

Martin Luther: Art and the Reformation

Audioguide Transcript

00

Introduction

Eric Bruce: Welcome to *Martin Luther: Art and the Reformation*. I'm Eric Bruce, Head of Visitor Experience here at Mia. I will be your guide.

This audio tour will take you through the galleries and provide insight into twenty two remarkable objects chosen specifically for you by the exhibition curators. We have brought together a wonderful team of world-renowned scholars, archaeologists, curators, and theologians to share stories and ideas. We believe *Martin Luther: Art and the Reformation* will not only inspire you, but also challenge your thinking in surprising ways. We are very excited to be able to bring you this once-in-a-lifetime experience.

The tour stops are numbered 1 to 22, but you can listen to them in any order you choose and move back and forth through the gallery. A number is posted next to the artwork that corresponds to the audio stops.

Though the Reformation was over 500 years ago, it changed the Western world in powerful ways, still in effect today. We want to give you the opportunity to explore the complexity of the Reformation Movement more deeply. So, we've created additional layers of information for some of the audio stops. I will present you with the focus of these options during the tour.

Listen to as many or as few as you like. The audio tour is self-guided, and you create the experience tailored to your interests. We will begin with an introduction from Kaywin Feldman, the Duncan and Nivin MacMillan, Director and President of the Minneapolis Institute of Art. Start by pressing number 1. I'll join you on the other side.

01

Director's Welcome

Kaywin Feldman: Hello. I'm Kaywin Feldman, the Duncan and Nivin MacMillan, Director and President of the Minneapolis Institute of Art. And I'm pleased to welcome you to *Martin Luther: Art and the Reformation*, presented by Thrivent Financial.

This unprecedented exhibition marks the 500th anniversary of the presentation of the 95 Theses, an event that shook Europe to its core and changed history forever.

As you tour the exhibition, you will learn about this momentous event and its aftermath through archaeological finds from Luther's homes, his personal effects, letters and studies from his own hand, and books that he published. You will also see the glorious art of the world into which he was born, as well as the works of art that he and his supporters used to give shape to their views on faith. You will also see the often incendiary artwork that allowed his supporters and detractors to publicly argue their opposing positions.

Thank you for visiting Mia and *Martin Luther: Art and the Reformation*.

02

Archaeology

Eric Bruce: This exhibition is a remarkable collaboration between Mia and several German museums and historic sites that explores the impact of the Reformation through historical and artistic ideas and objects. Dr. Harold Meller, organizing curator of *Martin Luther: Art and the Reformation* and Director of the State Office for Archaeology Saxony-Anhalt and also of Heritage Management, and Professor Louis D. Nebelsick with the State Office for Heritage Management and Archaeology Saxony-Anhalt.

Dr. Harold Meller: The idea of this exhibition is making the 500 years anniversary of Luther's posting his theses, at the same time, the project aims its drawing attention to the sites of the Reformation's birthplace where the exhibition items come from, and provide extraordinary objects, most of which has never been seen outside of Germany before, and most probably will never be seen in this form again.

Louis Nebelsick: And for the first time, you've actually been able to get a hold of physical remains of Martin Luther's life. We've done excavations in his boyhood home in Mansfeld, we've done excavations in his house, he and Katharina von Bora's house in Wittenberg, and we have the glasses they drank from, the remains of the meals that they had. We have the garbage; to put it that way, but it certainly lets us see things that were never seen before that Martin Luther does not come from a poor miner's background. His dad was the richest guy in town.

At this huge house, they were eating and drinking like, for instance, Martin Luther, when he has his own place it is the second-largest house in Wittenberg, the largest is of course the Prince-Elector. He is living like a prince, yes, and this shows that I think something quite clear about Martin Luther. He was an important man in his time. And this is something really, really important and the exhibition is not a sectarian show, we are not celebrating Lutheranism. We're talking about a man who changed history. It's a global event, this nailing of the theses on the door changed history irrevocably.

This is something that has a cultural impact, which is being felt up to this day. This is also part of this whole discovery of the importance of your own conscience, the importance of your own decisions, the importance of ethics, and the importance of consulting the Bible yourself, these are effects that go on up until the present day, and I think that's why it's so important.

03

Childhood

Eric Bruce: Dr. Tomoko Elisabeth Emmerling is Project Manager with the State Office for Heritage Management and Archaeology at the Saxony-Anhalt State Museum of Prehistory. She shares her excitement about recent archaeological discoveries, which reveal a new view of Martin Luther's childhood and upbringing.

Dr. Tomoko Emmerling: The interesting thing is that until some years ago, very little was known about Luther's boyhood, which is surprising, regarding the fact that he is such a historically important and such a well-known man. Luther himself said that his boyhood was very poor, that his parents were poor, that his father was a poor miner, and had to work in the copper mines. But interestingly, some years ago, in the courtyard of his parent' home, a pit was found filled with garbage from his parents' household. And we saw hundreds of finds, dating in time around 1500. So, exactly the time when Luther's family lived there, he was born 1483.



Tripod pot with Lid
Mansfeld, Luther's parents' home, Lutherstraße 24–26
Around 1500
Earthenware



Sequins and Rosettes
Mansfeld, Luther's parents' home, Lutherstraße 24–26
Around 1500
Brass

The finds were really surprising. And the one hand there was the well-known household material, which you will find in mediaeval cities, fragments of plates, cooking pots and things like that. And on the other hand, there were really surprising finds like ornaments from festive clothes, women's clothes, like leaf pendants from the sleeves or little roses that were sewn onto the clothes, ornaments from women's dress that wasn't a poor woman's dress. You don't throw away your festive gown.

There were silver coins. It seemed like the content of a purse. So the question was, what happened here, on the one hand, and the other question is, does this fit to Luther's own image of himself growing up in a poor parent home? Before that, one thought there was one little building and this was his parents' home, and at the end of the research, we know now that the house of his parents was a huge house, it was built around the court in four sides in a splendid location within the city at the city gate.

We now know that his father didn't start as a poor miner in Mansfeld. He came there with enough money to build up a business from – right from the beginning. That he was one of the wealthier people in town that he was one of the politically important people in town, because he was one of the so-called Fiermeister that is a Mayor of a city quarter. So we now have a corrected picture of Martin Luther's boyhood.

Eric Bruce: Imagine Martin Luther before he was a monk or a reformer. Imagine him as a child playing with toys. In stop 3A, Dr. Emmerling takes us there.

03A Games and Toys

Dr. Tomoko Emmerling: I think for the first time we've got a picture of him who can tell something about his childhood. We've got the cooking pots, his mother or her maids cooked with. In this pit was also children's toys.



Marbles
Mansfeld, Luther's parents' home, About 1500
Fired clay



Bone Bowling Pin
Mansfeld, Luther's parents' home,
About 1500

There were marbles, and they look like they were shaped at home out of -- made out of clay and baked in the oven. So even imagine that maybe it was young Luther himself who shaped the marbles and baked them and played with them. There are other toys like a bovine metal bone, which was used as a bowling pin. We've got a depiction of children playing bowling on Breugel paintings for example.



Bird-shaped Whistle
Mansfeld, Luther's parents' home, About 1500
White, fired clay

We've got a little bird made of clay, which was used as a whistle; partly filled with water and blown into. Maybe it was Luther, who used them. We've got the bones of animals, we know, for example, that they ate predominantly young pork, which has a fine meat, and also ducks, geese and chicken.



Belt Mount with Letter Appliqué
Mansfeld, Luther's parents' home,
Around 1500
Brass on leather

There were also, for example, leftovers from figs, which must have been important, so it's not that usual to have fixed in the house. We've got a very beautiful object, is a letter "D," which was an applicated to the end of a belt. Interestingly, Luther had a sister named Dorothea, so maybe it was hers.

I think for the first time, we've got a picture of him we can tell something about his childhood. You get nearer to him by seeing these elements until you understand the context, for example, of the Reformation, to understand how historically important person like Luther, how he lived, what his everyday life looked like.

04 Politics in Luther's Time

Eric Bruce: The story of the Reformation is filled with intrigue and characters. It was a time of intricate relationships between the Catholic Church, the Holy Roman Emperor, and the Saxon Royalty. Tom Rassieur is the John E. Andrus III curator of prints and drawings at the Minneapolis Institute of Art and site curator of the exhibition. He will explain the complex politics in Martin Luther's time and describe who these people are.



Lucas Cranach the Elder
German, 1472-1553
Frederick the Wise
1525–1527
Oil on ash

Tom Rassieur: This painting is a portrait of Frederick the Wise, painted by Lucas Cranach the Elder. He was the Duke of Saxony, a very powerful figure. He was also one of the seven electors of the Holy Roman Empire, meaning he was one of the seven figures who could cast ballots to select the Emperor of the Holy Roman Empire. He was an incredibly powerful man. He founded the University of Wittenberg where Luther taught and this was the place where the opening rounds of the action of the Reformation took place.

After Luther posted the 95 Theses and controversies began to arise, Frederick became Luther's protector. It is very important in allowing Luther, the political protection that he needed in order to express his ideas. It's not entirely clear if the main motivation that Frederick had for protecting Luther was theological, it could have been that it was also political and economic. Because, of course, as monasteries are suppressed, their lands become available. In fact, one indication of Frederick's ability to take control of these lands is that he took the Augustinian Monastery where Luther lived and gave it and its attendant lands to Luther as his home and as a means of income to support Luther and his family. There are multiple portraits of Frederick the Wise. The one you are seeing here happens to be quite a good one, painted by Lucas Cranach the Elder.



Lucas Cranach the Elder
 German, 1472-1553
 John the Steadfast
 After 1532
 Oil on copper beech

Lucas Cranach has come to be thought of as the image maker of the Reformation, but before that, he was a court artist and businessman whose products were images. It was a little bit like a fashion house and that you could go and order a very high-quality painting. But they also had off the rack products. The Cranach workshop produced prints, which could be distributed in great numbers that illustrated books; they were the go to guys when you needed images. Frederick himself probably did not order this portrait, it was probably ordered by his brother known as John the Steadfast, who is his successor, in order to show the populous that he was loyal to Frederick and that he was the legitimate successor. Next to the portrait of Frederick is a portrait of John the Steadfast. During his reign as elector of Saxony, which began in 1525 with Frederick's death and continued till his own death 6 or 7 years later, John was its ardent supporter of Luther. But the portrait we see of John was actually not ordered by John himself, it was ordered by his son, Johann Friedrich the Magnanimous.



