

## The King's Bedpost: Reformation And Iconography In A Tudor Group Portrait

*Why were so many religious images and objects broken and damaged in the course of the Reformation? Margaret Aston's magisterial new book charts the conflicting imperatives of destruction and rebuilding throughout the English Reformation from the desecration of images, rails and screens to bells, organs and stained glass windows. She explores the motivations of those who smashed images of the crucifixion in stained glass windows and who pulled down crosses and defaced symbols of the Trinity. She shows that destruction was part of a methodology of religious revolution designed to change people as well as places and to forge in the long term new generations of new believers. Beyond blanked walls and whited windows were beliefs and minds impregnated by new modes of religious learning. Idol-breaking with its emphasis on the treacheries of images fundamentally transformed not only Anglican ways of worship but also of seeing, hearing and remembering.*

*An examination of Puritan iconoclasm, the reasons which led to it, and the forces which sustained it.*

*This book offers a reappraisal of the kingship and politics of the reign of Edward VI, the third Tudor king of England who reigned from the age of nine in 1547 until his death in 1553. The reign has often been interpreted as a period of political instability, mainly because of Edward's age, but this account challenges the view that the king's minority was a time of political faction. It shows how Edward was shaped and educated from the start for adult kingship, and how Edwardian politics evolved to accommodate a maturing and able young king. The book also explores the political values of the men around the king, and tries to reconstruct the relationships of family and association that bound together the governing elite in the king's Council, his court, and in the universities. It also assesses the impact of Edward's reign on Elizabethan politics.*

*Explores the seismic impact of the dissolution of the monasteries, offering a new perspective on the English Reformation.*

*Art and Religion in Eighteenth-Century Europe*

*The Bible and the Printed Image in Early Modern England*

*Kingship and Politics in the Reign of Edward VI*

*Reformation and Iconography in a Tudor Group Portrait*

*Restoring the First-century Church in the Twenty-first Century*

*Bücherverbrennungen im Mittelalter*

*God and the Gothic: Romance and Reality in the English Literary Tradition provides a complete reimagining of the Gothic literary canon to examine its engagement with theological ideas, tracing its origins to the apocalyptic critique of the Reformation female martyrs, and to the Dissolution of the monasteries, now seen as usurping authorities. A double gesture of repudiation and regret is evident in the consequent search for political, aesthetic, and religious mediation, which characterizes the aftermath of the Glorious Revolution and Whig Providential discourse. Part one interprets eighteenth-century Gothic novels in terms of this Whig debate about the true heir, culminating in Ann Radcliffe's melancholic theology which uses distance and loss to enable a new mediation. Part two traces the origins of the doppelganger in Calvinist anthropology and establishes that its employment by a range of Scottish writers offers a productive mode of subjectivity, necessary in a culture equally concerned with historical continuity. In part three, Irish Gothic is shown to be seeking ways to mediate between Catholic and Protestant identities through models of sacrifice and ecumenism, while in part four nineteenth-century Gothic is read as increasingly theological, responding to materialism by a project of re-enchantment. Ghost story writers assert the metaphysical priority of the supernatural to establish the material world. Arthur Machen and other Order of the Golden Dawn members explore the double and other Gothic tropes as modes of mystical ascent, while raising the physical to the spiritual through magical control, and the M. R. James circle restore the sacramental and psychical efficacy of objects.*

*Edward VI was the son of Henry VIII and his second wife, Jane Seymour. He ruled for only six years (1547-1553) and died at the age of sixteen. But these were years of fundamental importance in the history of the English state, and in particular of the English church. This new biography reveals for the first time that, despite his youth, Edward had a significant personal impact. Jennifer Loach draws a fresh portrait of the boy king as a highly precocious, well educated, intellectually confident, and remarkably decisive youth, with clear views on the future of the English church. Loach also offers a new understanding of Edward's health, arguing that the cause of his death was a severe infection of the lungs rather than tuberculosis, the commonly accepted diagnosis. The author views Edward not as a sickly child but as a healthy and vigorous boy, devoted to hunting and tournaments like any young aristocrat of the day. This book tells the story of the monarch and of his time. It supplies the dramatic context in which the short reign of Edward VI was played out—the momentous religious changes, factional fights, and popular risings. And it offers vivid details on Edward's increasing absorption in politics, his consciousness of his role as supreme head of the English church, his determination to lay the foundation for a Protestant regime, and how his failure in this ambition brought England to the brink of civil war.*

