



11. Albrecht Dürer u. a., »Dischordien«
 (Teil) Sammelband Kaiser Maximilian I., Holzschnitt, 1515.
 München, Staatliche Graphische Sammlung, Inv. Nr. 144900.

griechischer Name aus Homers *Ilias*), Scombrja (Stadt- bzw. Ländername für Ungarn und Österreich) und Francia (Name des Volkstammes der Franken und ihres ersten mythischen Königs Franco, Sohn des Hektor) voranblickt.²⁴ Der römische Kaiser Julius Cäsar, der Österreich als erstes römisch-gemeinsames Fürstentum anerkannte, ist nicht im Bildzentrum, am liebsten (Namen-) der Habsburger Genealogie, sondern unter die Kaiserabfolge im Rand eingeordnet, und zwar in der Art und Weise einer Ständesukzession.²⁵ Der Ursprung der Habsburger ergibt sich für Maximilian I. und seine Vorfahren aber aus einer konstruierten Kombination verschiedener Geschichtsebenen, die trotz ihres zeitlichen und räumlichen Abstandes in mythischer Weise zueinander bezogen wurden. Dieses humanistische Geschichtsmodell der drei allegorischen Frauengestalten steht für drei verschiedene Geschichtsmodelle. Die Modelle sind: eine Kombination aus Troja- und Habsburgergeschichte in der Gestalt der Troja, die für die Sage der Roman Proenza, Hektor und Franco aus Troja steht²⁶; eine Landesge-

schichte in der Figur der Pannonia, deren Name gleichzusetzen ist mit der antiken Landesbezeichnung *Scythia* und übersetzt werden kann mit Ungarn und Österreich¹⁷⁰, und eine Stammesgeschichte der Franken veranschaulicht durch die Figur der *Francia*.¹⁷¹

Die allegorische (Frauenfiguren als Sinnbilder für Stadt, Land, Herrschaft und Volkstamm) und historische (Standesankündigen und Schlachtenentwungen) Bildsprache der »Ehrenpfote«²⁹ stimmt mit den zuvor angestellten Beobachtungen zur »Wiener Kreuzigung« Canachs überein. Erinnert sie hier nochmals an die historischen wie allegorischen Sinnbezüge von Burg, Schergen und Inschrift innerhalb des Kreuzigungsbildes. Auch wenn beide Kunstwerke einerseits aus unterschiedlichen Themenkreisen und andererseits aus unterschiedlichen Zeiten stammen und dazu noch unterschiedliche Geschichtsvorstellungen aus dem Humanistenkreis des Kaisers Maximilian I. transportieren, so zeigen sie doch eine gleichartige Verwendung von Bildern in bezug auf Geschichte (tatsächliche Personen, Orte und Ereignisse) und Mythos (germanisch-deutsche Vorläufer in allegorischen Personen oder Tauten). Geschichte und Mythos sind in beiden Fällen nicht grundsätzlich voneinander zu trennen, so daß sie sich in den Bildern gegenseitig durchdringen und hierüber eine Verbindung im Sinne von partikulärer (Geschichte) und allgemeiner Wahrheit (Mythos/Dichtung) eingehen.

Frägt man nach den Gründen der neuen Geschichtsschreibung unter Maximilian I., so werden territoriale Machtansprüche als möglicher Ausgangspunkt der veränderten Historiographie deutlich. Kaiser Maximilian I. greift auf die eigene Landesgeschichte – privilegium majus von Casar¹⁰⁰ – und auf den fränkisch-karolingischen Abstammungsmythos – die Franken stammten aus Troja¹⁰¹ – zurück, um sich die älteste Landes- und Stammesgeschichte des Reiches zu sichern. Da im begleitenden Text der *Illustrierung* zwischen dem östlichen Fürstentumern und Königreichen, wie Österreich, Ungarn und vielleicht auch Böhmen, unterschieden wird, sondern deren Einheit durch den geographischen Begriff *Pannonia* bzw. *Scandria* ausgedrückt wird, läßt sich der ursprünglich als Territorial- sowie Stammesname verwendete Begriff *Scandria* in seiner beauftragten, mythologischen Offenheit auf den ganzen östlichen Machtbereich erweitern.¹⁰² An diesem Fall wird der habsburgische Herrschaftsanspruch im Osten evident und Geschichte im Sinne Maximilians I. instrumentalisiert.¹⁰³