Lucas Cranach the Elder
 German, 1472-1553
 Elector John the Steadfast, Duke of Saxony
 Around 1525 (cartoon), around 1532/33 (print)
 Woodcut, colored, typographic text

Johann Friedrich ordered 60 pairs of paintings of Frederick and John in order to establish the legitimacy of his own rein. He took the paintings and the 60 pairs, had a printed text that was glued to the bottom of the image and these texts were of course extolling the virtues of John and Frederick. The 60 pairs were then distributed to friends and political allies. Nearby the painted portrait of John the Steadfast is another portrait of him, but this one is a woodcut to which coloring has been applied. It's easily recognizable by the stripes on Johann's head. Woodcuts like these were cheap substitutes for paintings and were much more numerous at the time. Today, they are much more rare, because people disregarded them. They were posted up on walls or just tossed away and so very, very few woodcuts of this type survive to the present.

Eric Bruce: Lucas Cranach the Elder was one of the main artists of the Reformation. You will see lots of his work here in this gallery. Beautiful, but may be most lasting is how he shaped Martin Luther's campaign. Press 4A to hear Armin Kunz, a specialist in 19th and 20th century European prints and drawings share Cranach's story.

04A

Lucas Cranach

Armin Kunz: Cranach was an artist who was employed by the Court of Wittenberg by Elector Frederick the Wise. While Cranach was working in his early career in Vienna for about four years from 1500 to 1504, he made a name for himself, he was active as a book illustrator, as a printmaker and of course also as a painter. The connections that he forged at University of Vienna with the Humanists, some of the leading Humanists of their time probably made Frederick the Wise, who was looking for a new court artist, so he called out for Cranach. Cranach accepted the job and arrived by the end of 1504 in Wittenberg, which at that time was the seat of the Elector of Saxony, very, very small town on the river Elbe. Frederick the Wise, as an Elector, one of the seven electors that have voting rights to elect the Holy Roman Emperor of the German nation was one of the most powerful

political figures at the time. So Cranach arrived in late 1504 at the Court of Wittenberg and from that moment on, became an employee, a court artist for Frederick the Wise.



Lucas Cranach the Elder
German, 1472-1553
Frederick the Wise, 1525–1527
Oil on ash

He was a very faithful loyal artist who then stayed with the electors of Saxony until his death in 1553. 1520, Cranach was 48, successful artist, businessman, entrepreneur, someone who also had a pharmacy, who had a liquor license, and by then, more than one house on the most prominent square of Wittenberg where he had his workshop, where he had his business shop. Luther at that time, the Augustinian monk was 37, and they became very close in that year of 1520. Luther became the Godfather to Cranach's last born child.

At the same time in 1520, it was Cranach who engraved actually used the medium of engraving, which was kind of unusual for him to create a portrait of Luther and that and a few other portraits that he created dominate our view of Luther to this very day. We have an image of Luther that will be a painting of Cranach, a version of a painting of a Cranach, a copy of the Cranach, a print by Cranach, so he was basically the one who shaped the image, the image campaign. So we have a highly prolific artist who provides a new religious movement with its imagery at the same time, we have an artist who is very sensitive and knowledgeable about how to use images actually in all kind of different forms and media and function. And I think this is what makes it even more interesting than just the fact that we have an artist who illustrates religious ideas.

05

Pilgrimage Robe

Eric Bruce: We have a very rare object in this gallery, the robe of Emperor Maximilian. Louis Nebelsick is going to tell you all about it.



Emperor Maximilian I's Pilgrim's Garment
Iberian Peninsula, late-14th/early-15th century
Linen, silk embroidery

Louis Nebelsick: Well, Emperor Maximilian, he was one of those great leaders of Central Europe, who was able to pull things together to defend Europe. He was also a believer, and he would go on pilgrimages and if you went on pilgrimage, you didn't go in your jewels and you didn't go in your...you went in a simple smock. And so he wears a simple smock, but he's the emperor. So what is the simple smock made of, the finest silk that there was at the time with this amazing embroideries that were done on it, yes. So on the one hand, symbolically, he is going as a simple pilgrim and people would look at that and say, yes, he's a good man, he is a holy man, but he's the emperor. So I mean, he is not going to go in rags, is he? So he is sort of, he is showing both, he is still showing that he's the emperor, but he is showing his piety and that he has stripped his, almost as if he were naked. He's sort of going in, it would be like seeing your president in his undershirt and his underpants walking down the street to church. Your president says, I am just a sinner like you. Yes. And so that's what he is doing when he is wearing this smock.

06

Catholic Art

Eric Bruce: Remember, Martin Luther was a Catholic monk. He grew up surrounded by art like the glorious religious subjects in his gallery. Dr. Johan van Parys, the Director of Liturgy and the Sacred Arts for the Basilica of St. Mary in Minneapolis will guide you through ideas of Catholic religious devotion and the remarkable objects here from the 15th and 16th century Catholic church.

Johan van Parys: From the very beginning of its existence, the Catholic Church has really embraced the arts for a whole number of reasons, one of which was to spread the gospel message, tell the story and tell the story through images. Another reason is because art, architecture, music are able to create some sort of a realm of order, whereas most of us in our daily life experience chaos. And so, music and art provide a space where you can come and experience calm and peace.

When we think of the Middle Ages for instance, for many people, the only contact they had with beauty was in their churches. Churches were open and they were intended to be beautiful, not only to glorify God, but also to bring people closer to God through beauty. The commitment of the church was really to get people into heaven. And by creating beautiful spaces, it was almost like opening a window into heaven.

If on Earth we can see all this beauty, then how much more beautiful will it be once we are in heaven. And wouldn't you want to be there. The churches, the art, the music were a window into heaven. On a very fundamental level, we believe that beauty creates beauty, ugliness engenders more ugliness. And so to be lovers of beauty, to be providers of beauty was intended to create more beauty and so when one goes into a church, one of the effects that the magnitude of the building and the colors and the stained-glass windows, one of the goals of this is that a person going in there, steps almost into a different realm from the business outside into a church or a mosque or a temple, you go through these doors and you

go into a different world. It's a world of quiet and peace and calm, and that's where we hope that the encounter with the Divine will happen.

07

Vestments

Eric Bruce: Again, Johan van Parys.

Johan van Parys: These vestments are important for a number of reasons. One, they are intended to be beautiful, but they also were intending to take a human being, a priest, and transition him into a liturgical function. So by putting on these vestments, you are almost changing the person or at least changing the role of the person very, very visually. That was the first step. For different liturgical functions, there were different vestments. Priests would wear a chasuble that we see right here for mass, celebration of the mass. So, by virtue of what the person was wearing, you would know, oh, this person is a deacon, and this person is a priest and they're going to celebrate mass, they're going to celebrate vespers. So the vestments communicated quite a lot about what was going to go on and who was doing what. And of course they are provided as beautiful canvas for art; not only just the beautiful textile, but also the panels that were embroidered on these vestments. For instance, in this case, you have the Blessed Virgin Mary, who is being crowned as Queen of Heaven by the Trinity surrounded by saints.

Blue Chasuble with Embroidered Cross and the Crest of Albrecht
of Brandenburg
Central Germany, 1513 (at the earliest) until 1520s



Below it, you have the annunciation, which started to hold adventure of God with Mary, which culminated into crowning of Mary as Queen of Heaven and then two most important saints, two apostles, Peter and Paul at the bottom of this vestment. We also have to imagine that the priests were standing with their back to the people, so the people would have seen this decorative element and they would have seen the coronation of Mary as Queen of Heaven, the annunciation and the story could happen right there.

Liturgical vestments differ in color depending on the liturgical season. For instance, the season of Lent, which is a season of penance, you have purple. A season of Easter and Christmas which is celebratory is white or gold, and Feasts of Martyrs is red. This is obviously a Marian vestment. It speaks about the role of Mary and the salvation history, and so the base color of this vestment is chosen as blue, which has always been a traditional color for Mary.

At that time that this vestment was worn in 15th, 16th century, there were very clearly prescribed prayers that were said when each one of these vestments was put on, starting with the alb, which is the white garment that is the undergarment that all priests wear and for each piece, there was a specific prayer. It is sort of like going through a transition from the non-sacred to the sacred realm and every prayer would get you one step closer to that particular realm.

Today, it is no longer so, but what priests do today is when they put on their stole, which goes under this chasuble, they would kiss the stole and the stole as a symbol of the yoke of Christ, and so thus they would commit themselves to bearing the yoke of Christ.

08

Reliquary

Eric Bruce: Look at this spectacular golden arm. It was created to hold something. Johan van Parys knows what and why.

Johan van Parys: In the Catholic church, the devotion to the saints is a long, long, long standing tradition. From the very early centuries on, we have to imagine that early Christianity was centered around the Mediterranean, so it was very small region. And the connection with the saints was easy because you lived practically near where the saint was buried. So you could go and visit the saint, but as Christianity spread out, there were not all that many saints. So pieces of the saint or pieces of cloth that touched the body of the saint were taken to other locations, so as to, I can no longer go to the saint, but I can take the saint with me.



During the Middle Ages, it became very, very big. The relics are not venerated, it is the saint represented by the relics who is venerated of course. In order to encourage that veneration, we enshrined these relics and these beautiful reliquaries, the reliquary of an arm for instance that is in the exhibit. Humans like to put their hands on things. We like to have photos of wonderful trips we have taken or when a loved one dies, we like to have at least some mementos, some physical memories of who the person was and when we hold onto it, it is as if we reconnect with this person. And so similarly with the saints, to have a physical connection with the saint became very important because relics give the Christians a direct connection with the saint.

