this. At the same time, the anthology demonstrates the wit, courage and determination of these women, and provides valuable insights into our "foremothers'" thoughts and feelings. Its texts and historical summaries offer an extensive introduction to material not readily available, and its abundant bibliographical information makes it a useful research guide for anyone interested in pursuing further study on the subject.

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Carl C. Christensen. *Art and the Reformation in Germany*. Athens and Detroit: Ohio University Press and Wayne State University Press, 1979. Pp. 269. \$15.95

Christensen has written a careful study of a number of important topics related to the production, destruction and decline of art during the German Reformation. The book is not a technical study in art history but rather an application of theology and the social history of religion and art to the discrete subject of iconoclasm in the German Reformation, the uses of religious art in confessional Lutheranism, and the decline of the arts from the German Renaissance to the German Reformation. By "art" Christensen means painting and sculpture—and he is interested in sculpture primarily as an object of attack by iconoclasts. Religious music, religious literature and church architecture do not come up for discussion.

The book builds upon seven articles published by the author from 1967 to 1977, drawing verbally on four of them. It is deeply immersed in the previous scholarly literature of the topics it treats, to which the author gives generous credit. (Indeed, a concluding excursus on Durer's *Four Apostles* is in substance a careful critical discussion of the previous scholarly literature.) Mainly it draws upon published sources, together with some manuscript sources pertaining to Nuremberg. The subjects of Protestant iconoclasm and Lutheran affirmation of art are kept in a successful balance by devoting the first and third chapters to the former and the second and fourth chapters to the latter. After a brief discussion of imagery and the dangers of its superstitious abuse in the late medieval church, the first chapter deals with Andreas Carlstadt's iconoclastic theology, placed against its historical context in the radical reform measures in Wittenberg during the winter of 1521-22. The second chapter presents Luther's views on religious art, insofar as they can be gleaned from occasional writings, commentaries and sermons. In substance Luther is shown to have moved from a disparaging attitude toward the ceremonialism of the old church to a practical recognition of the value of visual illustration for Lutheran worship. Beyond the analysis of statements scattered in Luther's writings, Christensen undertakes to put Luther's views into the broader context of his theology.

The next two chapters develop the themes of the two earlier ones in a more substantial manner. The varying response of three cities to early Protestant iconoclasm is the topic of the third chapter. Lutheran Nuremberg held iconoclasm in check, preserving its treasures of late medieval religious art. Strassbourg

disposed of its image intermittently between 1524 and 1530, as scattered acts of popular direct action gradually pressured the government to adopt the Zwinglian solution of official removal of religious painting and sculpture. In Basel in 1529 mass iconoclastic riots not only destroyed invaluable art treasures but brought about a purge of the government and a uniformly Reformed religious establishment. Christensen concludes that iconoclasm demonstrated the powerful hold of the Reformation on the masses—"a genuine hatred and fear of the sway exercised by Roman ritual over men's religious life." In this study of iconoclasm, however, he illustrates the social character of the popular Reformation in cities like Strassbourg and Basel, openly anticlerical and covertly hostile to an aristocracy that donated so many art treasures to immortalize the honour of its several families. Iconoclasm in the early Reformation does not serve so much to demonstrate the power of religious motives among the masses as to show how inseparable religious and social motives were then.

The fourth chapter on "Early Lutheran Art" contains fifteen illustrations of paintings, twelve of them by one of the Cranachs or the Cranach workshop. Christensen very successfully relates some of the characteristic subjects to Luther's theology and thus shows the didactic application of paintings by confessional Lutheranism to have begun quite early, in the late twenties. An iconographic analysis shows the Lutherans to have kept close to illustrations of Scriptural topics in their church paintings, and to have departed from medieval usage in certain characteristic ways—besides moving away from Mariological themes and the legends of the saints, they gave an uncharacteristic prominence to Old Testament subject matter and to the Last Supper in their painted altarpieces. In making a place in their churches for epitaph monuments, the Lutherans catered in a straightforward way to the pride of family that lay behind much of the patronage of medieval Catholic religious art.

Nevertheless, a final chapter acknowledges the Reformation to have been an important factor in the decline of German art. It led to a sizeable decrease in commissions given to painters, sculptors and goldsmiths, to a diminution in their numbers and wealth, and hence to a crucial weakening of the artistic community from which the masterpieces of the German Renaissance had emerged. Moreover, the Reformation either, in the Lutheran case, assigned the artist a more limited function than he had enjoyed as a support for medieval worship, or, in the case of the South German and Swiss Reformed, made the religious artist into an abettor of idolatry. Christensen concludes these eminently sensible observations with a quote from Jakob Burckhardt, that the "golden ages" in history "were not times of happy adjustment, but were epochs in which the magnificent achievements of man in one regard were paid for by terrible costs in another."

Christensen's book gives the reader a valuable panoramic orientation on the vicissitudes of painting and sculpture in the German Reformation. The author's judgements are careful and balanced, his scholarship thorough and his mix of methods from theology, art history and religious social history judicious.

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