christian culture, shattered the unity of Christianity with its divergent editions and translations. Reformation art required new approaches to accommodate confessional and textual diversity. Rulers, theologians, and artists created new Bibles as foundations for transformative socio-political movements. In Price's richly nuanced study, a new understanding emerges of how Dürer, Cranach, and Holbein invented biblical iconographies as they promoted the relationship of biblicism to faith and political authority"--

Vividly portrays the events, characters and background of the Reformation in a masterpiece of historical writing. The explosive issues, the complex cross-currents of the time,

unfold in one lucid and very readable narrative. The author first examines the Reformation background: the laxity, often the corruption, that aroused demands for reform. In this section, he also brings out a lesser-known but vital part of the picture, the Catholic efforts at reform that were beginning to bear fruit even before Luther. Then he studies the different situations in each country: the religious, social and political background. All the key figures of the time--Luther, Zwingli, Erasmus, Henry VIII, Cromwell, St. Thomas More, Calvin, Cranmer, St. Ignatius Loyola, Knox and many more--all emerge in full vigor of their striking personalities. The author captures the significance of these men as he examines the great events of their lives and the main trends in their thought. The book is rounded out with a study of the Council of Trent, the gathering of bishops and theologians that finally achieved the real reform of the Church--from within.

This compelling book retells and revises the story of the German Renaissance and Reformation through the lives of two controversial men of the sixteenth century: the Saxon court painter Lucas Cranach (the Serpent) and the Wittenberg monk-turned-reformer Martin Luther (the Lamb). Contemporaries and friends (each was godfather to the other's children), Cranach and Luther were very different Germans, yet their collaborative successes merged art and religion into a revolutionary force that became the Protestant Reformation. Steven Ozment, an internationally recognized historian of the Reformation era, reprises the lives and works of Cranach (1472-1553) and Luther (1483-1546) in this generously illustrated book. He contends that Cranach's new art and Luther's oratory released a barrage of criticism upon the Vatican, the force of which secured a new freedom of faith and pluralism of religion in the Western world. Between Luther's pulpit praise of the sex drive within the divine estate of marriage and Cranach's parade of strong, lithe women, a new romantic, familial consciousness was born. The "Cranach woman" and the "Lutheran household"--both products of the merged Renaissance and Reformation worlds--evoked a new organization of society and foretold a new direction for Germany.

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