Arm Reliquary of the Apostle James the Elder
Lower Saxony (Harz region), 1st-half of the 14th century
Wood, gilded silver, quartz, amethyst, ruby, turquoise, sapphire, mother-of-pearl, glass

08A

Saints

Johan Van Parys: What all these pieces illustrate is the devotional life which was so rich in the 15th to 16th Century. Today, when people go to Mass, they go to Mass, but in the pre-Reformation time, people would go to mass and do their own devotional things. They would visit the altars of the saints, light candles, and at the time of the consecration, when the host was elevated, bells would be rung so that people could stop whatever they were doing to have a visual communion. People would no longer share in communion that was all in the sanctuary and as the theology of the Eucharist became much more heightened, and the priest was removed more from the people, the distance between Jesus and the people became bigger and bigger. The people's participation became smaller and smaller and smaller as the access of people to worship became very, very difficult.

And so, they went to their saints. The saints were almost the ones who walked with you. The Angels, Guardian Angel walked with you and they had a very personal relationship with their saints, calling them for help, for this or for that; bringing them flowers, lighting candles. So it is almost, though they were saints, but almost a humanlike connection. In a certain sense, the devotion to the saints had taken a more important role than the actual devotion to God, which is I think one of the things that the different reform movements reacted to.

08B

Archangels

Johan van Parys: In addition to the saints, the Catholic Church has a great veneration for the angels as well. And there is of course – there is many categories of angels. The best known angels undoubtedly are the Archangels.



Leipzig workshop (?)
Altarpiece Wings with the Four Archangels, 1516
Tempera and gold on wood

And so, this particular painting depicts four of the Archangels. The Archangels are really the protectors of the Church. When you go into Catholic Churches, you might often find Archangels guarding the doors, and they guard the doors in order to keep evil out and allow only good to come in and go out.

The word "Angel" is actually from the Greek *Ángelos* means "Messenger." So Angels are God's messengers to the human race. The Archangels like all the Angels are attributed certain powers or they play certain roles in salvation history. The Archangel Michael on the left upper corner who is holding the scale is the one at the end of time, who will weigh whether we will make it into heaven or not. Good versus evil is the Archangel Uriel and he is shown here with a censer on top. Right top is indeed the Archangel Gabriel and the scroll he is holding is the annunciation scroll, and then Raphael is in the lower right.

So, Raphael is depicted in this painting holding a fish, which is a traditional attribute, it's based on his appearance in the Book of Tobit, where he heals Tobit using the gall of a fish. They have the wings of course, but they are often depicted in high liturgical regalia, often papal regalia that they are wearing.

09

Luther Timeline

Eric Bruce: In the beginning of the 16th century, the world was primed for astonishing change. The years between 1502 and 1525 were a busy time. Tom Rassieur, exhibition site curator offers a whirlwind timeline of Martin Luther and the reformation.

Tom Rassieur: Here in this room, which we entitled “Luther as Monk, Scholar, and Preacher,” there are a lot of things going on, this is a complicated room, and so, I want to lay out a few notable dates – a few notable events that will help you have a framework.

In 1502, Fredrick the Wise founded Wittenberg University. In 1508, Luther who is already a college graduate and an advanced student was called to Wittenberg to serve as an instructor and to continue his studies.

It was probably at about that time that he would have met Lucas Cranach, who became the image maker for the Reformation. In 1511, he took a trip to Rome himself. He actually walked there. And saw the sights of the holy city, he prayed at various churches and holy sites, but frankly he didn't feel the buzz, and he returned home full of doubts.

While Luther was busy studying and teaching in Wittenberg, there were bigger things going on in Rome. In 1514, Cardinal Albrecht of Brandenburg cut a deal with Pope Leo the X. Albrecht was to pay Leo more than 40,000 guilders. This was an immense amount of money; millions and millions, it's hard to translate into today's money, but it was a fortune.

In return, Leo gave Albrecht the concession to sell indulgences in Germany. The money from indulgences would be split; half the money would go to Albrecht, and half the money would go to Leo. Now you could avoid purgatory and go straight to Heaven, if only you bought the indulgence.

By 1517, Martin Luther was already a published author. It was late that year, actually on Halloween; October 31st, the Luther posted the 95 Theses.

They were published and republished immediately. There were many editions that came out already in 1517 during those last two months of the year. Luther spent the next couple of years defending and arguing about the theses, because they raised eyebrows definitely in the Catholic Church. In 1520, the Pope finally decided that he had enough of Luther and excommunicated him.

He issued the Papal Bull of Excommunication in 1520, and that too became a best seller. Luther responded quickly to the Bull of Excommunication issuing his own diatribe called the Execrable Bull of the Antichrist, therefore calling the Pope the Antichrist. And he burnt a copy of the Bull on December 16th, 1520.

In 1521, Emperor Charles V had also become fed up with Luther, and so he summoned him. The meeting took place at an imperial council. The imperial council was known as the Diet and Worms pronounced in English "Worms," and so was the Diet of Worms my favorite name for any event ever anywhere.

In the end, he stood before the Emperor and refused to recant. Can you imagine being the leader of the Holy Roman Empire and having some priest refused to obey your order? This was intolerable. Charles issued the imperial ban against Luther. This made Luther an outlaw, a wanted man, subject to being executed on site by anyone.

Fredrick the Wise was fearful that Luther's life was in grave danger. And so, he staged a kidnapping, and had Luther abducted on his way home from Worms and had him taken into protective custody at the Wartburg, a Castle in the town of Eisenach. He spent his time at the Wartburg Castle working on a translation of the New Testament of the Bible, translating it from the original Greek into German.

His translation of the New Testament was published in September of 1523, and is known to us now as the September Testament. It's on view in the next room of the exhibition. In 1523, an event occurred whose significance Luther didn't fully appreciate at the time.

A young woman from an impoverished noble family had been sent to a convent at the age of 5, and had eventually become a nun. She and other members of the convent had listened to Luther's arguments about the proper place of the faithful in the world. And she decided that it was time to leave the convent.

In 1523, Katharina von Bora and some of her friends escaped from their convent by hiding in empty herring barrels that were being carted away, and came to Wittenberg. It quickly became apparent that there was a need to find husbands for these escaped nuns.

Katharina was a choosy one. She really had her eyes on Luther. And in 1525, Martin Luther and Katharina von Bora were married, and Lucas Cranach served as the witness.

10

Indulgence Chest

Eric Bruce: This is what started the tsunami of change that was Martin Luther's Reformation, the Indulgence Chest. Tom outlines the intriguing political background of how indulgences got into Germany.

Tom Rassieur: After Luther received his doctorate in 1512, he was busy in Wittenberg teaching and studying. Meanwhile, there were bigger things going on in Rome. In 1514, Cardinal Albrecht of Brandenburg, whom we've met as the donor of beautiful objects to the Halberstadt Cathedral, cut a deal with Pope Leo the X.

Cardinal Albrecht of Brandenburg was very interested in becoming the Archbishop of Mainz. He was already the Archbishop of Magdeburg and the Administrator of the Halberstadt Cathedral. These are two offices. And it was actually against Church rules to have two offices, and for him to who want three was really quite ambitious, but he really wanted this seat because if he became the Archbishop of Mainz, he would also become an Elector of the Holy Roman Empire, and have one of those scare seven votes that elects the Holy Roman Emperor, a very powerful position, a lucrative one because people paid bribes to help influence your vote. This was a real political power play on the part of Albrecht.

Leo was willing to make a deal with Albrecht because Leo wanted money, even though he was a Medici, one of the richest families in Italy, he was trying to build Saint Peter's Basilica. This was a very expensive undertaking. So he saw in Cardinal Albrecht's ambition an opportunity to get money for his project. Leo told Albert, if Albert would give Leo that money, he could become the Archbishop of Mainz. The problem was that Albert didn't have the money. So they came up with a solution, Albert would borrow the money from the Fugger banking family, a very powerful, rich family in Germany, and he would give the money to Leo. In return, Leo would give Albert a concession to sell indulgences in Germany.



Indulgence Chest
16th century (padlock from 20th century)
Iron plates studded with straps, forged lid lock with five bolts

Indulgences are like get out of jail free cards. Even if a faithful Catholic has been forgiven of sins, that person is still liable to be punished in the afterlife for those sins, and that punishment was to go to purgatory; it's like a long-term time out, you had to wait and wait and wait before you can get into heaven. Traditionally, indulgences could be earned by taking pilgrimages or saying certain prayers, performing acts of faith, but now a person could pay money for the indulgence, skip purgatory and go straight to heaven. The upshot was that Albert and Leo struck the deal. Albert went back to Germany where he hired one of the greatest salesmen of all time, a man named Johann Tetzel to go around selling the indulgences in Germany.

The indulgences didn't say anything about their deal. What they said was that the money paid would go towards the building of Saint Peter. So, it would be like a good work, because you were helping the Pope to accomplish his mission. And the indulgences could be for various lengths of time. You could even buy one for another member of your family. You could buy one for a whole group. Here in the exhibition, we have an indulgence for an entire convent. So, Tetzel went to work. And he was tremendously successful. Indulgence chest such as the one you see in this room were filled to the brim with money, with coins. And Tetzel had a little couplet that he would say; in English; it goes something like this, "When the coin in the chest rings, the soul to Heaven springs," and this was a tremendous incentive for people to buy the indulgences, and they literally sold like hotcakes.

Now, this was a problem for secular rulers in the Empire in Germany, because they saw these chests full of money being filled up and carted away. And of course, half the money was going to Albrecht, and the other half was going to Leo, maybe there were some skimming along the way, I don't really know, but nonetheless this is what was going on. And so, you had a political crises and the rise of a new power in Northern Germany, that being Albrecht, and you had for some including Martin Luther, a spiritual crises in the sale of indulgences instead of the earning of indulgences.

So in 1517, when Luther posted his 95 Theses arguing against the validity of indulgences, he unknowingly walked into a trap, because he was arguing against the financial activities of his own boss, the Cardinal. So when the Cardinal saw Luther's 95 Theses, it wasn't only for theological reasons that he might have objected, it was also for reasons of governance and for reasons of financial self-interest.