Die Möglichkeit, Geschichte neu zu schreiben, besonders die mytologische germanisch-deutsche Vorzeit für die eigenen Machtiressen zu nutzen, wurde von Maximilian I. und seinen Historiographen konsequent umgesetzt. Der neue Ursprung der Habsburger lag Dank der gezielten Anknüpfung an die Merowinger durch Jakob Meissel (1486–1560)²⁰ und der damit verbundenen Möglichkeit der Anknüpfung an die fränkisch-ländliche

Lucas Cranach D A Und Der Deutsche Humanismus

Andrew Louth



Lucas Cranach D A Und Der Deutsche Humanismus:

Lucas Cranach the Elder Bonnie Noble, 2009-04-16 Lucas Cranach the Elder 1472 1553 is the most influential painter of the German Reformation In collaboration with Martin Luther 1483 1546 Cranach produced innovative paintings which made the complex ideas of Lutheran Christianity understandable to a wide range of viewers and inspired later generations of artists Despite Cranach s crucial role as an interpreter of Lutheran ideas his Reformation paintings remain unfamiliar to many American scholars *Lucas Cranach the Elder Art and Devotion of the German Reformation* presents Cranach s Reformation painting to a broader audience and explains the pictorial strategies Cranach devised to clarify and interpret Lutheran thought For specialists in Reformation history this study offers an interpretation of Cranach s art as an agent of religious change For historians and students of Renaissance art this study explores the defining work of a major sixteenth century artist The broad implications of the Reformation and Cranach s role in transforming religious art make this study suitable for readers with a general interest in history religion or art history

German Paintings in the Metropolitan Museum of Art, 1350-1600 Maryan W. Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.), 2013 Paintings by Renaissance masters Lucas Cranach the Elder Albrecht Durer and Hans Holbein the Younger are among the works featured in this lavish volume the first to comprehensively study the largest collection of early German paintings in America These works created in the 14th through 16th centuries in the region that comprises present day Germany Austria and Switzerland include religious images such as Virgin and Child with Saint Anne by Durer and the double sided altarpiece The Dormition of the Virgin by Hans Schaufelein as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach In all more than 70 works are thoroughly discussed and analyzed making this volume an incomparable resource for the study of this rich artistic period

The Oxford Dictionary of the Christian Church Andrew Louth, 2022-02-17 Uniquely authoritative and wide ranging in its scope The Oxford Dictionary of the Christian Church is the indispensable reference work on all aspects of the Christian Church It contains over 6 500 cross referenced A Z entries and offers unrivalled coverage of all aspects of this vast and often complex subject from theology churches and denominations patristic scholarship and the bible to the church calendar and its organization popes archbishops other church leaders saints and mystics In this new edition great efforts have been made to increase and strengthen coverage of non Anglican denominations for example non Western European Christianity as well as broadening the focus on Christianity and the history of churches in areas beyond Western Europe In particular there have been extensive additions with regards to the Christian Church in Asia Africa Latin America North America and Australasia Significant updates have also been included on topics such as liturgy Canon Law recent international developments non Anglican missionary activity and the increasingly important area of moral and pastoral theology among many others Since its first appearance in 1957 the ODCC has established itself as an essential resource for ordinands clergy and members of religious orders and an invaluable tool for

