

Conflict

The Reformation stirred conflict—lots of it. What began as Martin Luther's call for academic debate in Wittenberg started to shred the cultural fabric of Europe. Religious disputes spilled over into politics, economics, and social structures. Art played a major role in the disputes and itself became a matter of contention. A tidal wave of satirical prints flowed from the presses. Biting texts, including those by Luther himself, still have the power to provoke hostility.

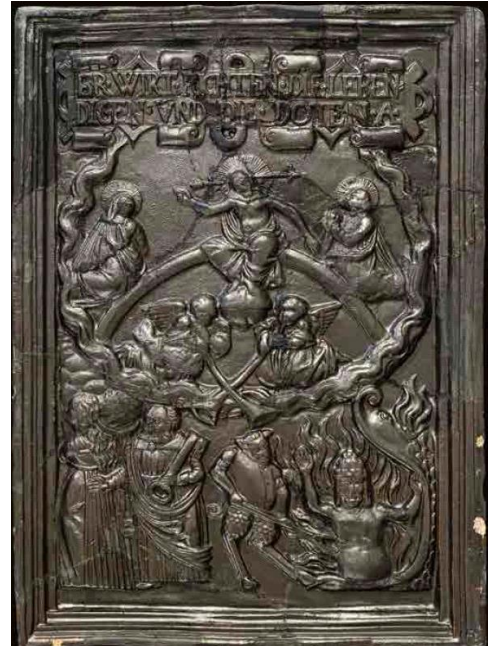
Not all the wars were fought with words and images, however; the Reformation triggered executions, uprisings, and warfare. Whether or not Luther truly nailed his theses to the door of a church, we can still hear the banging of the hammer.

Stove tile depicting the Last Judgment

Wittenberg, Arsenalplatz, end of the 16th century

Glazed earthenware

A Protestant depiction of the Last Judgment (when God assigns the human race its final destiny) adorns this large tile. At the center, Jesus sits enthroned on a rainbow, in his role as ultimate authority of the world. His right hand is raised in a gesture of blessing. Near his head are the lily of mercy and the sword of justice. The Virgin Mary and Saint John the Baptist kneel prayerfully, and two angels blow their trumpets. Below, Saint Peter (identified by his keys) admits a woman to paradise, while the devil uses a fork to torment the pope—identified by his tiara. Surrounded by flames, the pope raises his arms, futilely begging for help.



The Birth of the Pope and the Cardinals (Sheet 1)

Caption: Here the Antichrist is born; his wet nurse is Megera, and his nanny Alecto, while Tisiphone leads him on

A monstrous, squatting fury (a goddess of vengeance) squeezes the figures of the pope and five cardinals out of her behind. One of the cardinals resembles Luther's enemy Albert of Brandenburg. Meanwhile, three smaller furies attend to young popes, all wearing tiaras: Alecto, the fury of anger, rocks a baby pope in his cradle; Megera, the fury of jealousy, nurses an infant pope; and Tisiphone, the fury of retribution, teaches a toddler pope to walk. In a letter to one of his allies, Luther explained his intentions behind this caricature. He stated his opinion that the pope and his cardinals were creatures of the devil, who had bestowed upon them as a birthright all of his envy, hate, and greed, along with all other evils.



The Papal Ass, a Monstrosity Found in the Tiber at Rome in 1496 (Sheet 2)

Caption: How God himself thinks of the papacy is shown by the terrible image displayed here, which should cause all men to recoil in horror, if they would only take it to their hearts



In January of 1496, receding floodwaters left a monstrosity on the banks of Rome's Tiber River. It was described as a woman with the head of a donkey and animal extremities. It quickly inspired satirical portrayals of the pope, and the Cranach workshop cartoonists recycled the motif here nearly fifty years later. A naked, scaly female figure with a donkey's head stands on the banks of the Tiber. Above the castle across the Tiber waves a papal flag bearing the crossed keys of Saint Peter.

Martin Luther

Workshop of Lucas Cranach the Elder (illustrations)

Eight antipapal satires, 1545

Woodcuts, handwritten inscriptions

In March 1545, Pope Paul III announced the Council of Trent, a meeting of high church officials and expert theologians. Their goal was to address the challenges of the Reformation. Luther saw that it was time again to summarize his accusations and renew his criticism of the pope. The eight woodcuts seen here are trial proofs of images intended to illustrate a series of leaflets. Luther composed the inscriptions, which initially were handwritten and later printed.

The Adoration of the Pope as God on Earth (Sheet 5)

Caption: The pope has done with the kingdom of Christ as his tiara is being treated here . . .



Three men, possibly peasants or mercenaries, use the papal tiara as a toilet. As a young man relieves himself,

his older companions wait their turns. The pedestal is ornamented with a large coat of arms displaying the two crossed keys of Saint Peter, symbolizing the papacy, but in this case their ends have been altered to resemble lock picks or thieves' hooks.

The Pope Granting a Council to Germany (Sheet 6)

Caption: Sow, you will have to let yourself be ridden and be spurred on both sides if you want a council. In that case you will have to accept my dung



The pope rides a sow (a female pig). His right hand offers blessing while his left offers a pile of steaming excrement to the swine, which eagerly sniffs the fumes. The scene refers to an incident in the spring of 1545: the sow symbolizes the representatives of the imperial and Christian German Nation who had been invited by Pope Paul III to the Council of Trent. The pope allegedly threatened Emperor Charles V, saying, "We will teach you and your German sows better than to demand a council of the Holy Roman See."

The Pope's Feet About to Be Kissed (Sheet 3)

Caption: Do not, Pope, attempt to scare us with your ban, and be not such an angry man, lest we turn to take up the fight, by showing you a pretty sight



Under a canopy decorated with the lilies of his Farnese family crest, Pope Paul III sits on his throne, flanked by two cardinals. The one to his left is Albert of Brandenburg, Luther's foe. The pope holds a papal bull, which spews flames, rocks, and rays where ribbons and seals would normally hang. This document was meant to announce the Council of Trent. Luther was strictly opposed to the council because it targeted the Reformation. The pope presents his left foot, as if expecting it to be kissed in submission. The two figures before him, however, have turned their backs and mock him. They have dropped their trousers to release unmistakable clouds of gas.