*This volume brings together a diverse group of Reformation scholars to examine the life, work, and enduring significance of John Jewel, bishop of Salisbury from 1560 to 1571. A theologian and scholar who worked with early reformers in England such as Peter Martyr Vermigli, Martin Bucer, and Thomas Cranmer, Jewel had a long-lasting influence over religious culture and identity. The essays included in this book shed light on often-neglected aspects of Jewel's work, as well as his standing in Elizabethan culture not only as a priest but as a leader whose work as a polemicist and apologist played an important role in establishing the authority and legitimacy of the Elizabethan Church of England. The contributors also place Jewel in the wider context of gender studies, material culture, and social history. With its inclusion of a short biography of Jewel's early life and a complete list of his works published between 1560 and 1640, *Defending the Faith* is a fresh and robust look at an important Reformation figure who was recognized as a champion of the English Church, both by his enemies and by his fellow reformers. In addition to the editors, contributors to this volume are Andrew Atherstone, Ian Atherton, Paul Dominiak, Alice Ferron, Paul A. Hartog, Torrance Kirby, W. Bradford Littlejohn, Aislinn Muller, Joshua Rodda, and Lucy Wooding.*

*Welche Rolle hat die Reformation für die Kunst gespielt, wie hat sie das christliche Bild verändert? Joseph Leo Koerner, einer der weltweit besten Kenner der Kunst der Lutherzeit, legt mit diesem Buch eine umfassende und faszinierende Studie zur Entwicklung der christlichen Kunst nach dem Bildersturm vor. Die Ereignisse einer Zeit, in der die Dominanz des Wortes gegenüber dem Bild propagiert wurde, in der man Bilder als Idole und Fetische verachtete und vernichtete, hatten gravierende Auswirkungen auf die bildende Kunst. Im Zentrum des Buches steht Cranachs „Reformationsaltar“ in der Stadtkirche von Wittenberg – der Ort, an dem die protestantische Bilderzerstörung ihren Ausgang nahm. Cranachs Bild entstand als Reaktion auf diese unwälzenden historischen Ereignisse, die auch in der Kunstgeschichte einen Wendepunkt markieren. Wie kann man einen verborgenen Gott sichtbar darstellen? Die Antworten, die Cranach und seine Zeitgenossen auf diese zentrale, bildkritische Frage fanden, sind bis in die heutige Zeit wirksam.*

*King's Bedpost*

*Elizabeth I in Film und Fernsehen*

*Divinity and State*

*Law and the Image*

*The Social Universe of the English Bible*

*Faith and Concealment between Italy and Tudor England*

*Exploring the intersection between art and political ideology, this innovative study of art in Henrician England sheds new light on the ways in which Henry VIII and his advisers exploited visual images in order to communicate ideas to his subjects. The works analyzed include water triumphs, coronation pageants and funeral processions, printed title pages of vernacular Bibles, coins, portrait miniatures, and murals, as well as panel paintings. With her analysis of these categories of objects, and using communication theory as a starting point, String presents a new model of communication based on the concepts of magnificence, topicality, persuasiveness, and propaganda. Through this model she shows how medium, location, display, and viewership were all considered in the transmission of royal messages. Using the art of Henry VIII's reign as a case study, String enriches our understanding of the fundamental contribution of imagery to communication, and also provides a model for the study of the dissemination of ideas and the patron-artist relationship in other royal courts and historical periods.*

*This edited volume offers a fresh and far-reaching survey of the life, career, intellectual networks, output and times of Roger Ascham (1515/16-1568).*