Eric Bruce: Press 10A for the Catholic explanation of indulgences from Johan van Parys of the Basilica of St. Mary. Mary Jane Haemig is a Professor of Church History and Director of the Reformation Research program at Luther Seminary in St. Paul. At 10B, you can hear her explain Martin Luther's idea of indulgences.

10A

Penance

Johan Van Parys: In terms of the Catholic Church we have Seven Sacraments, one of which is the Sacrament of Reconciliation formerly known as Penance, and during Sacrament of Reconciliation, we confess our sins, and our sins are forgiven. But we are given a penance to make amends. And this penance is sort of symbolic; it's for what the real penance might be. An indulgence says that your penance has been forgiven. And so, affirming God's mercy, where we get in trouble is where these indulgences could be bought. That's the opposite of saying that indulgences affirm God's mercy. It says, "You have to buy them," that's where we went wrong in terms of the indulgences, but in essence, they are affirmation of God's incredible mercy.

10B

Indulgences - Luther's Perspective

Mary Jane Haemig: Indulgences conveyed the idea that God's mercy could be bought and sold. That the absolution that the priest pronounced forgiving sins was not in fact enough, rather that absolution the Medieval Church taught applied only to the guilt of sin. The punishment for sin was something different, and the punishment remained. And if you didn't want to spend some time in purgatory after death, you had to be concerned with getting rid of that punishment now. And that's what an indulgence was designed to do.

Luther thought that this was nonsense. God's mercy was not for sale. God's mercy was free. The church was misleading people by making them think that they could, by some act of their own - by buying an indulgence - could satisfy God's anger and get rid of God's judgment. Rather God's mercy, according to Luther, takes care of God's judgment.

11

Luther as Monk

Eric Bruce: Cranach gave us the images of Martin Luther and the reformation that are still used 500 hundred years later. Joanna Lindell, Director and Curator of the Collection of Religious Art at Thrivent Financial takes us through the first portraits of Luther that Cranach created.

Joanna Lindell: This first image made by Cranach in 1520 is made very specifically to present Luther as that pious, devout Augustinian Monk, which he was. So, his sort of sunken cheeks indicate that he was slightly emaciated, and his tonsure – his Augustinian tonsure is there, his very simple monk's habit; all of these things conveyed a sense that this is a very devout catholic monk, and he is very focused on his sort of his life – his monastic life, and also his gazes, this beautifully direct gaze, and he looks

very clear, you know, strong personality in this image. He really did look like this during this time period. This was a fairly accurate portrayal.



Lucas Cranach the Elder
Martin Luther as an Augustinian Monk, 1520
Engraving

So this image is made, and it has Cranach's wonderful sort of early monogram mark at the bottom with the serpent. But then he goes on to create this other image in 1520, which actually does become something that is widely printed and distributed. And it's a really similar image of Luther, but it's different in that he is set in this niche behind him, which gives a little bit more definition kind of to the image, but he also has a slightly softer look to his face. His gaze is a little bit different. He just looks a bit gentler, which I think goes in line with sort of again, why were these images created sort of to convey the image and personality of this important reformation figure.



After Lucas Cranach the Elder
Martin Luther as an Augustinian Monk, 1520
Woodcut

Eric Bruce: 11A will explore the images that helped shaped the power of Martin Luther's public persona. One of the most important tools fueling the reformation was Gutenberg's printing press, invented in 1440. 11B explores why.

11A

Luther as Saint

Joanna Lindell: I absolutely love this image. It's – in part, I love this image because it was really one of the most popular images of Luther during the Reformation. And that was partly because it was printed in, I think, ten different books during the early-midyears of the Reformation. And I think one of the reasons why it was printed so frequently is because it was a very evocative and actually sensational image, because it does present Luther as a saint, essentially, and that was a very bold choice on the part of the artist, Hans Baldung Grien.

This was originally made to illustrate a book called *Acta Et Res Gesta*; it was *The Acts and Deeds of Dr. Martin Luther*. So Baldung's portrait was really made specifically – very, very specifically to be, this is the image of the man about whom you are about to read in this book. So, the hugely revolutionary thing that he does, I should say, you know, sensational thing that the artist does here is putting the dove, the Holy Spirit above Luther. That's suggesting direct divine influence. He has also surrounded his head with this radiant nimbus of divine light, which is a halo. And in Western art history, the halo had historically been reserved only for saints and apostles.

Hans Baldung Grien
Martin Luther with a Dove, 1521
Woodcut



This is really specific symbolism and imagery that's showing Luther as a saint. That becomes rather complicated because Luther would very famously oppose the veneration of saints, but really the saints were a part of daily life for most Christians for centuries. Different towns and cities had patron saints, different concepts and ideas and journeys had patron saints. So, that's all sort of a way of saying that while there were lots of concerns over sort of worship of saints, or that veneration was going too far in daily life, it's also that you can't just get rid of a concept like that quickly. And I think many people didn't want to.

Luther was continually compared also to certain saints, Saint George, Saint Jerome, because both men famously translated scripture. So, the notion of presenting Luther as a Saint is really quite complex, but also very simple, it's this message that this man is divinely inspired. And he is a part of this culture and society; we should listen to him, we should listen to his words, he is also – in this image, his hand is touching the open book. So, he is touching scripture. The idea is to take it even further, not only is he divinely inspired from, you know, above by the Holy Spirit, but also from scripture. It's also a reminder of Luther's teachings and adherence to "Sola Scriptura," his belief that scripture was the sole authority for Christians.

This image was specifically written about at the Diet of Worms, and the image was banned. Books were banned and so forth. So, even though this was a very, very popular image and reprinted many times, there's a lot of copies that were destroyed or defaced or damaged. It's exciting you know to have a good copy. That's another thing that makes it my favorite image, the idea that a lot of people saw this image. And I think connected through this figure, through this image, but it's such a good one.

11B

Printing Press

Mary Jane Haemig: The printing press was a technology that Luther and his fellow reformers knew how to use. But it wasn't simply the press, you know, the mechanical nature of being able to produce multiple copies of something. It was the fact that Luther wrote quite a bit in the vernacular. He wrote in German. So he aimed his message at literate Germans, and not solely at an academic audience, for which he would write in Latin. I know he could write in Latin too. He was fluent in Latin, and he certainly did write in Latin for academic audiences, but it was this whole matter of writing in German that put him ahead. And so he could turn out short pamphlets, like the sermon on indulgences and grace, or some other sermons from that year which may or may not have been preached, but they were short messages.

The people who read his message often would read it aloud to others, people who couldn't read, or they would absorb it and convey it in their own way. So, it wasn't simply the technology of the press, it was how Luther knew how to use it.

Luther worked with printers to produce works that were visually appealing. He didn't want his work simply printed. He wanted them printed in a way that made them easy for people to follow. You know, not just one line after another; paragraph marks, pictures, different types of fonts to make the reading easier. He was sensitive to that.

12

95 Theses

Eric Bruce: Mary Jane Haemig of Luther Seminary is going to tell you the amazing story of Martin Luther's 95 Theses; considered the spark that started the Reformation

Mary Jane Haemig: Indulgences were not being sold in Wittenberg. What was happening is that they were being sold in nearby territories, and some of the people from Wittenberg were walking over, buying indulgences from Tencel and coming back to Wittenberg. And probably showing their indulgence to Luther: look what I have! Indulgences already were already controversial in Germany. They'd been controversial for at least 100 years.

Luther was convinced that God's mercy is free. He was convinced that the only punishment that the Pope could remit would be a punishment that the Pope himself had imposed. God is the only one who can remit God's punishments, and so he thought the whole indulgence trade was very, very questionable. Indulgences led people down the wrong path. He felt they were being deluded. They were wasting their money. They came to think that they could buy God's mercy. They came to think that the Church controlled God's mercy. Luther thought the Church announces God's mercy; it does not control God's mercy. And he had raised some questions about it already in 1517. He had preached a sermon in which he had raised some questions. And perhaps it wasn't then so surprising that spurred on by the happenings in neighboring territories, he decided to post some theses for debate.

Martin Luther
Resolutiones Disputationum de Indulgentiarum Virtute
[Wittenberg: Rhau-Grünenberg], 1518



Certainly when Martin Luther posted his 95 Theses, he had no intention of attacking the papacy. He had no intention of splitting the Church. He was posting theses for an academic debate. That was the common way of doing things. There was a subject of interest and he wrote up his theses. He posted them on what was the university bulletin board, and probably was very surprised at the reaction. There were all sorts of theses posted for debate at German universities. Why would they be noticed at all? But these somehow resonated. They weren't really for popular consumption. They were for university, they were for academic, discussion. Writing in Latin was for an academic audience. Writing in German was for a popular audience.

The piece that Luther wrote for popular consumption came in the next year, in 1518. It was called "The Sermon on Indulgence and Grace," and it was a German language defense of Luther's teaching on indulgences. And that little pamphlet, eight pages long, was published and republished, and became the popular version. They were theses about indulgences. They also touched on issues of authority (papal authority), touched on issues of the message of the Church, but in no way do the theses represent Luther's mature theology.

Now how did he get from 1517 to his mature theology? Well, he once said later on that he never would have been forced to think through so many of these issues deeply and thoroughly, if the Roman Church had not been so resistant to his criticism of indulgences.

Eric Bruce: In stop 12A Mary Jane Haemig continues the fascinating story of the 95 Theses.

12A

95 Theses Con't.

Mary Jane Haemig: Why the 95 Theses are crucial to the Reformation? I'm not sure they are crucial, but they got a reforming process going, and they were the first thing that was really public, and that put Luther out into the public in the role of questioning what the Church said.

In the 95 Theses, Luther addresses the limits of papal authority and Church authority over the penalty on a person's sin. He attacks the claims of indulgence preachers. He talks about what true preaching is, and what the true treasury of the Church is. For Luther, the true treasury of the Church was the Gospel, the good news of God's mercy and Jesus Christ.