academics teachers and students of church history and theology as well as for the general reader **Jan Gossart and the Invention of Netherlandish Antiquity** Marisa Bass, 2016-03-29 This is the first in depth historical study of Jan Gossart ca 1478 1532 one of the most important painters of the Renaissance in northern Europe Providing a richly illustrated narrative of the Netherlandish artist's life and art Marisa Anne Bass shows how Gossart's paintings were part of a larger cultural effort in the Netherlands to assert the region's ancient heritage as distinct from the antiquity and presumed cultural hegemony of Rome Focusing on Gossart's vibrant monumental mythological nudes the book challenges previous interpretations by arguing that Gossart and his patrons did not slavishly imitate Italian Renaissance models but instead sought to contest the idea that the Roman past gave the Italians a monopoly on antiquity Drawing on many previously unused primary sources in Latin Dutch and French Jan Gossart and the Invention of Netherlandish Antiquity offers a fascinating new understanding of both the painter and the history of northern European art at large *Humanismus und Reformation als kulturelle Kräfte in der deutschen Geschichte* Lewis W. Spitz, 2018-02-19 Keine ausführliche Beschreibung für Humanismus und Reformation als kulturelle Kräfte in der deutschen Geschichte verfügbar **Reformation and Early Modern Europe** David M. Whitford, 2007-11-01 Continuing the tradition of historiographic studies this volume provides an update on research in Reformation and early modern Europe Written by expert scholars in the field these eighteen essays explore the fundamental points of Reformation and early modern history in religious studies European regional studies and social and cultural studies Authors review the present state of research in the field new trends key issues scholars are working with and fundamental works in their subject area including the wide range of electronic resources now available to researchers Reformation and Early Modern Europe A Guide to Research is a valuable resource for students and scholars of early modern Europe

Cultural Exchange in Early Modern Europe Robert Muchembled, William Monter, 2006 This 2007 volume reveals how a first European identity was forged from the fifteenth to the seventeenth centuries Cultural exchange played a central role in the elites fashioning of self The cultures they exchanged and often integrated with included palaces dresses and jewellery but also gestures and dances Marketing Maximilian Larry Silver, 2008 Long before the photo op political rulers were manipulating visual imagery to cultivate their authority and spread their ideology Born just decades after Gutenberg the Holy Roman Emperor Maximilian I 1459 1519 was Larry Silver argues the first ruler to exploit the propaganda power of printed images and text Marketing Maximilian explores how Maximilian used illustrations and other visual arts to shape his image achieve what Max Weber calls the routinization of charisma strengthen the power of the Hapsburg dynasty and help establish the Austro Hungarian Empire A fascinating study of the self fashioning of an early modern ruler who was as much image maker as emperor Marketing Maximilian shows why Maximilian remains one of the most remarkable innovative and self aggrandizing royal art patrons in European history Silver describes how Maximilian lacking a real capital or court center the ability to tax and an easily manageable territory undertook a vast and expensive visual media campaign to forward his

extravagant claims to imperial rank noble blood perfect virtues and military success To press these claims Maximilian patronized and often personally supervised and collaborated with the best printers craftsmen and artists of his time among them no less than Albrecht Dürer to plan and produce illustrated books medals heralds armor and an ambitious tomb monument

Enlargeia in Classical Antiquity and the Early Modern Age Heinrich F. Plett, 2012-08-14 The present study provides an extensive treatment of the topic of enlargeia on the basis of the classical and humanist sources of its theoretical foundation These serve as the basis for detailed analyses of verbal and pictorial works of the Classical Antiquity and the Early Modern Age

In the Beginning Was the Image David H. Price, 2020-11-20 This pioneering study focuses on the decisive contributions of the three leading artists of the Northern Renaissance Albrecht Dürer Lucas Cranach the Elder and Hans Holbein the Younger to the printed Bible and to the transformation of ecclesiastical art in the Protestant Reformation A time of artistic and theological revolution the Renaissance and Reformation also witnessed a visual reformation of the Bible In David H Price's new interpretation these artists emerge as major reformers in their own right who created a dynamic and innovative visual culture of biblicism In the Beginning Was the Image explicitly addresses a key paradox of the Bible's new cultural status as divergent Bible editions and translations shattered the unity of Christianity new artistic approaches arose to accommodate theological and textual diversity Rulers and theologians produced new Bibles as foundations for transformative socio political movements and their success according to Price's compelling research depended on the inventiveness and creativity of these artists Written in a style designed to be accessible to a broad range of readers Price's richly nuanced study explores the art of Dürer Cranach and Holbein and the biblical iconographies they developed to connect the new biblicism to faith and political authority