*This book explores how the Reformation's transformation of religious belief into a political statement and the saturation of the national past with religious implications (created by the political developments of the 1530s) was reflected in sixteenth-century English historiography and historical drama, including Shakespeare's history plays.*

*Treacherous Faith offers a new and ambitious cross-disciplinary account of the ways writers from the early English Reformation to the Restoration generated, sustained, or questioned cultural anxieties about heresy and heretics. This book examines the dark, often brutal story of defining, constructing, and punishing heretics in early modern England, and especially the ways writers themselves contributed to or interrogated the politics of religious fear-mongering and demonizing. It illuminates the terrors and anxieties early modern writers articulated and the fantasies they constructed about pernicious heretics and pestilent heresies in response to the Reformation's shattering of Western Christendom. Treacherous Faith analyzes early modern writers who contributed to cultural fears about the contagion of heresy and engaged in the making of heretics, as well as writers who challenged the constructions of heretics and the culture of religious fear-mongering. The responses of early modern writers in English to the specter of heresy and the making of heretics were varied, complex, and contradictory, depending on their religious and political alignments. Some writers (for example, Thomas More, Richard Bancroft, and Thomas Edwards) used their rhetorical resourcefulness and inventiveness to contribute to the politics of heresy-making and the specter of cunning, diabolical heretics ravaging the Church, the state, and thousands of souls; others (for example, John Foxe) questioned within certain cultural limitations heresy-making processes and the violence and savagery that religious demonizing provoked; and some writers (for example, Anne Askew, John Milton, and William Walwyn) interrogated with great daring and inventiveness the politics of religious demonizing, heresy-making, and the cultural constructions of heretics. Treacherous Faith examines the complexities and paradoxes of the heresy-making imagination in early modern England: the dark fantasies, anxieties, terrors, and violence it was capable of generating, but also the ways the dreaded specter of heresy could stimulate the literary creativity of early modern authors engaging with it from diverse religious and political perspectives. Treacherous Faith is a major interdisciplinary study of the ways the literary imagination, religious fears, and demonizing interacted in the early modern world. This study of the early modern specter of heresy contributes to work in the humanities seeking to illuminate the changing dynamics of religious fear, the rhetoric of religious demonization, and the powerful ways the literary imagination represents and constructs religious difference.*

*Historical Dictionary of the Reformation and Counter-Reformation*

*From Icons to Idols*

*The King's Bedpost*

*Religion, Romance and Reality in the English Literary Tradition*

*Memory and the Dissolution of the Monasteries in Early Modern England*

*Little Gidding and the pursuit of scriptural harmony*

Discussing the diverse relationships between law and the artistic image, this book includes coverage of the history of the relationship between art and law, and the ways in which the visual is made subject to the force of the law.

This is the first full-scale study of interactions between Italy's religious reform and English reformations, which were notoriously liable to pick up other people's ideas. The book is of fundamental importance for those whose work includes revisionist themes of ambiguity, opportunism and interdependence in sixteenth century religious change. Anne Overell adopts an inclusive approach, retaining within the group of Italian reformers those spirituali who left the church and those who remained within it, and exploring commitment to reform, whether 'humanist', 'protestant' or 'catholic'. In 1547, when the internationalist Archbishop Thomas Cranmer invited foreigners to foster a bolder reformation, the Italians Peter Martyr Vermigli and Bernardino Ochino were the first to arrive in England. generosity with which they were received caused comment all over Europe: handsome travel expenses, prestigious jobs, congregations which included the great and the good. This was an entry con brio, but the book also casts new light on our understanding of Marian reformation, led by Cardinal Reginald Pole, English by birth but once prominent among Italy's spirituali. When Pole arrived to take his native country back to papal allegiance, he brought with him like-minded men and Italian reform continued to be woven into English history. As the tables turned again at the accession of Elizabeth I, there was further clamour to 'bring back Italians'. Yet Elizabethans had grown cautious and the book's later chapters analyse the reasons why, offering scholars a new perspective on tensions between national and international reformations. Exploring a nexus of contacts in England and in Italy, Anne Overell presents an intriguing connection, sealed by the sufferings of exile and always tempered by political constraints. Here, for the first time, Italian reform is shown as an enduring part of the Elect Nation's literature and myth.