Luther's 95 Theses also includes a plea to bishops to rein in the indulgence preachers. Again, he is being a good respectful monk. He has seen some poor practices in the Church, some poor theology, "Oh, bishops don't you want to correct this?" Maybe he was naïve at that point.

13

St. Andrews Pulpit

Eric Bruce: Dr. Tomoko Emmerling recounts the stories of this remarkable pulpit never before seen in a public space.

Dr. Tomoko Emmerling: Eisleben is the city where Martin Luther was born, in 1483; one year before his parents moved to Mansfeld, where his childhood home is. And Martin Luther during his life came to Mansfeld several times, and he went there to mediate in a conflict between the Counts of Mansfeld. On his way there, he had a heart attack, and he was an ill man; elderly and had different illnesses. But he nevertheless took part in the meetings and in the negotiations. And he preached from the pulpit in St. Andrews Church.

So, this pulpit is the pulpit of the Church where Luther preached two days before he died; the last sermon of his life. This was on February 15, 1546. He had another heart attack, and he died on February 17.



Pulpit of Luther's last Sermon
Central German workshop, 1518
Oak, linden, and pine, paper, iron, paint, gilding

This is really extraordinary for an exhibition, because this has been preserved in the church. It was always used by the church by the congregation and by the pastors, and people were always aware of it as the place of Luther's last sermons.

The reason why we are able to exhibit this piece in Minneapolis is that Minneapolis Institute of Art generously sponsors restoration of the pulpit - one of the highlights of the exhibition. This is really unusual, because normally the pulpit is in the church and stays in the church is being used in the church, so this is a unique opportunity. I think it is the only exhibition ever where one can see this pulpit, because of course after the exhibition, they go back to the church, it will be reassembled in the church, so that it can be used again as a pulpit for the sermons, for the services.

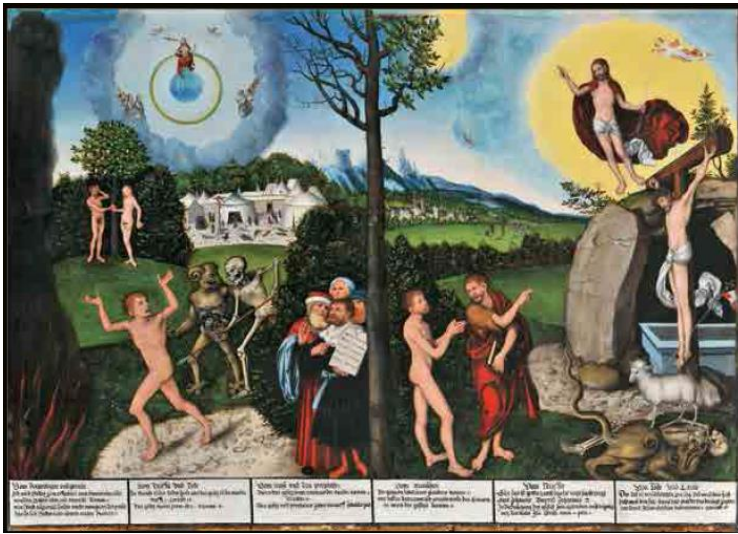
14

Law and Grace

Eric Bruce: This is one of the most famous paintings created by Lucas Cranach. It shares Luther's theology in vibrant emotional images. Louis Nebelsick takes us on a journey through the painting.

Louis Nebelsick: Let's say you talk about "Law and Grace." It's a sermon done in paint. You can see that the two sides is the Tree of Life: barren on the one side, side of law, flourishing on the other side, the side of grace, yes. Side of law, you have a frightened sinner being driven to hell by demons. The Old Testament prophets are powerless to help him, yes. God will judge, but what can God do? He must judge badly because people sinned and they sin every day, and so they must go to hell.

It's a very frightened scary world that you have there. On the other side of this tree, you have John the Baptist leading the soul to believe in God. There's a bond. It's almost scary where you see the blood spurting from Christ's wound into the heart of the sinner, yes. There's a bond between you and God.



Lucas Cranach the Elder
 German, 1472-1553
 Law and Grace, 1529
 Mixed techniques on limewood

Christ triumphant emerging from his grave, his victory over death, this bond of love between the sinner and God who is willing to give his grace, yes. If you look at these pictures very carefully, you can see that there're bridges between the two sides. Yeah, you can see that on the one hand, there is this picture of Moses leading his people to worship God's gift of the brazen serpent, yes, and thus escaped the plague that belief is important. Because the serpent saw us from the tower shaped cross prefigures the crucifixion. Prophets, who are incapable of saving the sinner, prophesize the coming of Christ, so also there is a bridge there. And there's versions of this painting done in print and in other media well into the 18th century, yes. It gave people also an image where they could see what the main tenets of belief were. We are talking about the time when people needed these kind of optical sermons, because they weren't really reading as well as they could, this whole process of universal education was at its beginnings. And so, you needed to be able to sort of talk people through it, you know, a little bit you know, like your comic book or something like that.

And that's why these "Law and Grace" is not a painterly work at all. If you look at saying, "Oh, goodness, what's happening there," there are these different scales and you have the one picture there, next picture, next picture, next one, but it wasn't considered to be a painting that would make

painterly sense or show perspective, and things like that. It was you will go to hell pursued by demons unless you achieve grace by belief in God. That is shown by a series; a very, very crystal-clear images.

I think we should look at these pictures as a naïve believer in those days, and you looked on one side and you saw these incredibly frightening demons chasing the sky to eternal torture, and that was scary. And if you looked at this other picture and you saw crucified savior suffering, and this bond of blood desponding you to Him, and this was moving. I can imagine weeping when you saw this picture.

When you read Martin Luther, you realize he was frightened and he really believes that there was God's love out there, and he thought that the Catholic Churches he saw it, the traditional church was not only not helping people, stopping people from believing. And that's why he got up and whacked that thesis on the door, yes, and said, "No, it's not working."

15

Gotha Altar

Eric Bruce: Like *Law and Grace*, this breathtaking altar uses pictures and words to create an experience of the Bible. Dr. Tomoko Emmerling will share her insights.

Dr. Tomoko Emmerling: This is the so-called Gotha Panel Altar, and it consists of 14 wings and a central panel; on these many wings, three from the creation, the other showing scenes from the life of Christ. It was made around 1540, and the interesting thing is that every single scene on the altar is being accompanied by a text from the New Testament. So there's always the scene in writing and the scene in the painting, and this fits very well to the characteristic of Protestant artwork, a combination of text and painting or picture, text and picture.

And what is also characteristic Protestant is that the people don't have halos like the Catholic saints have. And there are even more texts, not only the text from the New Testament, but also rhymes, verses on other parts of the altar, so people should look at it, read the pictures and read the text. And it is kind of a huge picture Bible; a monumental picture Bible.



Heinrich Füllmaurer, workshop
German, about 1505-1546
Gotha Altar, 1539–1541
Mixed media on fir panel

We don't know if it was ever used as an altar proper. We don't think that it was ever used in a Church as you would expect from an altar, but it is mentioned in the inventories of the accounts of Gotha in 1648.

16 Junker Jörg

Eric Bruce: In 1521 Luther had been declared an outlaw. Joanna Lindell, Director and Curator of Thrivent's Religious Art Collection, tells the exciting story of this image.

Joanna Lindell: After the Diet at Worms, Luther is declared an outlaw, and Friedrich the Elector of Saxony arranges for this kidnapping, sort of to take Luther and to take him into safe hiding. And Luther gets pretty short notice of this. I think Lucas Cranach is the person who alerts him to that.



Heinrich Göding the Elder
German 1531-1606
Luther as Junker Jörg, 1598
Etching

He's kidnapped. He's brought to the Wartburg, and during this time period and sort of directly after, so this is when he's translating the New Testament into German. And in December of 1521, he's corresponding with colleagues in Wittenberg, and he actually hears about the very destructive iconoclasm that's going on. And Cranach urges him to come back to sort of deal with this, because there's other people who've been speaking about this and really passionately saying images are not good. And people start to destroy churches and it's quite terrible and dramatic.

So, Luther has this sort of disguise because he's in hiding, and there's a very real possibility that he could be killed. So this is really a disguised image of Luther. So if we look at the images of Luther as an Augustinian monk, which are made just one and two years earlier, this is a very different image. His hair has grown out, he's got this long beard, and this is a persona known as 'Luther as Junker Jörg,' and it really means George the Knight. And that is a reference to (more issues about saints here) Saint George was a saint who famously rescued a princess, and killed a dragon. And the story for Saint George is that right before he kills the dragon, he says a prayer and signs himself with the crucifixion, and then he

successfully kills the dragon. So, the notion that Luther is slaying the dragon of abuses in the Church, is a very powerful one that resonates with people at the time.

So he leaves basically in December to just try to address the turmoil that's being incited back in Wittenberg. This image then is created when he's there. What's kind of funny about it is he is in disguise, I think in earnest, but the fact that a lot of images are made depicting him this way mean it's also a piece of propaganda during the Reformation. So, the story becomes part of his story, and I think that notion of Luther having to be in hiding, and having this colorful disguise, was a really interesting, compelling story for people to hear and tell, too. So, not such a great secret, maybe.

Eric Bruce: While in hiding, Luther began translating the New Testament to German. Louis Nevelsick tells us surprising details about this historic and revolutionary act in 16A. In 16B, Armin Kunst offers more insights about the translation of Luther's Bible and the biting images included in it. In 16C, Joanna Lindell tells us about the difficult time for art and artists in the Reformation.

16A

Bible Translation

Louis Nebelsick: The cornerstone of Luther's Reformation revolution is translating that Bible and getting it into massive print, so everybody can read it. Nobody had been reading this thing. This thing was being written in inaccessible languages for most of the people, yeah.

