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RECENZJA

*LUTHERUS HONORANDUS, NON ADORANDUS?*  
REFLEXIONS ON THE DEVELOPMENT  
OF MARTIN LUTHER'S ICONOGRAPHY  
AFTER READING THE BOOK, *MARTIN LUTHER:*  
*MONUMENT, KETZER, MENSCH\**

Among the numerous artworks by the German Academic painters, which 'recount' the Lutheran reform of the Church, a particularly interesting and inspiring message is carried by the work of Karl Schorn (1800–1850), depicting Pope Paul III (Alessandro Farnese, 1468–1549) while viewing the portrait of Martin Luther (1483–1546) in the company of his nephew Alberto Caetani and Cardinal Pietro Bembo (1470–1547).<sup>1</sup> This nineteenth-century canvas makes us realise that, although Luther's theological ideas were known throughout the entire Christian world, very few people actually had had an opportunity to meet their author in person. Luther spent almost the entire 'heretic' period of his life in Wittenberg, a city located in the Saxon province, whose population barely exceeded two thousand inhabitants. In the first half of the sixteenth century its young university attracted relatively few students, and Luther only a few times participated in assemblies

of German nobility.<sup>2</sup> Therefore, the acquaintance of the man who had upset the entire Church was made almost exclusively through his portraits, both painted and written. These images usually fairly faithfully reproduced the external traits of Luther's physiognomy, but overemphasised the characteristics of his personality, thus imposing on the viewer and reader specific judgements of the role of this theologian in the history of Christianity.<sup>3</sup> Therefore it is not surprising that also his portrait incorporated in Schorn's painting had a similar function. This likeness is an almost identical copy of Luther's well-known portrait painted by Lucas Cranach the Elder (1472–1553), which shows the Reformer wearing a black gown and a biretta. However, it differs from its model in the arrangement of Luther's left hand, supporting the Bible, and of his right, shown in the gesture reminiscent of blessing. Thus, Schorn made the Reformer look like Christ, apparently intending to demonstrate, through this almost blasphemous gesture, that Luther had been the true disciple and follower of the Saviour<sup>4</sup>, a fact that was particularly telling when his image was being viewed by the pope, whom the Wittenberg theologian and the majority of supporters of the Reformation considered to be Antichrist.<sup>5</sup>

\* *Martin Luther, Monument, Ketzer, Mensch. Lutherbilder, Lutherprojektionen und ein ökumenischer Luther*, ed. by A. Holzem, V. Leppin, C. Arnold, N. Haag, Freiburg im Breisgau, 2017. The title of the present review paraphrases the formulation by which Martin Luther defined the proper way of addressing the Virgin Mary in the Protestant Church. See P. HRACHOVEC, 'Maria honoranda, non adoranda. Studia k poznání role obrazů a umělecké výzdoby v luteránském kostele éry konfessionalizace', in *In puncto religionis. Konfesionální dimenze předbřlohorské kultury Čech a Moravy*, ed. by K. Horníčková, M. Šroněk, Prague, 2013, pp. 240–241.

<sup>1</sup> A.O. ILG, 'Zur Vorstellung Lucas Cranachs des Älteren als Lutheri Herzensfreund', in *Martin Luther, Monument*, pp. 161–162 (as in note\*).

<sup>2</sup> H. SCHILLING, *Martin Luther: Rebel in an Age of Upheaval*, trans. by R. Johnston, New York, 2017, pp. 91–115. S. REIN, J. SCHILLING, *Wittenberg. Orte der Reformation*, Leipzig, 2017, *passim*.

<sup>3</sup> R.W. SCRIBNER, 'Incombustible Luther. The Image of the Reformer in Early Modern Germany', *Past and Present*, 110, 1986, pp. 38–68.

<sup>4</sup> A.O. ILG, 'Zur Vorstellung', pp. 162–163 (as in note 1).

<sup>5</sup> M. LUTHER, P. MELANCHTHON, *Passional Christi und Antichristi*, Strassburg, 1521; P. HERMS, *Offenbarung und Glaube. Zur Bildung*



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