The essays in this volume give an account of how the agenda for theology and religious studies was set and reset throughout the twentieth century - by rapid and at times cataclysmic changes (wars, followed by social and academic upheavals in the 1960s), by new movements of thought, by a bounty of archaeological discoveries, and by unprecedented archival research. Further new trends of and fresh approaches (existentialist, Marxian, postmodern) have in more recent years generated new quests and horizons for reflection and research. Theological enquiry in Great Britain was transformed in the late nineteenth century through the gradual acceptance of the methods and results of historical criticism. New agendas emerged in the various sub-disciplines of theology and religious studies. Some of the issues raised by biblical criticism, for example Christology and the 'quest of the historical Jesus', were to remain topics of controversy throughout the twentieth century. In other important and far-reaching ways, however, the agendas that seemed clear in the early part of the century were abandoned, or transformed and replaced, not only as a result of new discoveries and movements of thought, but also by the unfolding events of a century that brought the appalling carnage and horror of two world wars. Their aftermath brought a shattering of inherited world views, including religious world views, and disillusion with the optimistic trust in inevitable progress that had seemed assured in many quarters and found expression in widely influential 'liberal' theological thought of the time. The centenary of the British Academy in 2002 has provided a most welcome opportunity for reconsidering the contribution of British scholarship to theological and religious studies in the last hundred years.

In the political ferment of the Tudor century one family above all others was always at the troubled centre of court and council. During those years the Dudleys were never far from controversy. Three of them were executed for treason. They were universally condemned as scheming, ruthless, over-ambitious charmers, and one was defamed as a wife murderer. Yet Edmund Dudley was instrumental in establishing the financial basis of the Tudor dynasty, and John Dudley, Duke of Northumberland, led victorious armies, laid the foundations of the Royal Navy, ruled as uncrowned king and almost succeeded in placing Lady Jane Grey on the throne. The most famous of them all, Robert Dudley, Earl of Leicester, came the closest to marrying Elizabeth I, was her foremost favourite for 30 years and governed the Netherlands in her name, while his successor, Sir Robert Dudley, was one of the Queen's most audacious seadogs in the closing years of her reign, but fell foul of James I. Thus the fortunes of this astonishing family rose and fell with those of the royal line they served faithfully through a tumultuous century. see www.derekwilson.com

Illustrated Religious Texts in the North of Europe, 1500-1800

Den Irrtum liquidieren

The Forge of Vision

The Authority of Art and the Aesthetics of Law

Treacherous Faith

Edward VI and the Protestant Reformation

**Das Medium Film findet an der englischen Königin Elizabeth I seit über hundert Jahren seine Faszination. Im Laufe der Filmgeschichte vollzieht die Virgin Queen eine Metamorphose von der verliebten Jungfrau über die Iron Lady zur utopisierten Demokratin. Als beliebtes Subjekt für RegisseurInnen und DrehbuchautorInnen wird der einstige nationale Ruhm zu einer globalen Spielfläche für internationale Gegebenheiten. SchauspielerInnen, die Elizabeth I verkörperten, gehörten fast immer zu den beliebtesten ihrer Zeit. Von Sarah Bernhardt, Bette Davis, Cate Blanchett, Quentin Crisp und Helen Mirren wurde die Rolle der englischen Königin in vielfältigen Interpretationen repräsentiert. Magdalena Färnkranz widmet sich über elf Dekaden filmischer Präsenz, die eine historische Figur in eine Marke mit optischem Wiedererkennungswert verwandelt hat. Mythen um die Virgin Queen, die diese Filme produzieren, werden aufgedeckt und mit überlieferten geschichtlichen Fakten populärkulturell verortet.**