The Pope: Doctor of Theology and Master of the Faith (Sheet 4)

Caption: The pope alone can construe scripture and eradicate all untruth, just as the donkey alone can play the pipes and hit every single note just right



A donkey wearing a tiara and a cloak sits enthroned beneath a canopy, playing bagpipes with the help of his front hooves. The Farnese family lily on the tiara identifies this donkey as Pope Paul III, and Luther's caption brazenly questions the pope's ability to interpret the Gospel.

The Pope Repaying the Temporal Rulers Their Manifold Kindness (Sheet 7)

Caption: Much kindness have the emperors shown to the pope (but this was badly misplaced), for which the pope has given them thanks, just as this image shows you in truth



The pope, acting as an executioner, wears a tiara topped by a small devil within a halo of rays. He raises the sword to deliver the fatal blow to his victim, a king who kneels in prayer.

The Just Reward for the Satanic Pope and His Cardinals (Sheet 8)

Caption: If the pope and his cardinals were to receive an earthly punishment in our time, their blasphemous tongues would truly deserve the fate you see depicted here



The tone of the series suddenly turns serious in this final image. Four people are seen hanging from a gallows. Their tongues have been cut out and nailed to the beams by the executioner, who finishes the job as demons carry off the souls of the dead. The cardinal on the left is Albert of Brandenburg, archbishop of Mainz and Elector of the Holy Roman Empire. Luther bore a particular grudge against him, commenting, “. . . no lord has ever replied to me so kindly and condescendingly as Bishop Albert. I truly believed him to be an angel,

but he is possessed by master of a devil, who, while he appeared most pleasing on the outside, spoke against us Lutheran knaves under this cover, and omitted nothing in his power in acting against our teaching. I verily believe I have been duped in my deep faith in this evil man. But, no matter, what is gone is gone, and he himself must go that way too.”

Attributed to Matthias Gerung
Devil Selling Indulgences, c. 1520
Woodcut

The devil squats on a letter of indulgence. It holds a bishop's staff and clutches a strongbox to hold the profits from the sale of indulgences. It soaks its foot in a pail of holy water. Five clerics sitting around a table occupy its gaping mouth. On the top of its head, a purgatory fire burns, with a cauldron hanging over it from a branch. Humanoid creatures with birdlike heads inhabit this fiery realm. Two smaller demons approach in flight: the upper one holds a cleric, the lower one the pope. This broadsheet clearly decries the sale of indulgences by the clergy, accusing them of consorting with the devil.



Daniel Hopper
**Illustrations to Proverbs II: The
Hoarders of Grain, 1534,**
reprinted 1684
Etching



Inscription above: PROVERBS CHAPTER XII / PEOPLE
CURSE THE ONE WHO HOARDS GRAIN / BUT THEY
PRAY GOD'S BLESSING ON THE ONE WHO IS
WILLING TO SELL / M DXXXIII)

The food supply could be precarious in Luther's time, and there was fear of market manipulation. This political cartoon shows a good and a bad grain merchant. At left, a fat merchant sits on his sacks of grain, surrounded by demons, hoarding rather than selling. Angry men from all stations of life implore him to sell. Many believed that profiteers could be driven out only by scaring off the demons. The good merchant, on the right side of the image, leaves his sacks open in the marketplace. In return, he is blessed by the dove of the Holy Spirit and the hand of God. Instead of hunger and strife, there is plenty.

Weapons of the Peasants' Revolt

Morning Star

Holy Roman Empire, 16th century

Wood, iron



Fishing Spear

Holy Roman Empire, 16th–18th centuries

Wood, iron



Large Knife (“Bauernwehr”)

Holy Roman Empire, c. 1500

Iron



Morning Star with Grappling Hook

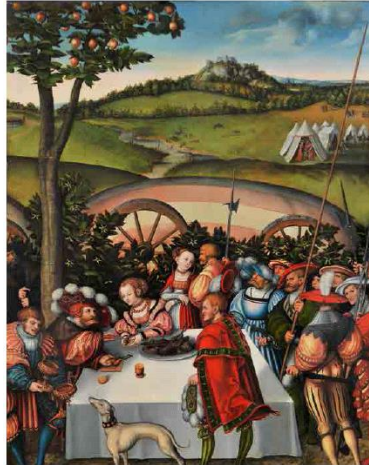
Holy Roman Empire, 16th century

Wood, iron



Starting at the end of the 1400s, the Holy Roman Empire was repeatedly shaken by peasants' uprisings. Yet another outbreak occurred in the summer of 1524, but this time it began simultaneously in several locations and started to spread over large parts of the empire. Bands of several thousand peasants stormed and destroyed castles and monasteries, the perceived headquarters of their oppressors. The German nobility took months to organize an effective reaction, but when they did, the nobles were ruthless. Though the peasants outnumbered the nobles' professional armies, they were largely untrained and inexperienced, resulting in miserable defeats. In some cases, the peasants seized guns and cannons, turning them on their enemies, but mostly they had to rely on improvised weapons like the ones you see here, often adapted from everyday tools. Ultimately, the peasants never fully unified around a common goal that might have turned their rebellion into a true revolution.

Lucas Cranach the Elder
Judith Dining with Holofernes;
The Death of Holofernes, 1531
Mixed techniques on lime wood



The Old Testament book of Judith tells of the conqueror Holofernes, who laid siege to the Jewish city of Bethulia. The elders were close to surrendering the town, but the beautiful widow Judith took matters into her own hands and went to Holofernes' camp, accompanied by her maid. Blinded by her beauty, Holofernes held a feast in order to get closer to her. This is the scene we see in the first painting, where Judith and Holofernes sit at a table. In the second painting the partygoers enjoy themselves by playing dice, while Holofernes, filled with lust, takes Judith into his tent. Drunk from wine, however, he drifts off to sleep, whereupon Judith cuts off his head and, with the help of her maid, places it in a sack. Judith's heroic act saves Bethulia. Cranach the Elder portrayed himself on

the left of the first picture, next to the apple tree. He painted these pictures to urge Protestant leaders to show courage and cunning, as Judith had.

Unknown Flemish artist
**John Frederick the
Magnanimous and a Spanish
Captain Playing Chess,**
1548/49
Oil on oak



John Frederick the Magnanimous commissioned this painting during his captivity in Brussels (1548–1550). Artist Lucas Cranach the Elder refused John Frederick's requests to follow him into captivity; so the former elector turned to a local artist. The painting shows John Frederick and another man playing chess. Despite his defeat at the Battle of Mühlberg, John Frederick confidently looks out at the observer. The scar on his left cheek resulted from an injury during the battle. His unidentified opponent in this gentler contest, dressed in Spanish costume, makes a move with one hand while clutching his sword with the other.