The upper-class could read this, but it was largely it wasn't done and Martin Luther said, "Look, we've got to go back to the basics." Martin Luther being the Professor again, yes, and very much the scholar saying, "Look, let's get back to the book. Yeah. You've got to read the Scripture, and the girls too, they got to read it too, yes." And this means for the first time for all social classes, there is universal schooling because you can't be a Christian if you

can't read. Now this is news before that, I mean, in early Medieval Europe the kings couldn't read. It was only a few priests and scholars who could read this. The reading business was a very elitist thing, and he actually – I mean this is also a legacy of Martin Luther, I forgot to say this, he invented the German language. He invented, it was his idea, the German language.

Maybe he was speaking German, but German was cut up in a series of dialects that were extremely different from each other. He took the language of the Saxon bureaucracy, the Saxon bureaucratic language, and he started inventing words and stuff, and he invented modern German, High Germans as it's called, it was his invention. And because he had such a focus on education, this is what people learned. He was very scrupulous in his translations. He would do amazing things like when he heard about jewels in the Old Testament, he wasn't sure what they were describing, and he was asking friends of his to send him minerals and things like that, so he could find words for them, yes, and he'd go to great pains to do this, and he was brilliant. His German was absolutely brilliant.

His hymns are still, "A Mighty Fortress is Our God," yes, you can't walk through Wittenberg without hearing that once a day, yes. These are stunning pieces of literature that he wrote. And so, he was a linguistic genius at the right place at the right time. The middle-class was growing. So we are having an increasing literate population, and we also have the printing press, which means you can transport your ideas very, very quickly, lightening speed, yes. It's interesting that during Martin Luther's time, Wittenberg had the highest population density of printers in the whole of Europe, yes. There is a print shop in every corner and every time Martin Luther would let off his sermon, he would write it and then it would be hot on the press. And this was a whole new exciting world. It was like immediate change – I think it's very much like the Internet now.

16B

Bible Illustrations

Armin Kuntz: What is the big publication event of the period? It is Luther translating the Bible. So, Luther is captured in the Wartburg, translating New Testament, and it gets published in September 1522. So the first part of Luther's translation, he starts from the back, he starts with the New Testament. So within the New Testament images, it is the apocalypse that gets illustrated with what Cranach creates the woodcuts for the New Testament.

And then this application became such a runaway success that the first edition sold out incredibly quickly and in the same year, December of 1522 the second edition was already published. And there was one little detail that actually changed, because who knows who it was, maybe it was the Elector himself who said guys you know just kind of cool it a bit, just don't overdo it because there are lots of monster images, the negative images, the dragon, the devil, who in the September Testament, i.e. in the first edition images wears the Papal tiara. So he wears the Papal crown. And in the December one, the block has changed. The woodcutter went back in there and altered it to just a simple crown.

On one hand Frederick the Wise, the Elector, was protecting this whole thing and supporting it enough that Luther's translation of the Bible could be published. But there might have been certain elements of sort of anti-Papal propaganda where he might have said, well, you know this is a bit too much. You know if every image of the antichrist the devil or some kind of beastly monster wears a Papal crown, so maybe we can actually tone that down a bit.

16C

Worship and Images

Joanna Lindell: The Reformation was really challenging and difficult and destructive for many aspects of artistic society and individual artists. Many artists in Germany moved and went to different cities to continue to create art because a lot of the reformers had concerns over art in general. They worried about that notion of worship of images.

To the Catholic Church the idea would be that the image could help inspire devotion and remind and so a person's prayer might go through the image up to God. And Luther ultimately embraced, acknowledged and accepted and loved the arts, in particular music, but also the visual arts. And he and Lutherans really felt again that that image was something that could really be instrumental and inspirational for educational purposes.

This was extraordinarily important to Lutherans and to many reformers, but that devotional piece is, well this object is very important educationally, but our prayers go directly to God. And then the radical reformers really said, no absolutely no images and the prayer has to go direct to God. And so this is why some of the radical reformers of course participated in the very violent and destructive act of iconoclasm which Luther did not condone.

17

Luther and Marriage

Eric Bruce: Louis Nebelsick shares remarkable stories about Luther's wife and the family structure of Luther's Reformation.

Louis Nebelsick: Katharina von Bora was a noble lady. She was a woman from an impoverished noble family. And that was a big problem, because back then if you were noble and you wanted someone to marry your girl you had to provide a dowry, and if you didn't have enough money to get a

dowry, you had to put your girl into a cloister. And you didn't want your son-in-law to be some kind of peasant or something like that. That would be dishonoring your great family name. So, she was one of these girls who was put into a cloister. And she and - I think - seven others when the Reformation went on, they absconded. They ran away and ran to Wittenberg.

Back then reformers, a few of them had gotten married, but they really didn't know what to do and they Luther was still running around in his monks habit the whole time, yeah. And then suddenly all these girls turned up. So Martin Luther gets together with his buddies and says, "Okay, got these ladies," and he couldn't keep a grown unmarried lady in your house, it would be a scandal. So he decided to marry them off. He went to all his students or monks and he took the noble girl, didn't he?

One of the big revolutions of Martin Luther's Protestantism was he had been married. He and his wife would become paradigms of moral behavior. There wasn't any fooling around anymore, which used to be the case. You know, the priests were to be celibate, but it doesn't mean they weren't allowed to be naughty every once a while. But they weren't allowed to have kids and have a family because this would have destroyed the unity of the Church, yeah.

It was Martin Luther who said, "No, it's going to be the Pastor and the Pastor's wife who are going to be like the familial center of the Church." Yes, and so they were living the model family life. So that's why you didn't just have pictures of Martin Luther. You had him and his wife, and - because only as a family father was he an authority, a moral authority within the Church as well.

Eric Bruce: At 17A, Louis has more delightful stories about Katharina and Luther's family life. In 17B, Armand Kunst tells us why these Cranach portraits of Luther and Katharina were revolutionary.

17A

Katharina von Bora

Louis Nebelsick: Katharina von Bora was also no shrinking violet. She was quite a forceful lady, yes. She would be more or less the boss of what was going on in that house. She was economically in control of this quite large estate, not only gotten the cloister from the prince Elector to live in, but also its estate. She was running a farm, Martin Luther was terrible ... he wasn't interested in economic stuff, this was her job.

His house is more like a boarding house for visitors and for students and they'd have a big dinner downstairs every evening, and this had been paid for. Katharina von Bora was running the farm and then bringing the donations, and she was actually the manager of the Reformation, yeah. She was very much in command of that house and this is something which was imprinted on Protestantism.

And at least Lutheranism, the pastor's wife has always been as - I wouldn't say as important she does not do the preaching, but she runs the Sunday school. She's the person looking also the charitable wing of the Church and stuff like that. So this idea of the families being the model of the authority of the Church - I think that's a totally different approach to the way the traditional Church functions.

This is also part of the magic of Luther's life that he celebrates this happy marriage. He loves family life. He loves eating. He likes drinking. He loves his beer. He says, "When I drink my beer, the Gospel flows." Yes, and so, imagine drinking his beer and translating his Gospel and things like this, that's certainly Martin Luther, he loved life. Yeah.

17B

Martin and Katharina portraits



Lucas Cranach the Elder, workshop
German, 1472-1553
Portraits of Martin Luther and Katharina von Bora, 1529
Oil on copper beech

Armin Kuntz: The image of Katharina von Bora and Luther as a couple, what is Cranach doing here? Cranach shows this rebellious monk who on top of everything else, you know being a monk, said, "Well, I'm just like this whole celibate thing, this doesn't work for me. So I'm actually going to marry that nun." And Cranach, what he is depicting here is not a noble man, he is not depicting a ruler, a prince, a lord or anything like that, but he is depicting a monk. So, he basically ennobled Luther, his wife Katharina von Bora to prevent them in the same way as usually only noble people are represented.

And I think that's a very important point to make because we forget about it. We're so familiar with those images. This is not just, "Oh well, another pair from the workshop," because he probably did many of them, we get all tired of them. We see them all over the place, and every kind of historical survey, but to actually realize what has actually happened here that basically all those representational means that were developed in the courtly context are now transferred to an intellectual religious movement which is the Reformation. So I think we have to remember how daring and actually revolutionary it is.

18

Luther's House

Eric Bruce: Tomoko Emmerling helps us imagine what Luther's life was like in the heady times of the Reformation.

Dr. Tomoko Emmerling: Luther's House in Wittenberg is of course a very important site of the Reformation and of Reformation history. Martin Luther spent more than 30 years of his life in this house. When he first came to Wittenberg, it was still an Augustinian monastery, so he lived there as a monk among monks. And after his marriage with Katharina von Bora, he lived there as a family.

The Prince-Elector even gave the house to Luther as a present. So at the end he was the owner of the house and had several renovations done. And he once complained in a letter that his house doesn't get ready and things like that. And the archeological excavations stove tiles were found, sumptuous stoves with polychrome stove tiles and depicting for example Eve or other persons from the Old Testament. And interestingly, the same stove tiles have been found in Cardinal Albrecht's residence in Halle. Cardinal Albrecht was one of the main antagonists of Martin Luther.

The paneling of the walls and the floor is from around 1540 and also the doors and the furniture is from Luther's time. It is nice to imagine that this could be the place of his table talks and his meals and the meetings with his friends and colleagues and things like that.

19

Philip Melanchthon

Eric Bruce: Joanna Lindell tells us about one of Luther's most important collaborators.

Joanna Lindell: Melanchthon was one of the great, great scholars and minds of his time. He was a very close friend and colleague of Martin Luther. He was a professor and a lecturer at the University of Wittenberg as well. He was considered to be one of the most brilliant minds and thinkers of his time. He was very involved in the Reformation. There is a wonderful very iconic image of Melanchthon, it is a portrait by Albrecht Dürer. So, Dürer's engraving of 1526 which is just this gloriously beautiful depiction. This is a very good likeness of Melanchthon, but also to point out this strong emphasis in his forehead. Dürer captured bulging veins in the forehead of Melanchthon and his very clear gaze, his profile. These are all very specifically intended to convey that this man is a very brilliant thinker and scholar.