**Interest in John Foxe and his hugely influential text Acts and Monuments is particularly vibrant at present. This volume, the third to arise from a series of international colloquia on Foxe, collects essays by established and up-and-coming scholars. It broadly embraces five major areas of early modern studies: Roman Catholicism, women and gender, visual culture, the history of the book and historiography. Patrick Collinson provides an entire overview of the field of Foxe studies and further essays place Foxe and his work within the context of their times.**

**Focuses on the political, social, cultural, and religious changes that occured in Great Britain during the sixteenth and seventeenth centuries.**

**The Companion to Historiography is an original analysis of the moods and trends in historical writing throughout its phases of development and explores the assumptions and procedures that have formed the creation of historical perspectives. Contributed by a distinguished panel of academics, each essay conveys in direct, jargon-free language a genuinely international, wide-angled view of the ideas, traditions and institutions that lie behind the contemporary urgency of world history.**

**The Oxford Illustrated History of Tudor and Stuart Britain**

**Companion to Historiography**

**A Visual History of Modern Christianity**

**Focus On: 100 Most Popular English People of Welsh Descent**

**Documents on the Image Debate in Reformation England**

**Art and Communication in the Reign of Henry VIII**

"This is Reformation history as it should be written, not least because it resembles its subject matter: learned, argumentative, and, even when mistaken, never dull."--Eamon Duffy, author of The Stripping of the Altars: Traditional Religion in England, 1400-1580

The first book-length study of the fifteen surviving Little Gidding bible concordances, this book examines the visual culture of print in seventeenth-century England through the lens of one extraordinary family and their hand-made biblical manuscripts. The volumes were created by the women of the Ferrar-Collet family of Little Gidding, who selected works from the family's collection of Catholic religious

prints, and then cut and pasted prints and print fragments, along with verses excised from the bible, and composed them in artful arrangements on the page in the manner of collage. Gaudio shows that by cutting, recombining, and pasting multi-scaled print fragments, the Ferrar-Collet family put into practice a remarkably flexible pictorial language. The Little Gidding concordances provide an occasion to explore how the manipulation of print could be a means of thinking through some of the most pressing religious and political questions of the pre-civil war period: the coherence of printed scripture, the nature of sovereignty, the relevance of the Mosaic law, and the protestant reform of images. By foregrounding the Ferrar-Collets' engagement with the print fragment, this book extends the scope of early modern print history beyond the printmaker's studio and expands our understanding of the ways an early modern Protestant community could productively engage with the religious image. Contrary to the long-held view that the English Reformation led to a decline in the importance of the religious image, this study demonstrates the ongoing vitality of religious prints in early modern England as instruments for thinking.

Eighteenth-century Europe witnessed monumental upheavals in both the Catholic and Protestant faiths and the repercussions rippled down to the churches' religious art forms. Nigel Aston now chronicles here the intertwining of cultural and institutional turmoil during this pivotal century. The sustained popularity of religious art in the face of competition from increasingly prevalent secular artworks lies at the heart of this study. Religious art staked out new spaces of display in state institutions, palaces, and private collections, the book shows, as well as taking advantage of patronage from monarchs such as Louis XIV and George III, who funded religious art in an effort to enhance their monarchical prestige. Aston also explores the motivations and exhibition practices of private collectors and analyzes changing Catholic and Protestant attitudes toward art. The book also examines purchases made by corporate patrons such as charity hospitals and religious confraternities and considers what this reveals about the changing religiosity of the era as well. An in-depth historical study, Art and Religion in Eighteenth-Century Europe will be essential for art history and religious studies scholars alike.

Experiencing God in Late Medieval and Early Modern England demonstrates that experiences of divine revelation, both biblical and contemporary, were central to late medieval and early modern English religion, shedding light on previously under-explored notions about divine revelation and the role they played in shaping English thought and belief.