Boot of Elector John Frederick the Magnanimous, before 1547

Leather

This boot is a war trophy—twice over. It is a souvenir of Emperor Charles V's capture of Elector John Frederick of Saxony at the Battle of Mühlberg in 1547. Imperial troops seized John Frederick's boots, which eventually wound up in treasure vaults in Munich. Visitors wondered at the incredible width of the boots, so big "that a boy of four or five years could crawl in." A century later, John Frederick's great-grandsons fought on the side of Gustavus Adolphus of Sweden in the Thirty Years' War. Following victories in Bavaria in 1632, the young dukes of Saxe-Weimar received a significant share of treasure plundered from the vaults of the Munich palace, including the boots worn by John Frederick of Saxony. They were passed down through the dukes' family until they came to Castle Friedenstein in Gotha, their home to this day.



Virgil Solis
**Defeat and Capture
of Elector John
Frederick I the
Magnanimous of**



Saxony at Mühlberg, c. 1547 Woodcut printed from two blocks

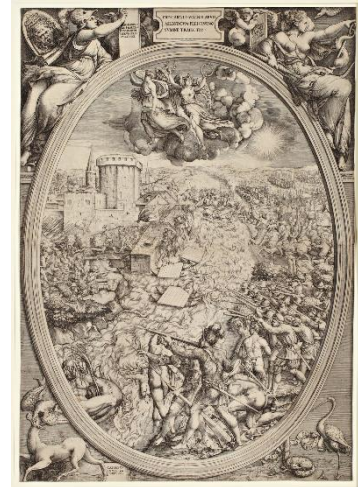
The decisive battle between imperial Spanish troops under Emperor Charles V and Protestant troops of the Schmalkaldic League led by Elector John Frederick was fought at Mühlberg on April 24, 1547. The elector and his troops were taken by surprise and suffered a crushing defeat. Despite resisting valiantly and being wounded, John Frederick was captured, brought before Emperor Charles V, and imprisoned. This bird's-eye view of Mühlberg gives details of the battle. Individual troops advance toward each other in combat in the central field. At the upper left, we see the skirmish where John Frederick is taken prisoner; nearby, the Spanish Duke of Alba kneels before Charles V to deliver the news of victory. Mühlberg and the Elbe River are seen to the right. Protestant soldiers defend the city as

Spanish troops approach, some of them swimming across the river.

Enea Vico

**The Army of Emperor Charles V
Crosses the River Elbe before the
Battle of Mühlberg, 1551**

Engraving



This engraving is the only fruit of an abandoned project to produce a series of prints celebrating the life and victorious battles of Emperor Charles V. The artist, Enea Vico, devised the plan and received support from Cosimo de' Medici, the Duke of Florence. Vico's friend Pietro Aretino enabled the artist to meet the emperor in person in 1550. Vico completed the engraving devoted to the Battle of Mühlberg in 1551, but the project was dropped soon afterward. The image emphasizes the event's drama and offers less of the historical narrative than Virgil Solis's woodcut shown nearby.

Unknown German artist
**Elector John Frederick I the
Magnanimous, Duke of Saxony, c.**
1548 Woodcut, colored, typographic
text



Inscription: By the grace of God John
Frederick Duke of Saxony the Holy
Roman Empire's Grand Marshal / and Elector /
Landgrave in Thuringia Margrave of Meissen / and
Burgrave of Magdeburg, etc.

This print seems to be a last-ditch effort to restore the reputation and position of John Frederick, who had been defeated and captured in the Battle of Mühlberg in 1547. After Charles V's troops had taken him prisoner, his title and much of his territory were transferred to his cousin Maurice in Dresden. John Frederick spent five years in captivity before being released in 1552, two years before his death.

Sebald Beham
**Protestant Satire on the
Eucharist**, early 1520s
Ink on paper



A goat in priestly garb enters a room where three men surround a table. The goat carries a plate heaped with food. The man in the foreground turns to him, wielding a pair of shears. The figure behind him points to the third man, whose left hand is raised, perhaps signaling rejection of the offering. The image seems to focus on one of Luther's detractors, Hieronymus Emser (1477–1527), whose family crest featured the bust of a goat. Emser and Luther battled each other in print. Luther taunted his foe as “Bock Emser”—Emser the goat—and assigned him a beard, snout, and horns. Luther wrote that Emser's writings were lies and poison, which may be the point of this drawing. One man wants the goat to pass him by and, alarmed by what the goat has to offer, the other raises his hand to refuse. The shears could lay bare the goat and his lies.

Attributed to Erhard Schön

The Devil's Bagpipe, c. 1530–1535

Colored woodcut, typographic text



Inscription: In times past I would blow
here and there / On pipes like these and
more, without a care / Much fable, dream, and fantasy /
Is now asunder, no more to see / This hard news brings
me sorrow and grief / But I hope it will be brief /
Because the world is so enamored / With sin,
treachery, and a malicious manner. The devil plays a
bagpipe shaped like the head of a monk. The
mouthpiece through which the demon blows is
attached to the monk's ear; thus, the devil delivers his
cunning tricks and evil directly into the minds of the
clergy. The verses in the lower right corner voice the
devil's lament that the days of piping his lies are over—
this thanks to the new reforms. Still, the devil hopes
that the world will soon return to its sinful ways, a
warning to Luther's followers not to stray.

Wittenberg executioner's sword, 15th and early 16th century
Iron



219
The Wittenberg Executioner's
Sword
1st quarter of the 16th century
Iron, forged
105.5 x 19 cm
Lachmann-Wittenberg, Städtische
Sammlungen, 1981.219
Minnesota Exhibition

The Wittenberg executioner's sword was made in the 1400s and modified in the early 1500s. The changes included shortening the blade and rounding its tip. When not in use, the sword was kept in the possession of the city council. Luther considered this sword a symbol of political authority.