Albrecht Dürer
German, 1471-1528
Portrait of Philip Melanchthon, 1526
Engraving

Melanchthon is almost in profile format not exactly, but almost. And that earlier portrait of Martin Luther in profile with the doctoral cap, it's very important to note that that was a new way of depicting Luther and it wasn't a new way of depicting a portrait, but it wasn't common during this time period and people would have been most familiar with portraits and profile as seen on ancient coins of great rulers. He is presented as this sort of

powerful figure linked to the notion of a ruler, but he is also very clearly presented in this image as a scholar. And his ideas can and should be listened to and considered. The year that this portrait was made, Melanchthon published a Greek grammar textbook and he was invited to Nuremberg by the City Council to help establish the town's first public school. So actually in Germany he's sort of known to be the Father of Education.

Eric Bruce: 19A will share how Melanchthon and Luther worked with the Humanist Movement of the 16th Century.

19A

Humanism

Joanna Lindell: Melanchthon arrived in Wittenberg in 1518 at the age of 21, and he very soon established this very close relationship, friendship, and an intellectual rapport with Luther. They really were good, dear, close friends in the sense that they supported and challenged one another. Scholars were coming from all over to hear their lectures on Biblical Humanism. Humanism is one of the backbones of the Reformation, is an intellectual movement which was going on in Europe at this time.

Friedrich was a humanist and part of humanist circles, Luther and Melanchthon were as well. The Humanists were very keen to go back to original early sources and look at those original sources themselves and encourage people to do that. It was popular to look back at very early art as well and so a lot of ideas, Humanist ideas have come from the past as a way to look forward into the future.

During the Medieval period in Europe, it was less common for people, especially just average people, to question authority and to question the Church and feudal system and so forth. But the Humanists were largely responsible for saying, "No we absolutely need to question not just authority, but we need to question ideas that we have in our head and

beliefs that we hold dear, so we're going to look to the past and look at original sources to help answer some of those questions for ourselves.”

20 Pamphlet

Eric Bruce: The vitriolic fight between the Catholic Papacy and Luther's Reformers fueled by the printing press left us with some spicy images. Joanna Lindell explains.

Joanna Lindell: Philipp Melanchthon and Johann Scherdfeger are credited with creating the text for this pamphlet. I think arguably it's the most influential, important pamphlet of the Reformation. We were very fortunate to be able to acquire this pamphlet in the Thrivent collection a couple of years ago. And even though it was a very popular pamphlet and read by many people and reprinted many times, it's fairly rare today and in particular to be intact. And part of that is because of its sort of lengthy format. It's twenty six pages long, and it has thirteen illustrated examples comparing Christ living a very godly life with a very ungodly life of the papacy in contrast on the other side.



Philip Melanchthon and Johannes Scherdfeger
Workshop of Lucas Cranach the Elder (illustrations)
Passional Christi und Antichristi (Passional of Christ and the Antichrist)
Wittenberg: Johann Rhau-Grunenberg, 1521

So, it was an extremely polemical, very, very strong statement. This was created by Lucas Cranach, and it's pretty clear because there're some

differences, stylistic differences in the images that it was a workshop project, so different people would've worked on it in Cranach's workshop. This was intended to do - was expose the failings and abuses of the papacy, not just the current papacy at that time, which even today the Church, the Catholic Church also absolutely recognizes there were major issues of corruption in the Papacy and in the Church at that time, but also sort of as a whole historically. And this is also an example of a more popular kind of imagery. And notice too how large the images are. The text is actually quite small. The printing press which was invented in the mid 15th Century, so it hadn't been around that long, but had been around a while, and most of the early books which were printed were mostly text.

Well, so when you start to see that the image is larger than the text, that's a very strong message too at showing how very powerful those images are. And there were still many people at this time who couldn't read. You could look through this pamphlet and you could get the sense of the message that is in the text without reading a thing.

Eric Bruce: In stop 20A Christiane Andersson, Professor of Art History at Bucknell University guides us through the satirical image of an indulgence monster used to criticize the Catholic Church. 20B shows some of the Catholic satirical images used to criticize Luther. 20C is a wonderful description of the colorful print satirizing Catholic monks.

20A

Image Broadsheet

Christiane Andersson: This is a broadsheet that has no text at all. It conveys its polemical anti-Catholic message through the image alone. In anti-Catholic propaganda monsters were used to show how the polemical opponent is contrary to God's creation and therefore is a devil or a demon. We see such a demon partly bird-like with wings, with the feet of a bird and female breasts. In the right hand, a collection box with which the monster collects money from the sale of indulgences is shown.

One foot stands in a receptacle with an aspergil that Catholic priests used for spraying holy water during Mass, that little object that sticks up out of that container. And the use of such objects was one of the very many Catholic practices that Luther opposed as having no basis in the Bible.



Attributed to Matthias Gerung
German, about 1500–1570
Devil Selling Indulgences, c. 1520
Woodcut

This she-demon wears a veil like a Catholic nun over her head. In the open snout of this monster, five clerics around the table are stuffing themselves. This is probably a reference to the sin of gluttony, which these clerics are committing. Gluttony was sin that Lutherans felt the Catholic priests were constantly committing. People were starving, but their priest was always well-fed. We see on the upper side there a number of little monsters that are arriving presumably to come and eat those sausages that are being prepared. Above the monster's head, we see a fire burning. Some scholars have suggested that it's a reference to purgatory.

This broadsheet criticizes, as did Luther, the Catholic practice of selling indulgences. Indulgences were purchased sometimes for a lot of money if you were granted many years of indulgence; in other words, not frying in

purgatory. These indulgence sheets usually had at least one or two of these little seals hanging down from them as one sees in this broadsheet, and those are the seals of different bishops and archbishops that made it legitimate. This monster rests his backside on an indulgence.

20B

Seven-Headed Luther

Christiane Andersson: We shouldn't forget that the Catholics created polemical images, and they had a lot to say about what a monster Martin Luther was. One of the most successful of the Catholic examples was the seven-headed Martin Luther. The Catholics adopted the imagery of monsters that had been so prevalent in Lutheran polemics.

In 1529, the Catholic publicist Johann Cochlaeus published his anti-Lutheran tract, the "Seven-headed Martin Luther." Cochlaeus' strategy was to fight Luther with his own words using quotations from Luther's writings essentially taken out of context. That amounted to a handbook of attacks against Luther.

Luther is presented as a multi-cephalic charlatan in obvious analogy to the seven-headed dragon that is described in Chapter 13 of the Apocalypse which signified the devil. The seven-headed portrait was certainly intended as a rebuttal to Luther's identification of the Pope as the antichrist.



Johannes Cochlaeus
The Seven Heads of Martin Luther
Leipzig: Valentin Schumann, 1529

The seven heads essentially encapsulates different characteristics of Martin Luther. So the first one reading from left to right shows him to be a doctor of theology. We see a head that wears the typical headdress of a scholar of this period. The second one showing his first name Martin shows a little head of what this artist imagined say Martin to look like.

The third one refers to his last name Luther, but it shows him wearing a turban that says he is of the Muslim faith and therefore a heretic. The one in the center shows him in his ecclesiastical garb and he's wearing the stole that priests wear when they are saying Mass.

The next one is my favorite. There he is shown with bees in his bonnet quite literally and those of course are intended to show how completely misguided and crazy Luther is. The next one, he is here shown in his guise as a visitator, the visitor representatives of the Lutheran Church who traveled around Germany to the different parishes and checked on how things were going, whether people in those parishes were adhering to strictly Lutheran theology.

The last head all the way on the right which is labeled Barrabas is perhaps the most accusatory of all of them. Barrabas was the thief who was let go by Pontius Pilate, and Christ was imprisoned by Pontius Pilate. That pamphlet runs sixty pages.

In terms of numbers however, the Catholic camp in this religious struggle created far fewer examples. They seemed to have had fewer artists who were willing and able to create the kind of polemical images that the Lutheran camp had on their side.

20C

The Devil's Bagpipe

Christiane Andersson: This is called the "Devil's Bagpipe." It's a work that was created about 1535. We are looking here at an image that shows the devil using the head of a monk as his demonic instrument in every sense of the word.



Attributed to Erhard Schön
German, about 1491–1542
The Devil's Bagpipe, about 1530–1535
Colored woodcut, typographic text

Bagpipes were often played at church festivals and these had kind of a questionable reputation in this period. The church in particular disapproved of dancing. People danced to bagpipe music. To be specific, dancing was opposed to by the Catholic Church because ladies wore very long dresses, but no underwear. So when they were twirled around there were of course issues of modesty.

In this broadsheet by Erhard Schön, we recognize the monk by his tonsure – that shaved area on the top of the head, and he has what is not just a double chin, he has a goiter. A goiter is a satirical detail that we often see in early German art of this period that makes someone look foolish or monstrous. People in that period got goiters because they lacked iodine in their diet. We see the devil blowing into the monk's ear. This was a customary way to show that the devil holds sway over a person and it's not rare at all again in art of this period.

The extended nose is what the devil is actually playing on. We see here then in anti-Catholic and certainly also anti-monastic broadsheet that shows how Catholic monks are not Christ's servants on Earth, but rather the instruments of devil. Luther was opposed to all of the monastic orders and certainly opposed to the Catholic priesthood.

In the lower right corner we see eight lines of text. Here it is the devil who is talking. He says he used to be able to have control over people, like the control he has over this monk. But he says that now the devil's control has ended, meaning this is the beginning of a new era with the Lutheran Reformation. Nonetheless, the devil says, he hopes the people's former sinfulness will soon reemerge and that she will again regain the upper hand.

21

Luther on Judaism and Islam

Eric Bruce: This exhibition offers some perspectives of a darker chapter of the Reformation. Tom Rassieur shares his insights on Luther's writings about non-Christian religions.

Tom Rassieur: As this room makes clear, the Reformation gave rise to many different kinds of conflicts, and those that were religious were not simply between Protestants and Catholics, but were between different versions of Protestantism itself.

Luther's views toward non-Christian religions strike us today as being extremely problematic. In the display cases before you there's an array of books that Luther published regarding Judaism. In the beginning his views are scholarly and he is trying to learn more about Jewish history and Jewish theology. Over time his views become more negative culminating in a book called "The Jews and Their Lies." May Lutherans and most in

America have come to disavow Luther's later views on the Jews. Nonetheless, these ideas remain disturbing.