Mortal Thoughts

The Cult of King Charles the Martyr

Broken Idols of the English Reformation

Nicodemites

God and the Gothic

Defending the Faith

*Surveying court life and urban life, warfare, religion, and peace, this book provides a comprehensive history of how gender was experienced in early modern Europe. Gender, Power and Privilege in Early Modern Europe shows how definitions of sexuality and gender roles operated and more particularly, how such definitions--and the activities they generated and reflected--articulated concerns inside a given culture. This means that the volume embodies an interdisciplinary approach: literature as well as history, religious studies, economics, and gender studies form the basis of this cultural history of early modern Europe. There are new approaches to understanding famous figures, such as Elizabeth I, James VI and I and his wife Anna of Denmark; Francis I; St. Teresa of Avila. Other chapters investigate topics such as militarism and court culture, and wider groups, such as urban citizens and noble families. The collection also studies ways in which gender and sexual orientation were represented in literature, as well as examinations of the theoretical issues involved in studying history from the angle of gender.*

*English summary: Burning heterodox literature was widespread already in the Middle Ages. This book systematically explores the context, ritual and function of book burnings. Hitherto nothing as comprehensive as this work has been published. German description: Das inszenierte Verbrennen glaubenswdriger Literatur gehorte von Anfang an zum Christentum und bildete, kaum dass es Staatsreligion geworden war, eine in den Rechtswollzugen etablierte Maanahme. Thomas Werner geht in seiner Studie den funktionalen Kontexten und den rechtlichen und theologischen Grunden mittelalterlicher Bucherverbrennungen nach. Er schildert Techniken und Rituale und beschreibt den Scheiterhaufen als Vernichtungsapparat, der die Imagination der Zuschauenden befeuerte. Die Exekutionen waren mehr als eine handlungspraktische Verlangerung der Zensur; ihre symbolisch kompliziertesten Formen nahmen sie an, wenn neben den Schriften deren Urheber oder Rezipienten zur Rechenschaft gezogen wurden, sei es als Abschwoende, sei es als ebenfalls zum Feuer verurteilte Delinquenten.*

*This unique resource describes and evaluates ten of the most important events in British history between the Norman Conquest of 1066 and the Glorious Revolution of 1689 and its aftermath. A full chapter is devoted to each event, and each chapter includes an introduction presenting factual information in a clear, chronological order. Longer, interpretive essays explore the short-term and far-reaching ramifications of the events. Coverage for each event also includes an annotated bibliography of works suitable for students and a full-page illustration. A glossary of terms, a timeline of British history up to 1714, and a chronological list of ruling houses and monarchs help students to better understand the major developments in modern British history, along with their significance and long-term impact.*

*In Nicodemites: Faith and Concealment Between Italy and Tudor England, Anne Overell examines those who concealed their beliefs, thus avoiding persecution. Focusing on dilemmas in England and Italy, she concludes that Nicodemites contributed to the erratic development of toleration.*

*Religion, Secularity, & Identity in Shakespeare and Early Modern Culture*

*Edward VI*

*The Specter of Heresy in Early Modern English Literature and Culture*

*Experiencing God in Late Medieval and Early Modern England*

*Puritan Iconoclasm During the English Civil War*

*The Boy King*

**Historical Dictionary of the Reformation and Counter-Reformation provides a comprehensive account of two chains of events\_ the Protestant Reformation and the Catholic Counter-Reformation\_ that have left an enduring imprint on Europe, America, and the world at large. This is done through a chronology, a introductory essay, a bibliography, and over 300 cross-referenced dictionary entries on persons, places, countries, institutions, doctrines, ideas, and events.**