Unknown artist
Birth of a Deformed Calf in Freiberg in the Year 1522 (Monk Calf), c. 1522 Colored woodcut, typographic text



Inscription below: This strange animal was born from a cow at Freiberg in Meissen / on Thursday after the feast of the Conception of Mary in the year 1522 a.d., actual / depiction. The animal is not rough, but smooth, with no hair. In December 1522, a deformed calf was born in Freiberg, Saxony, whose

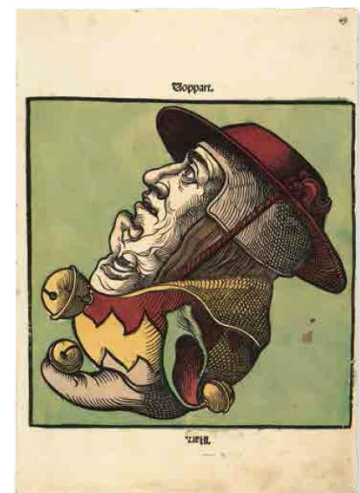
appearance attracted such attention that broadsheets were printed about it. This is one of them. The animal's hair was blotchy and exposed a bald patch with two boils on the back of the head resembling a monk's tonsure (partially shaved head). On its back was a pointy fold of skin, giving it the appearance of wearing a hooded monk's habit. This calf would develop into one of the most successful images of the Reformation period: the "monk calf." It was initially used by Luther's opponents to ridicule him, but Luther put a new spin on the image. He transformed the calf into a potent weapon against the old church as a satire ridiculing those who remained monks.

Unknown German artist

Fool and Trickster, c. 1525

Colored woodcut, typographic text

Here we see a topsy-turvy creature whose two heads are connected so that they share a mouth. Turned one way, it looks like a man wearing a red cardinal's hat. Turned the other way, it looks like a jester in a colorful dunce cap with donkey ears and jingle bells. In this direction,



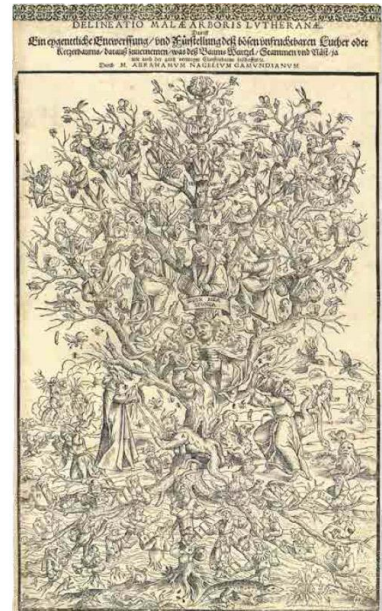
the label says “Narr” (fool). But when the cardinal’s hat is right-side up, the other label does not say “cardinal” as we might expect. Instead it reads “Uoppart” (teaser). The cardinal is presented as a fraud, as a trickster.

Abraham Nagel

The Heresy Tree, 1589

Woodcut

Inscription above: Delineation of the evil Lutheran tree: this is the true make-up and conception of the evil and unfruitful Luther or Heresy Tree...



The roots of the Heresy Tree are made up of earlier heretics, including Jan Hus, the Czech reformer excommunicated in 1409 and burned at the stake in 1415 for refusing to recant his criticism of the Catholic Church. The devil uses his garden fork to cultivate the tree. The tree’s many branches sprout from a seven-headed Luther, a reuse of the imagery in the 1529 woodcut (shown nearby). The branches lead to division, confusion, and violent conflict. Above Luther is a portrait of Philip Melancthon, Luther’s colleague and

collaborator, accompanied by a scroll with the words “SOROR MEA SPONSA” (my sister, my bride). This refers to the medieval imagery of the Virgin Mary seated in her fenced-in paradise, but here Melanchthon is portrayed as Luther’s bride amid the thorns of chaos.

Unknown artist

Luther Triumphant, after 1568

Etching



The broadside **Luther Triumphant** responds to Catholic attacks on Protestant disunity. To the right are the pope with his supporters, on the left Luther’s collaborator Philip Melanchthon and other prominent Protestants. Catholic priests hold relics and other symbols of a false way to God according to Luther. Dominican monks carry torches and swords used to torture victims of their inquisitions. A Jesuit dips his pen into the rear of a demonic beast, making clear the source of his theology. On the other side, Melanchthon raises his pen, symbolizing the power of Protestant teaching. Luther, both legs firmly planted on the ground, holds the Bible in his hands. By contrast,

Pope Leo X has tossed aside authoritative books, and the papal insignia—the key to heaven and the double-edged sword that protects the helpless and punishes heretics—crumbles in his hands. The pope’s throne wobbles precariously; only the long forks of the Jesuits prop it up. According to this image, the pope and his church are doomed.

Johannes Cochlaeus

The Seven Heads of Martin Luther

Leipzig: Valentin Schumann, 1529



Johannes Cochlaeus, a conservative theologian, launched a direct assault on the Reformation movement in his diatribe *The Seven Heads of Martin Luther*, first printed in 1529. The title page, with a woodcut by Hans Brosamer, reflects the subject of the work. Seven labeled heads describe Luther as changing from a servant of God on the left to a criminal revolutionary on the right. From left to right are: a scholar (Doctor), monk (Martin), heathen in a turban (Luther), preacher (Ecclesiast); fanatic in a swarm of hornets

(Schwirmer), church visitor who sees himself equal to the pope (Visitirer), and finally murderer (Barabbas). The spiked weapon near the murderer was an attempt to implicate Luther in the Peasants' War. The choice of seven heads is a direct reference to the seven-headed beast of the Apocalypse in the book of Revelations. Cochlaeus wanted to brand Luther and his teachings as the road to hell.

Martin Luther

Letter to the Christians in the Netherlands Wittenberg, late July/early August 1523

Luther wrote this public letter to his followers in the Netherlands. He was reacting to the persecution of Augustinian monks who had come from Antwerp to Wittenberg to study with him. Theologians in the Netherlands had condemned Luther's writings; yet, even so, the monks continued to distribute them. On July 1, 1523, the governor of the Spanish Netherlands declared two of the monks heretics and publicly burned them at the stake in Brussels. In his letter, Luther tried to put a positive spin



on events, thanking God for sending the first Protestant martyrs. In the published version of the letter, he described the execution as murder, but that passage and other criticisms are absent here. Knowing that his manuscript would be censored even by his protector Frederick the Wise, who tried to minimize political tensions with the emperor and the pope, Luther added the harsher words when the letter was set in type at the printer's workshop.

Charles V

Emperor Charles V Imposes the Imperial Ban on Magdeburg

Augsburg, July 27, 1547



After his victory over the Schmalkaldic League at the Battle of Mühlberg, Emperor Charles V pressed his advantage. He demanded unconditional submission from every member of the league. Only the city of Magdeburg refused to swear loyalty to both the reinstated Catholic archbishop and the emperor himself. The citizens of Magdeburg would yield neither their Protestant faith nor their rights. With this document, Charles V expelled

Magdeburg from the Holy Roman Empire's community of public peace. This had far-reaching consequences for the people of Magdeburg. Imperial estates could no longer make alliances or treaties with the city. The city and its residents could be attacked and plundered with impunity. Despite the punishment, Magdeburg remained independent and became a stronghold of Protestant resistance against the emperor.