2002 Massimo Mastrogregori, 2011-07-11 Annually published since 1930 the International bibliography of Historical Sciences IBOHS is an international bibliography of the most important historical monographs and periodical articles published throughout the world which deal with history from the earliest to the most recent times The works are arranged systematically according to period region or historical discipline and within this classification alphabetically The bibliography contains a geographical index and indexes of persons and authors

Rhetoric and Renaissance Culture Heinrich F. Plett, 2008-08-22 Since Jacob Burckhardt's *Kultur der Renaissance in Italien* 1869 rhetoric as a significant cultural factor of the renaissance has largely been neglected The present study seeks to remedy this deficit regarding the arts by concentrating on literary theory and its aspects of imagination inventio genre dispositio of the genera style elocutio mnemonic architecture memoria and representation actio with illustrative examples taken from Shakespeare's works but also on the intermedial rhetoric of painting and music Particular attention is given to the rhetorical ideology of the Renaissance

The Texture of Images Livia Cárdenas, 2020-11-16 This study is the first fundamental analysis and synopsis of the printed relic book genre Printed relic books represent both by image and text precious reliquaries which were presented to the faithful audience during special liturgical feasts the display of relics This study brings into focus the

specific aesthetics of these relic books and explores the immense influence that patrons had on figuration as well as on the forms of these books The analysis focuses on the interaction of image and text as manifestation of authenticity This book then contributes to clarifying the complex medial role of printing with movable type in its early period and offers a novel interpretation of the cultural significance of artefacts in the Renaissance This book is a translation of *Die Textur des Bildes*

Das Heiltumsbuch im Kontext religiöser Medialität des Spätmittelalters De Gruyter 2013 **Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen**, 2003-06 *Reformation* Helga Schnabel-Schüle, 2017-09-13 Das Handbuch will einen raschen und gleichzeitig analytischen Zugang zum Thema Reformation eröffnen indem es in konsequent europäischer und interdisziplinärer Perspektive nach den Gelingens bzw Misslingensbedingungen von Reformation fragt Es soll das Verständnis dafür schaffen was Reformation aus historisch kulturwissenschaftlicher Perspektive ausmacht Dabei stellt es theologische Lehrstreitigkeiten so dar dass ihre historisch kulturellen Auswirkungen klar werden Die große Bedeutung von Netzwerken einzelner Akteursgruppen wird beleuchtet und die Konstruktion unterschiedlicher reformatorischer Räume analysiert Auch die politischen Rahmenbedingungen und die Medialität des reformatorischen Prozesses werden herausgearbeitet *Protestants on Screen* Gastón Espinosa, Erik Redling, Jason W. Stevens, 2023 *Protestants on Screen* explores the Protestant contributions to American and European film from the silent era to the present day The authors analyze how Protestant filmmakers beliefs theology symbols sensibilities and cultural patterns have shaped the history of film Challenging the stereotype of Protestants as world denouncing and defying puritans and iconoclasts who stood in the way of film's maturation as an art the authors contend that Protestants were among the key catalysts in the origins and development of film bringing an identifiably Protestant aesthetic to the medium The essays in this volume track key Protestant themes like faith and doubt sin and depravity biblical literalism personal conversion and personal redemption holiness and sanctification moralism and pietism Providence and secularism apocalypticism righteousness and justice religion and race the priesthood of all believers and its offshoots democratization and individualism Protestants the essays in this volume demonstrate helped birth and shape the film industry and harness the power of motion pictures for spiritual instruction edification and cultural influence