**Since the nineteenth century it has been assumed that the concept of personal identity in the early modern period is bound up with secularization. Indeed, many explanations of the emergence of modernity have been based on this thesis, in which Shakespeare as a secular author has played a central role. However, the idea of secularization is now everywhere under threat. The secularity of modern society is less apparent than it was a generation ago. Shakespeare, too, has come to be seen in a religious perspective. What happens to human identity in this different framework? Mortal Thoughts asks what selfhood looks like if we do not assume that an idea of the self could only come into being as a result of an emptying out of a religious framework. It does so by examining human mortality. What it is to be human, and how a life is framed by its ending, are issues that cross religious confessions in early modernity, and interrogate the sacred and secular divide. A series of chapters examines literature and art in relation to concepts such as conscience, martyrdom, soliloquy, luck, suicide, and embodiment. Religious and philosophical creativity are revealed as poised around anxieties about finitude and contingency, challenging conventional divisions between kinds of literary and artistic endeavour. Mortal Thoughts considers incipient genres of life writing (More, Foxe, and Montaigne) and life drawing (Dürer, Hans Baldung Grien) in relation to dramatic representation and literary narration (Shakespeare, Donne, Milton). In the process it asks whether the problem of human identity rewrites historical boundaries.**

**Continuing his exploration of the pathways of British history, Timothy Venning examines the turning points of the Tudor period, though he also strays over into the early Stuart period. As always, he discusses the crucial junctions at which History could easily have taken a different turn and analyses the possible and likely results. While necessarily speculative to a degree, the scenarios are all highly plausible and rooted in a firm understanding of actually events and their context. In so doing, Timothy Venning gives the reader a clearer understanding of the factors at play and why things happened the way they did, as well as a tantalizing view of what might so easily have been different. ??Key scenarios discussed in this volume include: ??´ Did the pretenders Lambert Simnel and Perkin Warbeck ever have a realistic chance of a successful invsasion/coup???´ If Henry Fitzroy, Henry VIII's illegitimate son, had not died young, might he have been a suitable King or at least Regent on the King's death? ??´ What if Edward VI had not died at 15 but reigned into the 1560s and 70s???´ How might the Spanish Armada have succeeded in landing an army in England, and with what likely outcome?**

**'Restoring the First-century Church in the Twenty-first Century: Essays on the Stone-Campbell Restoration Movement in Honor of Don Haymes' is a snap-shot of a major American religious movement just after the turn of the millennium. When the ODisciplesO of Alexander Campbell and the OChristiansO of Barton Warren Stone joined forces early in the 19th century, the first indigenous ecumenical movement in the United States came into being. Two hundred years later, this American experiment in biblical primitivism has resulted in three, possibly four, large segments. Best known is the Christian Church (Disciples of Christ), active wherever ecumenical Christians gather. The denomination is typically theologically open, having been reshaped by theological Liberalism and the Social Gospel in the twentieth century, and has been re-organized on the model of other Protestant bodies. The largest group, the Churches of Christ, easily distinguished by their insistence on 'a cappella' music (singing only), is theologically conservative, now tending towards the evangelical, and congregationally autonomous, though with a denominational sense of brotherhood. The Christian Churches/Churches of Christ (Independent) are a 'via media' between the two other bodies: theologically conservative and evangelical, congregationally autonomous, pastorally oriented, and comfortable with instrumental music. The fourth numerically significant group, the churches of Christ (Anti-Institutional), is a conservative reaction to the 'a cappella' churches, much in the way that the Southern ''a capella' churches reacted against the emerging intellectual culture and social location, instrumental music and institutional centrism of the Northern Disciples following the Civil War. Besides these four, numerous smaller fragments, typically one-article splinter groups, decorate the history of the Restoration Movement: One-Cup brethren, Premillennialists, No-Sunday-School congregations, No-Located-Preacher churches, and others. This movement to unite Christians on the basis of faith and immersion in Jesus Christ, and to restore New-Testament Christianity, is too little recognized on the American religious landscape, and it has been too little studied by the academic community. This volume is focused primarily on the 'a cappella' churches and their interests, but implications for the entire Stone-Campbell Restoration Movement abound. The voices that speak freely within were unimpeded in authoring these essays by standards of orthodoxy imposed from without. All of the contributors are acquainted with Don Haymes, the honoree of the volume, and have been inspired by this friend and colleague, a man with a rigorous and earthy intellect and a heavenly spirit. David Bundy, series editor Studies in the History and Culture of World Christianities**

