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Reviews 203 This is a  
typically Reformation  
controversy in its

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reliance on conflicting interpretations of scripture and on authoritative voices from the past. Karlstadt relied on the Decalogue and other Old Testament prohibitions and on Johannine and Pauline expressions about the efficacy of the spirit alone and the profidessness of the flesh.



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by Hieronymus Emser  
(1478-1527), a Roman  
Catholic priest who was  
originally sympathetic  
to the Reformation. His  
pamphlet is a direct  
response to Karlstadt's  
and is very much a  
defence of religious  
images. Emser responds  
point by point to the  
issues raised by  
Karlstadt.

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1998), 40–41.

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des Andreas Bodenstein

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early, medieval, and

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It is often thought that



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the French Reformer

John Calvin

(1509-1564) had a  
negative attitude

towards the arts,

particularly visual art.

However, in Calvinism  
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assessment, Dr. Joby

argues that in Calvin's

writings and in the

development of the

Reformed tradition

more generally, it is

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possible to discern a more positive attitude than has hitherto been recognized. He makes a start by examining exactly what type of visual art Calvin rejected and what type he affirmed. He goes on to consider how Calvin's epistemology and eschatology can be used to argue for the placing of certain types of art,

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notably histories and  
landscape paintings,  
within Reformed  
churches and then  
devotes separate  
chapters to reflecting on  
how music, architecture  
and church decoration  
within the Reformed  
tradition provide further  
arguments for the use of  
these works of art. In  
the final section, he  
looks at specific

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histories and landscapes from the Dutch Golden Age and considers how the form and content of both of these types of art provide us with further ontological and epistemological arguments which inevitably lead to the conclusion that their continued exclusion from Reformed churches is no longer

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tenable.

Karlstadt Emser

This book offers

portraits of twenty of

the secondary

theologians of the

Reformation period. In

addition to describing a

particular theologian,

each portrait explores

one problem in 16th-

century Christian

thought. Catholic,

Lutheran, Reformed,

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and Radical thinkers are all represented in this volume, which serves as both an introduction to the field and a handy reference for scholars.

Andreas Bodenstein von Karlstadt played a key role in the development of the evangelical understanding of the Lord's Supper. In 1521 he wrote several

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pamphlets urging a reform of the Mass. In 1524 he broke with Martin Luther and published a second group of pamphlets rejecting the traditional belief in Christ's corporeal presence in the Eucharist. Despite the importance of Karlstadt's tracts, they are little known today, and his understanding of

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the Lord's Supper is often reduced to a caricature. For the first time, Amy Nelson Burnett translates his thirteen pamphlets into English, illuminating Karlstadt's importance for the Reformation debate over the Eucharist and his contribution to what would become Reformed sacramental



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theology.

Karlstadt Emser

This book demonstrates  
how Calvin's

uncompromising stance  
on sacred images gained  
favor throughout Europe  
and was increasingly

seen in the years

between 1550 and 1600

as the unavoidable

culmination of the "Sola  
Scriptura" principle. It

also documents in detail

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how Catholic doctrine

evolved to counteract

the radical positions of

Calvinism and how this

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through pastoral action

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trends - in both

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modern English history

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have roused such  
passions and  
interpretations as the  
rule of Mary Tudor and  
her efforts to return the  
country to Catholicism  
following the reigns of  
her father and brother.

In this book, Dr  
Wizeman explores  
Catholic theology and  
spirituality according to  
the religious literature  
printed during the reign

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of Mary Tudor

(1553-1558). As part of  
the strategy to renew

Catholic religion in

England after the

reformations under

Henry VIII and Edward

VI, Marian theologians,

authors and editors

produced numerous

works of catechesis,

religious polemic,

devotion and sermons.

These writings

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demonstrate that the Catholicism of Marian England was not a mere insular reaction to the preceding decades of religious change, nor a via media polity which eschewed important elements of traditional religion while embracing tenets of the Reformation. Rather the theology and spirituality of Mary Tudor's church,

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as well as many of its strategies for religious renewal, was intimately connected to - and in fact anticipated or paralleled - the theology, spirituality and strategies for reform embraced by Counter-Reformation Catholicism, especially after the promulgation of the decrees of the Council of Trent

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(1545-1563). After considering the recent historiography of Mary Tudor's reign, the book contextualises these writings through a brief history of the Marian church and a discussion of the authors and dedicatees. It then presents an analysis of the Marian writers' and theologians' views on revelation, christology,



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soteriology,  
ecclesiology,  
sacramental theology,  
piety and eschatology.  
Finally, the study  
compares the Catholic  
belief asserted in these  
works to that found in  
texts by English  
theologians printed  
before 1553, especially  
John Fisher, and by  
contemporary  
theologians in Europe,

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particularly Bartolomé Carranza, as well as the Tridentine catechism, and the decrees and official texts of the English Reformation.

The phenomenon of iconoclasm, expressed through hostile actions towards images, has occurred in many different cultures throughout history. The

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destruction and  
mutilation of images is  
often motivated by a  
blend of political and  
religious ideas and  
beliefs, and the  
distinction between  
various kinds of  
'iconoclasm' is not  
absolute. In order to  
explore further the long  
and varied history of  
iconoclasm the  
contributors to this

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volume consider  
iconoclastic reactions to  
various types of objects,  
both in the very recent  
and distant past. The  
majority focus on  
historical periods but  
also on history as a  
backdrop for image  
troubles of our own day.  
Development over time  
is a central question in  
the volume, and cross-  
cultural influences are

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also taken into consideration. This broad approach provides a useful comparative perspective both on earlier controversies over images and relevant issues today. In the multimedia era increased awareness of the possible consequences of the use of images is of utmost importance.

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'Iconoclasm from  
Antiquity to Modernity'  
approaches some of the  
problems related to the  
display of particular  
kinds of images in  
conflicted societies and  
the power to decide on  
the use of visual means  
of expression. It  
provides a deeper  
understanding of the  
mechanisms of the  
phenomenon of

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iconoclasm. Of interest to a wide group of scholars the contributors draw upon various sources and disciplines, including art history, cultural history, religion and archaeology, as well as making use of recent research from within social and political sciences and contemporary events.

Whilst the texts are

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addressed primarily to

those researching the

Western world, the

volume contains

material which will also

be of interest to students

of the Middle East.

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