Archduke Ferdinand of Austria
**Mandate against the Propagation of
the Lutheran Doctrine, 1527**

Archduke Ferdinand of Austria, governor of the Habsburg family territories, had to balance two big threats: Turks invading his eastern territories and Protestants wanting change. Protestant dukes pressed for concessions in exchange for their help fighting the Turks. In an attempt to overcome the deepening rift in the church, Ferdinand issued this sweeping decree in the Hungarian city of Ofen. He threatened to punish anyone who would “print, offer,



buy, sell, read, or possess reformatory books and other unseemly images and letters.”

Attributed to Erhard Schön
Hans Guldenmund (printer)
**Cardinal Matthew Lang of
Wellenburg, Archbishop of
Salzburg, c. 1534**



Woodcut, colored, typographic text

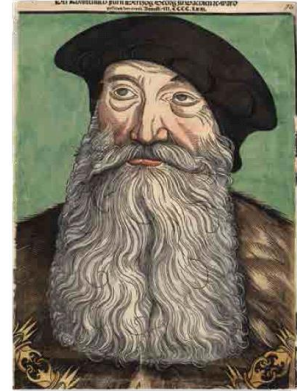
Matthew (Matthäus) Lang came from a poor but upper-class family. He studied theology and law, then rose to become secretary to King Maximilian I, the future Holy Roman emperor. He frequently traveled all over Europe as a political envoy. He also climbed the career ladder in the church, eventually being elevated to cardinal by Pope Julius II in 1511 and becoming Prince-Archbishop of Salzburg in 1519. Lang was one of the few high church officials who recognized the magnitude and implications of Lutheran teachings. He strove to thwart them in his own domains by instituting reforms, and he quickly put down peasant uprisings. In the final years of his life, the cardinal attempted to improve territorial government. His primary goal,

however, was to forcibly suppress Reformation beliefs, which had spread swiftly throughout the Salzburg region.

Hans Brosamer

Duke George of Saxony, called the Bearded, after 1534

Woodcut, colored



Duke George of Saxony was a cousin of Frederick the Wise. Like Frederick, George was a member of the elite Order of the Golden Fleece; we can glimpse the order's gold collar in the lower corners of the portrait. Unlike Frederick, George was a bitter enemy of Luther's teachings and Luther himself. He outlawed Luther's writings and ideas. He cracked down on the peasant uprisings and blamed them on Luther. Upon learning in the last years of his life that his younger brother and intended successor had become a Lutheran, George sought to have his realm pass to the Habsburg family, something prevented only by his unexpected death in 1539.

Interfaith Advisors

Mia formed a local advisory group representing Christian (Roman Catholic and Lutheran), Jewish, and Muslim perspectives to help us avoid bias in the content of this exhibition, accurately describe religious conflicts, and address difficult topics raised by some of Luther's writings.

While the religious arguments of the 1500s may seem distant, present-day rhetoric around religion remains dangerously divisive. Perceiving those with different beliefs as the "other," as Luther wrote of Jews and Muslims, still happens and negatively impacts the lives of our neighbors and community members.

Through honest and respectful dialogue, our advisors are working toward a more inclusive society, and believe that exhibitions such as this one can foster similar conversations leading to understanding and empathy. We encourage you to have those conversations and find what binds us together—while celebrating our differences.

We sincerely thank our advisors for their time, openness, and thoughtful contributions:

Rabbi Norman Cohen, Rabbi Emeritus, Bet Shalom Congregation

Mary Jane Haemig, ThD, Professor of Church History and Director of the Reformation Research Program, Luther Seminary

Steve Hunegs, Executive Director, Jewish Community Relations Council for Minnesota and the Dakotas

Reverend Darrell Jodock, PhD, Professor Emeritus, Gustavus Adolphus College

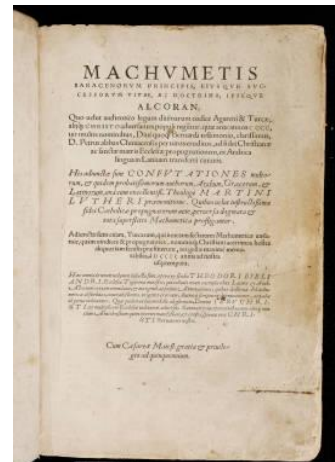
Johan van Parys, PhD, Director of Liturgy and the Sacred Arts at the Basilica of Saint Mary

Hanadi Shehabeddine, Communication Expert and Speaker, Islamic Resource Group

Carol Throntveit, Director of Adult Education and Ministries, Mount Olivet Lutheran Church

Qur'an

Twelfth-century Latin translation by
Robert of Ketton, with preface by
Martin Luther
Basel: Johann Oporinus, 1543



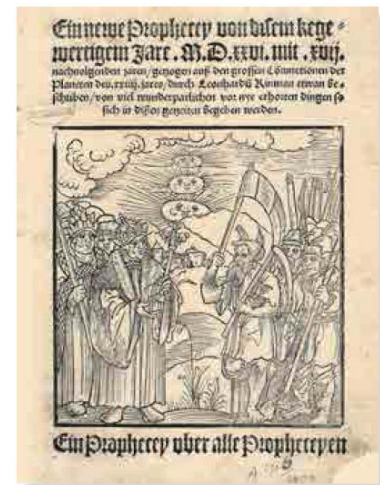
Luther spearheaded this first printing of the Qur'an in Latin. He also provided a scathing preface. For years prior to 1543, he had hoped to obtain a Qur'an so that he could have direct understanding of Islam. He knew that previous authors had given unreliable, biased accounts of the religion. His own writings earlier had used Muslim charity, magnificence, and fervor as a means of making shaming arguments against the Catholic Church. Discussions of Islam carried a sense of urgency, because Suleiman the Magnificent and the forces of his Ottoman Empire frequently invaded Europe in the 1520s to 1540s. Luther's preface opens with a fierce attack on Judaism and blames the devil for other pre-Christian religions. He then describes the Crucifixion and Resurrection as God's "novel and awesome" testimony of Jesus' divinity. Stating his main purpose for publishing the Qur'an, Luther says he did it so that "all pious persons will more easily comprehend

the insanity and wiles of the devil and will be more easily able to refute them.” After outlining his complaint with Islam, he defines Muslims as the enemy.