With regard to Islam, Luther was aware of his own ignorance and spent many years trying to obtain more information, specifically to get his hands on a Quran. In one of the cases nearby is a Latin translation of the Quran. Luther played a role in its publication and provided a preface in which he condemned the religion.

In our world in which religious tension still exists, it's important to face these texts straight on, and to think about their impact on our lives today. To help those of us organizing this exhibition better understand the implication of these ideas we formed an Interfaith Advisory Council and we've invited two members of that council, Norman Cohen, Rabbi Emeritus of Bet Shalom and Hanadi Chehabeddine of the Islamic Resource Group to share with us some of the implications of these texts.

Eric Bruce: In 21A, Rabbi Norman M. Cohen, Rabbi Emeritus with Bet Shalom Synagogue offers us his insights on Martin Luther's writings about Jews and the repercussions 400 years later. In 21B, Hanadi Shehabeddine, Speaker with the Islamic Resource Group shares her thoughts about Luther's writings on Islam.

21A

Rabbi Cohen

Rabbi Norman M. Cohen: People regard the Reformation as a significant turning point in the history of religion. This exhibition intentionally includes some problematic materials. Luther wrote about non-Christian religions, in particular, my religion Judaism. These specific writings caused tremendous damage and pain which now, over the last few decades, is being addressed. The fact that these materials are included in this exhibit is remarkable.

Luther's first significant piece on the Jews written in 1523 was seemingly positive. It was called "That Jesus Christ was Born a Jew." However, upon closer critical scholarship it appears to have been motivated by Luther's desire to proselytize and convert the Jews to Christianity, teaching Jews the error of their ways.

Oh, this is known in religious dialogue as Triumphalism, Supersessionism, and also Replacement Theology. And that's the claim that Christianity triumphed over, superseded, and replaced Judaism as the only heir to the Biblical Covenant. And that's anathema to contemporary interfaith dialogue and mutual respect.

In the context of the Middle Ages this approach may be understandable, and it's certainly not exceptional. However, Luther's realization that such efforts to save Jewish souls were not only failing, but also working in reverse, witnessing the conversion of some Christians to Judaism, and this prompted a different approach.

He changed his tone in a book written twenty years later in 1543 called, "On the Jews and Their Lies." In it he reiterated many themes found in classical anti-Semitic literature, including the demonization of the Jews, declaring their rejection by God and also perpetuating the blood libel that Jews kill Christians. For Luther, the good old-fashioned theological anti-Semitism was not enough.

In this treatise, Luther also suggested specific actions against the Jews of his day, some of which were in his own words:

"Set fire to their synagogues or schools and bury and cover with dirt whatever will not burn. Their houses should also be broken down and destroyed. They should be deprived of their prayer books and Talmuds. Their rabbis must be forbidden under threat of death to teach anymore. The Jews' safe conduct on the highway should be abolished completely. All-cash and treasure of silver and gold should be taken from them and put aside for safe keeping. One should toss out these lazy rogues by the seat of their pants, eject them forever from our country."

And he told the readers, "Whenever you see a genuine Jew you may with good conscience cross yourself and say, there goes the devil incarnate."

One biographer of Luther expressed the regret, one could only wish that Luther had died before ever this tract was written. While it would be inaccurate to accuse the Lutheran Church of causing the Holocaust, it's difficult not to see Luther's words a foreshadowing of some of what the Nazis directed against the Jews 400 years later.

In fact the Nazis republished and distributed "On the Jews and Their Lies." At the Nuremberg trials, Nazi propagandist, Julius Streicher stated and I'm going to quote, "Dr. Martin Luther would very probably sit in my place in the defendant's dock today if this book had been taken into consideration by the prosecution."

While the German Lutheran church founded by Martin Luther was not directly responsible for the Holocaust which was based on racial not theological definition of Jews, there is this undeniable link. The church's response to the rise of Hitler and the unfolding of the Shoah, the Hebrew word for Holocaust, was compromised by the centuries of the pernicious influence of Luther and his well-developed hatred of the Jews as a religion and as a people. This is part of the toxin from which the Holocaust arose.

Now we're grateful today, Jews and Christians alike, that a beginning of some redemption can be found in frank and open dialogue. The church continues to acknowledge and disavow those hateful writings of their founder, Martin Luther. Healthy, respectful dialogue, whose purpose is to learn and understand not to proselytize, not to slander, has been evident in many interfaith programs in the 20th and 21st Centuries.

In addition, exhibitions such as the one you are experiencing right here at the Minneapolis Institute of Art are including these documents and opportunities for thoughtful discussion which can lead to positive change in

our community. This exhibition is a welcome part of our community's activities.

21B

Hanadi Shehabeddine

Hanadi Shehabeddine: For me as a Muslim, when I read Martin Luther's views of Islam, I find that he has great admiration to the traditions, celebrations, and humble way of life of Muslims, and he wrote about that with passion.

I think what he admired most was the centralization of the idea of God in the lives of Muslims. A person waking up in the morning has God at the center of his attention. Because of the five daily prayers, the intention one has in every single movement for continuous repentance, the purification of the heart, that are very central to the Islamic teachings and how these beliefs translate into Muslims' daily actions.

In fact a lot of the changes he introduced to Christianity already existed in Islam. Like canceling monastery order, prohibition of use of images, views on allowing divorce and the concept of God's grace. So it is as if Islam was exactly what he wanted to say about Christianity.

On the other hand he criticized Islam for not accepting Jesus, peace be upon him, as God. In Islam, Jesus is described a prophet that came to deliver one message, which is, worship God alone. Denouncing the idea of Jesus being God was enough for Martin Luther to make Muslims the devil.

Muslims, or what he referred to as the Turks, became now "the other." He described the religion as evil and Muslims as the children of all lies and murder. I'm not sure how much of these thoughts still reside in people's minds. I can definitely see similarities between the thoughts promoted 500 years ago and some today.

We may not know the correlation between the two, but in all cases, I personally think it is important at this point of the Evangelical Lutheran Churches in America or the ELCA to issue an official declaration to the Muslim community clearly rebuking Martin Luther's views of Islam and distancing themselves from his incorrect perception.

This declaration will be a conclusive evidence to terminate any connection to the writings of Martin Luther on Islam today. It is important for people to not take part willingly or unwillingly in some of the injustices that are being caused to Muslims today.

If I were to put it in a sentence, Martin Luther failed to see Muslims and Jews as neighbors, which I think is at the heart of Christianity. The Lutheran churches are doing a great job beginning the healing process by issuing documents of understanding and positive initiatives like for example the August Resolution and My Muslim Neighbor, but an official declaration to the Muslim community is still an important step in completing this effort.

It took a genocide for the ELCA to realize the damage that Martin Luther's writings contributed to Jews in a specific time in history. We do not need another genocide of Muslims to realize the problem and the writings that were promoted by Martin Luther; we really don't.

22

Debate Lectern

Eric Bruce: Again, here is Tom Rassieur to tell us about this stunning debate lectern.

Tom Rassieur: This is the debate lectern of the University of Wittenberg. This wasn't made in Luther's time; this was made 140 years later. It is in a sense a memorial to Martin Luther. When Luther originally posted the 95 Theses in 1517, his intention was not to spark a revolution or a giant

reformation, it was really to hold an academic debate such as the kind of debate that would be held on this very stand.



Jacob Johann Marchand
Debate Lectern, after 1685
Wood, carved, painted and leaf-gilded

This is a perfect memorial to Luther in that it's a place for argumentation and the search for the truth. The person who is presiding over a debate would stand in the upper register of the stand and read out the question at hand. The people who were answering the questions were on the lower level. So this was a place where the Word was very much present, since Luther's theology was centered around the Word, the Word alone, the Word of God.

We see a familiar face here in addition to Luther's. If you look at the upper register on the left you'll see a small portrait of Frederick the Wise, the founder of the University. It actually looks a lot like the University seal which was very important to the University as the imprint of truth. It was the seal that marked documents that made them official.

I find the declaration on this debate stand pretty interesting because as we've seen, the Reformation brought about a certain austerity in art a change from what the Catholics had used before. And here we have a

Baroque wedding cake with lots of white icing and gold decoration - lots of ornamentation that is joyous.

So as we rise up to the top of the debate stand, there is a column that ascends where we see the likeness of Luther and above him Christ on the cross and a faithful person beneath and a scroll above that says, *Fide Sola* (Faith Alone.) Above that the name of God inscribed in Hebrew letters.

Louis Neblesick: When the Luther family finally gets so impoverished that they have to sell their house, and this happens, family can't hold this expensive property anymore, the kids are desolate, they certainly don't have either Katharina's or Luther's genius. And then the University buys this and they turn part of the building to a lecture hall.

If we look at this lectern we can see there's an image of Martin Luther in the center of it, yes, and this shows us how important Martin Luther is of course for the whole concept of education. His idea of *Sola Scriptura* is the modern way we approach looking for the truth. The beginnings of the modern science lens as well. You don't listen to Aristotle, his natural history, you go look at the animals, you start looking at the rocks and things like that, yeah. And so it's quite a revolution also in the whole way that we approach our search for the truth.

Martin Luther is embedded in scholarly culture. In fact he has turned us all into scholars. He's put that butcher boy up to the level of the professor by saying both can look for the truth in the scriptures, yes. And he also opens up institutions of learning for broader sections of society, this is important; and that's why we have Martin Luther being celebrated in this great filigree Baroque celebration of learning as we have Martin Luther right in the center of it.

Kaywin Feldman: Thank you for visiting Mia and "Martin Luther: Art and the Reformation." We hope you enjoyed the exhibition and look forward to seeing you again soon. This exhibition was organized by the Minneapolis Institute of Art in cooperation with the following partners: Luther

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Eric Bruce: Audio tour produced and directed by Barbara Wiener; sound design by Jason Allmendinger, and I am Eric Bruce. Thanks and visit us again soon.