**The Uncrowned Kings of England**

**John Foxe and his World**

**Scripture, Society, and Culture in Early Modern England**

**Essays on the Stone-Campbell Restoration Movement in Honor of Don Haymes**

**De-/Konstruktion von weiblicher Herrschaft**

**1500 - 1700**

In recent years many historians have argued that the Reformation did not - as previously thought - hamper the development of Northern European visual culture, but rather gave new impetus to the production, diffusion and reception of visual materials in both Catholic and Protestant milieus. This book investigates the crosscurrents of exchange in the realm of illustrated religious literature within and beyond confessional and national borders, and against the background of recent insights into the importance of, on the one hand material, as well as on the other hand, sensual and emotional aspects of early modern culture. Each chapter in the volume helps illuminate early modern religious culture from the perspective of the production of illustrated religious texts - to see the book as object, a point at which various vectors of early modern society met. Case studies, together with theoretical contributions, shed light on the ways in which illustrated religious books functioned in evolving societies, by analysing the use, re-use and sharing of illustrated religious texts in England, France, the Low Countries, the German States, and Switzerland. Interpretations based on points of material interaction show us how the most basic binaries of the early modern world - Catholic and Protestant, word and image, public and private - were disrupted and negotiated in the realm of the illustrated religious book. Through this approach, the volume expands the historical appreciation of the place of imagery in post-Reformation Europe.

The King's Bedpost is a fascinating and lavishly-illustrated detective story about the important allegorical painting Edward VI and the Pope, which the author has redated through the discovery of its Dutch sources. The anatomy of the picture and the imagery to which it is related opens up a wide-ranging discussion that contributes to the iconography, history and religious developments of the period. A large and varied cast of characters joins the Tudor monarchs as the tale unfolds, and ultimately offers the key to a series of hitherto locked doors.

Religions teach their adherents how to see and feel at the same time; learning to see is not a disembodied process but one hammered from the forge of human need, social relations, and material practice. David Morgan argues that the history of religions may therefore be studied through the lens of their salient visual themes. The Forge of Vision tells the history of Christianity from the sixteenth century through the present by selecting the visual themes of faith that have profoundly influenced its development. After exploring how distinctive Catholic and Protestant visual cultures emerged in the early modern period, Morgan examines a variety of Christian visual practices, ranging from the imagination, visions of nationhood, the likeness of Jesus, the material life of words, and the role of modern art as a spiritual quest, to the importance of images for education, devotion, worship, and domestic life. An insightful, informed presentation of how Christianity has shaped and continues to shape the modern world, this work is a must-read for scholars and students across fields of religious studies, history, and art history.

The first study to deal exclusively with the cult and the political theology underpinning it, taking the story up to 1859.

Roger Ascham and His Sixteenth-Century World

A Century of Theological and Religious Studies in Britain, 1902-2002

The Black Legend of the Dudleys

Italian Reform and English Reformations, c.1535-c.1585

Die Reformation des Bildes

Events that Changed Great Britain, from 1066 to 1714

This book sheds light on the shaping of the English Bible and its impact on early modern English society and culture.

In 1547, the young King Edward VI issued a series of religious injunctions that were intended to reform the Churches in England. Religious imagery was a tangible and permanent aspect of the landscape, both inside and outside churches. For many people, it was one of the first aspects of the Church to be reformed, and the degree to which it was reformed often was indicative of an individual's or community's theological leanings. Behind this destruction lay a longstanding debate over the nature, purpose, and appropriate uses of images,

particularly in relation to worship and devotion. The Reformation lines between icon and idol, however, are much more difficult to identify than any single debate, event, or royal injunction would suggest. FromIcons to Idols tracks the image debate from the perspectives of both Protestants and Catholics across the period of religious change in England from 1525 to 1625. For scholars of the English Reformation, iconoclasm has played a major role in the historiographical disputes over the nature, length, and efficacy of Protestant reform. The

fresh perspective of David J. Davis incorporates geography historical use and abuse, popular appeal, size, dimensions and what was represented.

John Jewel and the Elizabethan Church

The Tudors

Gender, Power and Privilege in Early Modern Europe