



1. Workshop of Lucas Cranach the Younger, *Portrait of Martin Luther*, woodcut, c. 1560. After M. Treu, 'Luther zwischen Kunst' (as in note 9)

The confrontation of Paul III with Luther's portrait was most likely Schorn's own *licentia historica*, but attempts at bringing the Reformer to life by means of his likenesses were fairly frequent in various European countries in the sixteenth century. One of such images was owned, for example, by Cardinal Bembo; another was executed by Lorenzo Lotto (1480–1557) on the commission of Giovanni Battista Tristano in Venice.⁶ In the images of Luther disseminated throughout Europe specifically defined patterns, so it seems, were consistently repeated: he was shown either as a great reformer of Christianity or as a very dangerous heretic. In this way, a fairly diverse iconography of Luther developed, whose elements were

des christlichen Leben, Tübingen, 1992, pp. 82–100; M.U. EDWARDS Jr., *Printing, Propaganda, and Martin Luther*, Minneapolis, 2005, pp. 90–96.

⁶ M. FIRPO, *Artisti, gioiellieri, eretici. Il mondo di Lorenzo Lotto tra Riforma e Controriforma*, Rome, 2001, pp. 3–4.

presented in various exhibitions and discussed in art-historical studies.⁷ But, for a long time, no attempts have been made at a comprehensive treatment of the topic and establishing a typology of Luther's likenesses. The latter challenge was taken up only by the authors of art-historical essays included in the volume entitled, *Martin Luther: Monument, Ketzer, Mensch. Lutherbilder, Lutherprojektionen und ein ökumenischer Luther*, published under the editorship of Andreas Holzem, Volker Leppin, Claus Arnold and Norbert Haag, to mark the 500th anniversary of the Reformation.⁸

The present review will deal mainly with the study by Martin Treu, included in the aforementioned book, which indicates the main subjects in Luther's iconography that appeared in the early modern period and in the nineteenth century.⁹ While discussing other papers, I shall concentrate above all on facts that help to better understand the origins of and the message carried by the most important iconographic formulas indicated by Treu. I also intend to consider the relevance of Treu's compilation and, if needed, supplement it with additional items.

The crucial role in recording the appearance of Martin Luther in various periods of his life was played by Lucas Cranach the Elder, a painter active in Wittenberg. Numerous studies dealing with the relationship of these two men emphasised their 'cordial friendship', which, according to Anja Ottilie Ilg, resulted in the fact that mainly bust portraits of Luther were picked up from Cranach's extensive *œuvre* for deeper analysis, since they were believed to represent a faithful likeness not only of Luther's physiognomy, but of his psychological features as well, with which the painter, as his close friend, must have been well acquainted. Relatively less attention has been devoted to Cranach's official portraits of Luther, which had played a much more important role in shaping his iconography.¹⁰ The Wittenberg painter repeatedly, in numerous paintings and propagandistic prints, represented a full-figure image of the sturdily built Luther dressed in an ample gown and

⁷ See, for example, *Kunst der Reformationszeit*, ed. by K. Flügel, R. Kroll, Berlin, 1983; *Martin Luther und die Reformation in Deutschland*, ed. by G. Bott, Nuremberg, 1983, *passim*; G. SCALVIZZI, *Arte e architettura sacra. Cronache e documenti sulla controversia tra riformati e cattolici (1500–1550)*, Rome, 1982, pp. 53–73; *Brennen für den Glauben. Wien nach Luther*, ed. by R. Leeb, W. Öhlinger, M. Vocelka, Vienna, 2017, pp. 284–291. Numerous examples of Luther's likenesses have been assembled in the compilation: M. LUTERO, *Opere scelte*, ed. by P. Ricca, vol. 1–12, Turin, 1988–2008.

⁸ A. HOLZEM, V. LEPPIN, 'Lutherbilder, Lutherprojektionen und ein ökumenischer Luther. Katholische und evangelische Entwürfe Martin Luthers in Früher Neuzeit und Moderne', in *Martin Luther. Monument*, pp. 7–9 (as in note*).

⁹ M. TREU, 'Luther zwischen Kunst und Krempel. Wie populär war und ist ein populäres Lutherbild?', in *Martin Luther. Monument* (as in note*), pp. 407–448.

¹⁰ A.O. ILG, 'Zur Vorstellung', pp. 162–177 (as in note 1).