Leonhard Reynmann

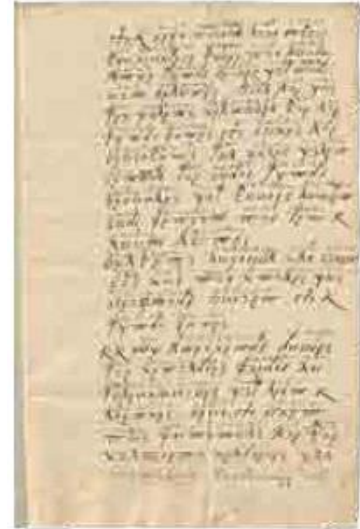
**Ein neue Prophecey von diesem
kegewertigem Jare, MDXXVI, plus
XVII (A New Prophecy of This Present
Year, 1526, plus 17 [years])**

Leipzig: Wolfgang Stöckel, 1526



Leonhard Reynmann’s pamphlet was one of many widely read astrological prediction books, forerunners of modern-day almanacs. The title page shows the emperor, who here still looks like Maximilian I (who had died in 1519), and the pope. They face Saturn, identified by the scythe and flag, and a group of peasants. In the center are three so-called sun dogs (phantom suns), phenomena that recur in astrological literature and here seem to foretell the tensions between rulers and peasants. Under the woodcut illustration is the self-confident claim: “A prophecy over all prophecies.”

Elizabeth, Duchess of Rochlitz
**A coded message to John Frederick,
Elector of Saxony, February 7, 1547**



This is a coded message from a secret agent. Elizabeth, the Duchess of Rochlitz, ran a spy network for the Schmalkaldic League, the defensive alliance of Protestant territories, and risked her life to do so. She was the only female member of the league. When war broke out in 1546, Elizabeth collected information on the imperial forces. She developed a code to encrypt her communications. In the letter displayed here, she informs Elector John Frederick about shipments of salt for imperial troops. She also reports that some five hundred horses were stabled at her castle, gives the emperor's current location, and warns of approaching reinforcements. In the end, she was forced to leave her castle when the enemy approached. This deprived John Frederick of vital intelligence, leading to his defeat and capture within a few weeks at the Battle of Mühlberg.

Martin Luther

**Ermahnung zum Frieden auf die
Zwölf Artikel der Bauernschaft in
Schwaben (Admonition to Peace on
the Twelve Articles of the Peasants
of Swabia)**

Wittenberg: Joseph Klug, 1525



Though the peasants engaged in the Peasants' War had adopted Lutheran theology in the Twelve Articles (shown nearby), Luther opposed their rebellion. In this tract, Admonition to Peace, he argued that rebellion is contrary to divinely ordained order. Though he partly blamed the tyranny of the ruling class, he assigned far greater blame to the peasants. In his view, tyranny did not justify rebellion, and equality was impossible: Christian peasants simply had to suffer. Luther soon took an even harsher stance, the start of a new authoritarian streak in his conduct. He blamed the unrest on the peasants alone and accused them of disobedience, rebellion, and blasphemy. If prayer would not stop the rebellion, he urged the nobles to “take action.” About seventy-five thousand peasants died, and Luther’s remarks drew criticism. Erasmus of

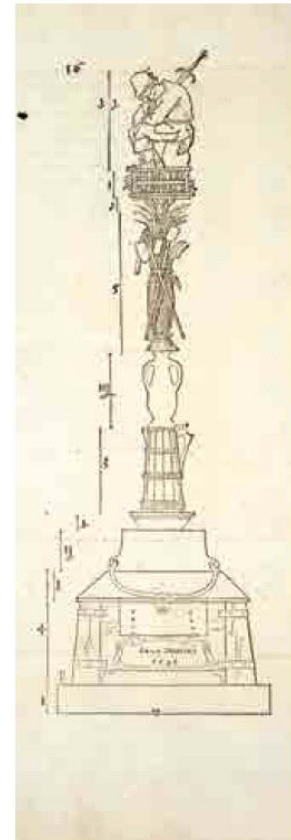
Rotterdam charged that Luther had called for rebellion and then sided with the nobles. Luther never publicly expressed regret over the bloodshed.

Albrecht Dürer

Peasants' War Memorial In: Lehrbuch für Messung und Perspektive (Textbook for Measurement and Perspective)

Nuremberg: Hieronymus Andreae, 1525

This design for a monument is Albrecht Dürer's response to the Peasants' War of 1524–1525. He wrote that he devised this and three other pillars as an “adventure,” suggesting that it was a bit of a whim. The pillar is built out of objects from peasant life, including a basket of oats, a kettle, a bowl of cheese, a butter churn, grain stalks, farm tools, and a basket of chickens. At the very top, sitting on an overturned tub of lard, is a peasant pierced by a sword. Dürer wrote, “Someone who wishes to erect a victory monument for vanquishing the rebellious peasants



should use such items.” This statement, coupled with the unusual idea of putting a defeated figure at the top of a monument, invites the question of Dürer’s intention: does his design express sympathy for the peasants or does it mock them?

Jörg Gastel

**Die Gründlichen und Rechten
Hauptartikel aller Bauernschaft
(The Fundamental and Correct
Chief Articles of All the Peasants,
the “Twelve Articles”)**

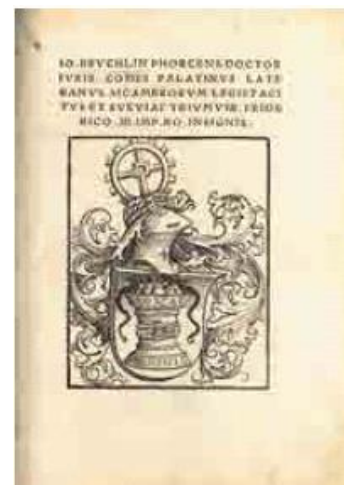
Zwickau: Johann Schönsperger the
Younger, 1525



Reformation ideas added fuel to the flames of social and economic discontent. This tract, published in 1525, commonly known as the Twelve Articles, attempted to speak for all peasants and laid out their demands. They called for what might strike modern observers as a mix of left- and right-wing demands: abolition of serfdom, payment for labor, pay for preachers, fair access to lands for hunting and agriculture, contractual and legal rights, and abolition

of the death tax. During previous uprisings, peasants had appealed for the restoration of old laws; now, in the Twelve Articles, they asserted their rights under “divine law.” By associating themselves with the Reformation, the peasants gained many sympathizers. The Twelve Articles appeared anonymously, became a best seller, and was reprinted twenty-eight times.

