I. MEDIEVAL BACKGROUND

A. Images as "Bible of the illiterate"
   6th C. Pope Gregory I (d. 604): defense of images as *libri pauperum*:
   church frescoes depict stories from Old and New Testament, saints lives

B. Cult of saints: relics, pilgrimages, shrines, vows (*quid pro quo*)
   Luther's vow in thunderstorm: "St. Anne help me; I will become a monk."
   Scholastic theology: degrees of worship versus reverence to God & saints
   in Thomas Aquinas: *latria* = worship, adoration -- reserved for God alone;
   *dulia* = reverence -- for saints; *hyperdulia* -- for Virgin Mary

C. Iconoclastic movement: Byzantine Empire (capitol = Constantinople)
   726 Emperor Leo III forbids images as superstitious; Islamic influence
   843 restoration of icons ends schism between Rome and Greek church

D. Devotional context of late medieval art: patrons depicted in paintings
   images used for prayer, meditation of sufferings of Christ, sin
   penitential system focused on "good works" and "good death";
   *Ars Moriendi*: art of dying well; death bed struggle for soul
   *Dance of Death* wood cut series by Hans Holbein (the Younger 1497-1543)

II. REFORMERS POSITIONS ON RELIGIOUS IMAGES

A. Karlstadt: Professor of Theology; leader of Wittenberg Movement 1521-22
   1522 On Abolition of Images and There Should Be No Beggars Among Christians
   O.T. Mosaic law against "graven images": hostility to saint cults
   1522 Wittenberg City Council authorizes removal of images to prevent riots

B. Zwingli in Zurich: humanist (Erasmian) critique of "externals," ceremonies
   1523 Second Zurich Disputation: condemnation of images and Mass; images to
   be removed by magistrates, City Council; not by popular violence
   1525 *Answer to Valentin Compor*: treatise against religious images as false
   "theology of idolatry" (i.e. Catholicism); men create false gods
   in their minds; *abbot* = "strange god" or internal idol; condemns
   gestures of reverence to statues (kneeling, bowing, kissing, etc.)

C. Luther: breaks with Karlstadt over pace of change in Wittenberg Movement
   urges respect for "weaker consciences," avoid giving scandal
   images as *adiaphora*: indifferent things, matters that don't matter;
   may be kept or removed, but only by authorities, not by violence
   defends use of (1) images in books (woodcuts), including Scripture;
   1522 Luther's *German New Testament*: illustrated with woodcuts
   (2) altarpieces: if kept, should be illustrated with Last Supper
   as communal meal, remembrance not sacrifice (as for Catholics)
   (3) Crucifix (with body of Christ) retained, not just Cross

III. MAJOR GERMAN ARTISTS OF EARLY REFORMATION PERIOD

Albrecht Durer (1471-1528) self portraits; 1504 Adam and Eve (original sin)
   1513 Knight, Death and the Devil: illustration for Erasmus'
   *Enchiridion Militis Christianae* (Handbook of Xian Soldier)
   1497-98 Apocalypse woodcut series: forces of Christ vs anti-Christ
   seven headed dragon; beast with two horns; whore of Babylon
   1519 Virgin and Child with St. Anne = Catholic maternal imagery
   1526 Erasmus; Four Apostles = Reformation images: male figures

Lucas Cranach the Elder (1472-1553) transition from Catholic to Reformation
   Catholic: 1506 St. Catherine Altarpiece; 1510-12 Holy Kinship Altar
   Portraits of patrons: 1514 Duke Henry of Saxony; Frederic the Wise
   Reformation: Adam and Eve 1526, 1510-12; Christ and Adulteress 1532
   Altar of Redemption 1533-55; woodcuts for Cranmer's catechism

Hans Baldung-Grien 1511 Fall of Man (Lapsus Humani Generis) or Adam & Eve
   Catholic: Christ on Cross with Fall and Sacrament of Mass
   Lutheran: Conversion of St. Paul
IV. SINGLE-LEAF WOODCUTS AS REFORMATION PROPAGANDA
1520 Michael Ostendorfer, Pilgrimage to Virgin at Regensburg
1523 Anonymous, The Papal Ass (Der Papsteel zu Rom)
      illustration of pamphlet by Luther and Melanchthon
1523 Anonymous, The Monk Calf (Das Munchkalb zu Freiberg)
1524 Hans Sebald Beham: Descent of the Pope into Hell
      Luther and the Artisans
1524 Hans Holbein the Younger, Christ the True Light; Story of Indulgences
1525 Erhard Schon, Hunting of Monks and Clerics
1527 Anonymous, Seven Headed Papal Beast; Prophecy of Papacy
      Hans Sebald Beham: Fall of the Papacy (1527 = Sack of Rome)
1530 Anonymous, Devil playing monk as bagpipe
1530-35 Peter Flotner, Procession of the Clergy
1540 Hans Deutsch, Monk devours widow, house and inheritance
1540 Lucas Cranach the Younger, Lutheran Communion and Catholics to Hell
1546 Anonymous, Monkfish

V. PORTRAITS OF LUTHER AND OTHER REFORMATION LEADERS

Melanchton: Durer 1526; Cranach, 1560
Luther’s Father (at 60): Cranach 1527
Images of Luther:
1520 Baldung-Grien, Luther as Augustinian monk
      published as frontispiece to Babylonian Captivity treatise
1520 Hans Beham, Luther as Evangelist
1521 Baldung-Grien, Luther with Bible, Halo and Dove
Cranach’s portraits of Luther: 1521 with beard, 1526 bareheaded,
      1532 with hat, 1525 circular image
Article by Robert Scribner, "Incombustible Luther: The image of the
      Reformer in Early Modern Germany," Past and Present (1986), 38-68
1521 burning of Luther’s books at Diet of Worms: image untouched
1546 fire in house where Luther died in Eisleben; also there in
      1601 fire: baptismal church, houses of birth & death preserved

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Keith Moxey, Peasants, Warriors and Wives: Popular Imagery in the Reformation
      (Univ. of Chicago, 1989)

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