Renaissance und Humanismus Ulrich Muhlack, 2017-05-22 Ulrich Muhlack entwickelt seine Darstellung von Renaissance und Humanismus aus der Begriffs und Forschungsgeschichte d.h. ausgehend von Vasari, Voltaire, Ranke und Burkhardt bis in die Gegenwart Im Zentrum des Bandes stehen die Ausprägungen im deutschsprachigen Raum die für die Renaissance aber aus dem italienischen Original abgeleitet und entwickelt werden und außerdem in einen gesamteuropäischen Kontext gestellt werden während diese Perspektiven für den Humanismus von vornherein integriert sind Er demonstriert damit nicht nur dass sich im Rekurs auf diese Traditionen immer noch neue Ansätze für die aktuelle Forschung ergeben Muhlack gelingt so auch ein großer Überblick über zwei zentrale und nicht zu trennende Phänomene der europäischen

Kulturgeschichte die in der jüngeren Vergangenheit zunehmend verwässerten und in einer Vielzahl immer kleinteiligerer Detailstudien verloren zu gehen drohten. Er bietet Studierenden damit eine konzise Darstellung von zwei unverzichtbaren Themen im Studium der Frühen Neuzeit und Kulturgeschichte, die flankiert von einer ausführlichen Bibliographie gleichermaßen zum fundierten Einsteigen in das Thema wie auch zu seiner Vertiefung befähigt. **Bibliographie Internationale de l'Humanisme et de la Renaissance** International Council for Philosophy and Humanistic Studies, 1966 Würzburger Humanismus Thomas Schultheiß, Jochen Baier, 2015-02-02 In diesem Band wird das kulturgeschichtliche Phänomen des Humanismus an dem geographisch definierten Paradigma Würzburgs und seines Umlands untersucht. Mitten die Gelehrten unterschiedlichen Herrschaften, Nationalitäten, Konfessionen und Geschlechtern angehörenden, haben sie doch teil an einer beweglichen *res publica eruditorum*, die die Trennlinien durch die Gesellschaft überwindet. Dieser Prozess vollzieht sich einerseits auf der Ebene der Akteure etwa durch persönliche Netzwerke, andererseits im Bereich der literarischen Produktion über intertextuelle Bezüge. Voraussetzung dafür ist der den Humanismus begründende von allen Mitwirkenden gepflegte Rückbezug auf die Antike. Die Beiträge zeigen auf, dass Unterfranken mit seinem Hauptort Würzburg eine Kernregion des deutschen Humanismus darstellte, von der eine auf ganz Europa wirkende Strahlkraft ausging. Der Band leistet einen wichtigen Schritt zur Erschließung der editorisch und interpretatorisch größtenteils noch unbearbeiteten Textcorpora frühneuzeitlicher Humanisten.

Im Glanze des Himmels Rainer Hoffmann, 2019-03-11 Putten sind aus der Kunst seit der frühen Renaissance nicht wegzudenken. Die kindlichen, flügeligen, meist unbekleideten Knaben bevölkern die Werke der bildenden Kunst in den verschiedensten Varianten häufig als schmückendes Beiwerk. Auch im Werk Albrecht Dürers 1471–1528 gibt es bedeutend mehr Putten zu sehen, als man gemeinhin denkt. Diese bemerkenswerten Figuren an Putten präsenzen in unterschiedlichsten Kontexten und Erscheinungsformen auf Gemälden, Stichen, Holzschnitten oder Zeichnungen. Dürer wird in der vorliegenden Studie erstmals umfassend untersucht und dargestellt. Nach einer Einführung in die Geschichte der Putten von den Erosen Anfangen in der Antike bis zur Frührenaissance im 15. Jahrhundert werden Dürers Putten oder Putten Engel unter drei Gesichtspunkten thematisiert: unter christlichen, profanen und mythologischen Aspekten. Dabei werden auch Putten-Motive in Werken von Dürers deutschen und italienischen Renaissance-Zeitgenossen mit in den Blick genommen. Die vielen Facetten des Themas in seinen wunderbaren verschiedenen Ausprägungen werden in diesem reich illustrierten Buch wahrhaft anschaulich.

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