Johannes Reuchlin
De Rudimentis Hebraicis (The Rudiments of Hebrew)
Pforzheim: Thomas Anshelm,
1506



Johannes Reuchlin pioneered Christian Hebrew studies north of the Alps. His folio volume of more than 620 pages served Luther and many others as their introduction to the original language of the Old Testament. Because Hebrew is written from right to left, the front of the book is also at the right. Reuchlin would go on to play an important role in preserving Hebrew books from destruction at the hands of radical Christians.

Lead Type with the Hebrew Letter מ (Mem)

Wittenberg, Bürgermeisterstr. 5
(formerly Jüdenviertel 25), late
16th/early 17th century

Lead



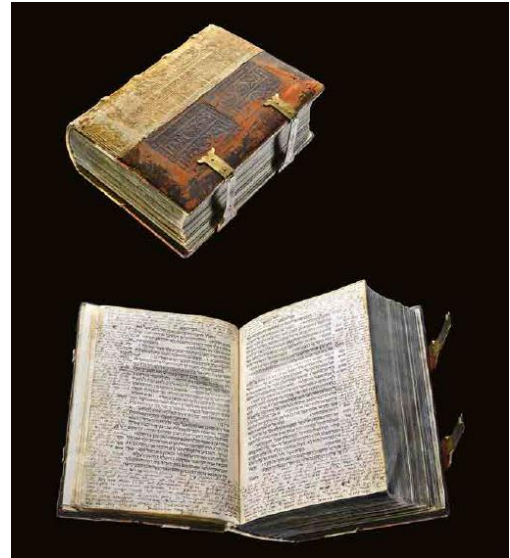
This little slug of lead is a remarkable discovery. It is a piece of printer's type for the Hebrew letter מ (mem), and it is currently the only archaeological find of Hebrew type in all of Europe. It was among the numerous pieces of lead type recovered from the backfill of an old latrine in the former Jewish quarter of Wittenberg. The property was at one time the print shop of Johann Krafft the Younger. Scholars at Wittenberg University fueled an increase in the printing of Hebrew texts. The Krafft family turned out hundreds of books, including many in Hebrew. Johann worked together with a Jewish proofreader on Hebrew editions of the Pentateuch (first five books of the Bible) in 1586, followed the next year by a complete Hebrew edition of the Old Testament.

Biblia Hebraica (Hebrew Bible)

Venice: Daniel Bomberg, 1518

Luther believed that understanding of the Holy Scripture required knowledge of its original languages—Hebrew for the Old Testament and

Greek for the New Testament. In 1506 he bought a copy of the Hebrew grammar book shown nearby. By 1519 he acquired a Hebrew Bible printed in Italy in 1494, which would accompany him all his life. The Bible displayed here is one of the first printed masterpieces of Daniel Bomberg. Although Christian, he specialized in Hebrew printing, which he did with unprecedented precision and elegance.



Martin Luther

Ein Sermon von dem Wucher (A Treatise on Usury)

Wittenberg: Johann Rhau-
Grunenberg, 1520



The significance of economic questions for Luther has often been overlooked. He repeatedly argued, however, for economic change. Beginning with Jesus' Sermon on the Mount, Luther viewed every form of money trading with suspicion and placed it in the category of usury. He denounced the payment of interest, tried to abolish overseas trade in luxury goods, and sought ways to loosen the grip of large trading companies. Luther's ideas, however, proved to be impractical and were not followed. The title page illustration is problematic. It shows a caricature of a Jewish person with the caption, "Pay or give interest, for I long for profit." Luther probably did not select the design, but, even so, it hints at his later animosity toward Jewish people.

Martin Luther

Lucas Cranach the Elder (illustrator)

**Daß Jhesus Christus eyn geborner
Jude sey (That Jesus Christ Was
Born a Jew)**

Wittenberg: Christian Döring (?),
1523



A big question for Luther was “how to treat Jews.” Before becoming a reformer, Luther saw no future for the Jewish people, but here he expresses the hope that he will “attract many Jews to the Christian faith.” Using biblical citations, he attempts to prove that Jesus is the Messiah of the Hebrew Bible, which he calls the “Old Testament.” He argues that waiting for the Messiah was pointless, since he had already arrived and that Jews’ only option was conversion to Christianity to receive salvation.

What makes this 1523 work unique is its call for tolerance toward Jewish people and their dignified and nonviolent treatment, which was unusual for the time. Because the Jewish Christians in the era of the apostles were peacefully able to convert the heathens, Luther

states that this should be the rule for the contemporary mission toward Jewish people as well.

Martin Luther

Von den Juden und ihren Lügen (On the Jews and Their Lies)

Wittenberg: Hans Lufft, 1543



Late in life, Luther abandoned his hope that the Reformation would spark mass conversion of Jewish people to Christianity. In quick succession, he produced three publications against them. The one displayed here is the most hateful. He calls for banishment of Jewish people, or at least destruction of their synagogues, and confiscation of their property. He also wanted them to be forced to do manual labor. He would not, however, allow their killing. Today most Lutherans disavow Luther's agitation against Jewish people. The Evangelical Lutheran Church of America and the Missouri Synod have issued statements denouncing discrimination against Jewish people.

Jörg Seusenhofer

Helmet made for King Francis I of France, 1539/40

Steel and iron, etched and fire gilt



King Francis I of France was the main political rival of Emperor Charles V. Francis worried that Charles would gain so much territory that France would be surrounded, cut off from trade routes. So he went on the offensive, even challenging Charles' right to become Emperor. To keep pressure on his foe, Francis would also form opportunistic alliances with the Sultan of the Muslim Ottoman Empire and the Protestant princes of Germany.

During a lull in hostilities in 1539, Charles' brother, Archduke Ferdinand I, decided to send Francis a spectacular diplomatic gift: two suits of armor made by the renowned Innsbruck armorer Jörg Seusenhofer. Seusenhofer traveled to Paris to take the king's measurements, and completed the suits of armor, including this helmet. But a renewal of hostilities prevented him from ever delivering this fine gift.

Desiderius Helmschmid
(armorer)

**Helmet made for Emperor
Charles V, c. 1536**

Steel and iron, etched, fire
gilt; brass



Emperor Charles V ruled the Holy Roman Empire from 1519 to 1556. Because he inherited territories from both sides of his family, his kingdom was far bigger than the one governed by his grandfather and predecessor, Maximilian I. This finely decorated helmet was one of the most visible symbols of Charles' wealth and power. Charles faced tremendous pressure from France and the Ottoman Empire of the Turks, and spent a lot of time defending his borders. Protestant dukes took advantage of the Emperor's troubles by threatening to withhold military support unless he gave them the right to govern religious practice in their own territories. In the end, Charles went to war against the Schmalkaldic League, the defensive alliance of the Protestant territories.

**Saint Margaret and the Dragon
Torso and head of a female saint
Madonna and Child**

Sculpture fragments from
Magdeburg, second half of the
14th century
Sandstone



These broken sculptures, along with many others, were used as construction material in a wall built in the 1700s near an abbey in Magdeburg. Discovered in 2003, the finds are largely in their unaltered state and reveal parts of the original painted surfaces. Targeted attacks against sacred works of art and architecture in Magdeburg are first documented when Reformation iconoclasm erupted in 1524. Numerous sources report damage to abbeys and churches and their furnishings. Violence occurred intermittently for more than a hundred years, affecting buildings, tombs, and altars. These sculptures date to the 1300s. Their differing styles reveal that Magdeburg was a more important artistic center in medieval times than previously thought.

Martin Luther

The Ortenburg Bible

Augsburg: Heinrich Steiner for Peter
Aprell, 1535

Original title: Biblia: Das ist die gantze
heilige Schrifft Deudsch. D. Mart.
Luth. (Bible: This is the Complete Holy
Scripture in German, Dr. Martin Luther)



This is a luxury copy of the Luther Bible printed on parchment (prepared animal skin). It belonged to Count Joachim of Ortenburg, who in 1563 introduced the Reformation to his territory over the bitter resistance of his overlords, the dukes of Bavaria. These two volumes were separated as they descended through different branches of Joachim's family. One of the heirs was a strict Calvinist who considered images of God blasphemous; consequently, he had depictions of God erased from his volume. The second volume survives intact and is open to the New Testament title page where Count Joachim signed his name.

Philip Melanchthon and
Johannes Schwertfeger
Workshop of Lucas
Cranach the Elder
(illustrations)

Passional Christi und Antichristi (Passional of Christ and the Antichrist)

Wittenberg: Johann Rhau-Grunenberg, 1521



A passional is a book, often illustrated, presenting the suffering of Jesus as told in the Bible. When Luther concluded that the papacy in Rome, not the person who was the pope, was the Antichrist, his followers produced a biting passional comparing the conduct and teaching of Jesus with that of the papacy—a Passional of Christ and the Antichrist. Lucas Cranach's workshop created thirteen pairs of contrasting pictures. Two copies of the book are shown here. One pairing of images contrasts Jesus' expulsion of the money changers from the temple with the banking business of the pope—referring to Leo X of the powerful Medici family of Florence. Another pairing contrasts the ascension of Christ with the pope descending to hell.

Hans Reinhart the Elder
Trinity Medal, 1544
Silver



The Trinity Medal is the highest achievement of goldsmith Hans Reinhart the Elder and is a highlight of German Renaissance art. With unparalleled mastery, he combined casting and artful goldsmith soldering, including three-dimensional miniature sculptures and decorations.

The motif shows God the Father sitting on a richly ornamented throne with Jesus on the Cross and the dove of the Holy Spirit before him. It is likely that Elector Maurice of Saxony commissioned the medal. Maurice had converted to Protestantism in 1539, and he tried to bring peace and reconciliation between the Protestant and Catholic factions. Both parties recognized the Trinity and the Athanasian Creed, which established the Trinity as an article of faith and is partly inscribed on the reverse of the medal.

Medal on the constitution and renewal of the Schmalkaldic League, 1535

Silver



The medal shows the portraits of the two founders of the Schmalkaldic League, Landgrave Philip I of Hesse and Elector John Frederick of Saxony. The loop means it was intended to be worn as a public declaration of commitment to the league, an alliance of Protestant leaders. It was made to mark a new ten-year mutual defense agreement.

Medallion of the capture of Duke Henry the Younger of Brunswick-Wolfenbüttel in the Battle of Bockenem, 1545

Silver



When the city of Brunswick committed to the Reformation, Duke Henry the Younger, a Catholic, took military action. The city called on Schmalkaldic League troops, who besieged Henry's castle. This medallion depicts the victorious Protestant leaders. The reverse shows the capture of Henry and his son.

Wolf Milicz

**Medal of Elector John Frederick the
Magnanimous of Saxony, 1536**

Silver



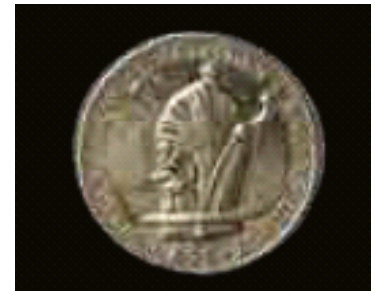
This medal, made to mark the reaffirmation of the Schmalkaldic League in 1536, appears to represent Elector John Frederick the Magnanimous of Saxony in his role as sovereign over matters of Protestant church governance.

Anti-Papal Satirical Medals:

Wolf Milicz

Topsy-turvy satire, 1543

Silver



Hans Reinhart the Elder

Topsy-turvy satire, 1544

Silver



Satirical medals were very popular in the Reformation period. Both parties used them against the other. About 1543, a new type emerged that combined images of a cardinal and a fool in one design. (It should be noted that the fool was no idiot; he was a jester who exposed the idiocy and hypocrisy of others.) In one direction you see the cardinal; rotate the medal and you see the fool. The idea was so popular that more than a hundred different topsy-turvy satires were produced. The two shown here are among the earliest and were made by highly skilled medalists Wolf Milicz and Hans Reinhart the Elder. On the back of Milicz's is another topsy-turvy image, this time combining a bishop performing Mass

and the Whore of Babylon, a figure from the book of Revelations who represents false religions.

Peter Flötner

Antipapal satirical medal

Nuremberg, 1540s

Lead



This satirical medal shows on one side Jesus attended by the dove of the Holy Spirit, and on the other the pope with a devil snatching his tiara. The tiara is decorated with rows of donkey ears and piles of excrement.