

Voracious Idols And Violent Hands Iconoclasm In Reformation Zurich Strasbourg And Basel

Timothy George reveals how the sixteenth century's revolution in theological thinking was fueled by a fresh return to the Scriptures. He underlines several Reformers' unique engagement with the Bible and suggests what their legacy might mean for reading, praying and living out the Scriptures today.

The Essential Dürer offers an accessible and up-to-date look at one of Germany's most famous artists. Essays explore his life as well as his art and its remarkable reception across Europe.

An investigation into how sacred mysteries (in Latin, sacramenta or mysteria) were visualized in a wide range of media, including illustrated religious literature, produced in Italy, France, and the Low Countries between ca. 1500 and 1700.

In a speech before Zurich's city council in 1553, Heinrich Bullinger declared that "the crown of England has entirely the teaching and faith that we also have." These words suggest a more direct and abiding relationship between the English and Zurich Reformations than has been recognized by previous historians. This book deepens our understanding of Swiss and English Protestantism, while simultaneously shedding light on the interactive practices of early modern cultural and intellectual communities and the history of the book. Three aspects of Zurich theology and practice attracted English evangelicals to Zurich's tradition of Reformed Protestantism: rejection of the material aspects of Catholic piety, a strong anti-Anabaptist tradition, and stress on the unity of the religious and secular spheres under the authority of the civil magistrate. Dr Euler illustrates how English reformers adopted these ideas and applied them in England, allowing reformers like Bullinger to point to England as a potential ally and model of success for the Zurich tradition. Carrie Euler received her Ph. D. from Johns Hopkins University in 2004. She has published several articles on the Zurich and English Reformations in various volumes and journals, including the Sixteenth Century Journal. She is currently Assistant Professor of History at Central Michigan University.

Recasts the Reformation as a battleground over memory, in which new identities were formed through acts of commemoration, invention and repression.

The phenomenon of iconoclasm, expressed through hostile actions towards images, has occurred in many different cultures throughout history. The destruction and mutilation of images is often motivated by a blend of political and religious ideas and beliefs, and the distinction between various kinds of 'iconoclasms' is not absolute. In order to explore further the long and varied history of iconoclasm the contributors to this volume consider iconoclastic reactions to various types of objects, both in the very recent and distant past. The majority focus on historical periods but also on history as a backdrop for image troubles of our own day. Development over time is a central question in the volume, and cross-cultural influences are also taken into consideration. This broad approach provides a useful comparative perspective both on earlier controversies over images and relevant issues today. In the multimedia era increased awareness of the possible consequences of the use of images is of utmost importance. 'Iconoclasm from Antiquity to Modernity' approaches some of the problems related to the display of particular kinds of images in conflicted societies and the power to decide on the use of visual means of expression. It provides a deeper understanding of the mechanisms of the phenomenon of iconoclasm. Of interest to a wide group of scholars the contributors draw upon various sources and disciplines, including art history, cultural history, religion and archaeology, as well as making use of recent research from

within social and political sciences and contemporary events. Whilst the texts are addressed primarily to those researching the Western world, the volume contains material which will also be of interest to students of the Middle East.

TWENTY-THREE. The Age of Devils -- TWENTY-FOUR. The Age of Reasonable Doubt -- TWENTY-FIVE. The Age of Outcomes -- TWENTY-SIX. The Spirit of the Age -- EPILOGUE. Assessing the Reformations -- Notes -- Bibliography -- Illustration Credits -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Z

"The enigmatic link between the natural and artistic beauty that is to be contemplated but not eaten, on the one hand, and the eucharistic beauty that is both seen (with the eyes of faith) and eaten, on the other, intrigues me and inspires this book. One cannot ask theo-aesthetic questions about the Eucharist without engaging fundamental questions about the relationship between beauty, art (broadly defined), and eating."—from *Eating Beauty* In a remarkable book that is at once learned, startlingly original, and highly personal, Ann W. Astell explores the ambiguity of the phrase "eating beauty." The phrase evokes the destruction of beauty, the devouring mouth of the grave, the mouth of hell. To eat beauty is to destroy it. Yet in the case of the Eucharist the person of faith who eats the Host is transformed into beauty itself, literally incorporated into Christ. In this sense, Astell explains, the Eucharist was "productive of an entire 'way' of life, a virtuous life-form, an artwork, with Christ himself as the principal artist." The Eucharist established for the people of the Middle Ages distinctive schools of sanctity—Cistercian, Franciscan, Dominican, and Ignatian—whose members were united by the eucharistic sacrament that they received. Reading the lives of the saints not primarily as historical documents but as iconic expressions of original artworks fashioned by the eucharistic Christ, Astell puts the "faceless" Host in a dynamic relationship with these icons. With the advent of each new spirituality, the Christian idea of beauty expanded to include, first, the marred beauty of the saint and, finally, that of the church torn by division—an anti-aesthetic beauty embracing process, suffering, deformity, and disappearance, as well as the radiant lightness of the resurrected body. This astonishing work of intellectual and religious history is illustrated with telling artistic examples ranging from medieval manuscript illuminations to sculptures by Michelangelo and paintings by Salvador Dalí. Astell puts the lives of medieval saints in conversation with modern philosophers as disparate as Simone Weil and G. W. F. Hegel.

Vanities of the Eye investigates the cultural history of the senses in early modern Europe, a time in which the nature and reliability of human vision was the focus of much debate. In medicine, art theory, science, religion, and philosophy, sight came to be characterised as uncertain or paradoxical - mental images no longer resembled the external world. Was seeing really believing? Stuart Clark explores the controversial debates of the time - from the fantasies and hallucinations of melancholia, to the illusions of magic, art, demonic deceptions, and witchcraft. The truth and function of religious images and the authenticity of miracles and visions were also questioned with new vigour, affecting such contemporary works as *Macbeth* - a play deeply concerned with the dangers of visual illusion. Clark also contends that there was a close connection between these debates and the ways in which philosophers such as Descartes and Hobbes developed new theories on the relationship between the real and virtual. Original, highly accessible, and a major contribution to our understanding of European culture, *Vanities of the Eye* will be of great interest to a wide range of historians and anyone interested in the true nature of seeing.

From late medieval reenactments of the Deposition from the Cross to Sol Lewitt's Buried Cube, *Depositions* is about taking down images and about images that anticipate being taken down. Foretelling their own depositions, as well as their re-elevations in contexts far from those in which they were made, the images studied in this book reveal themselves to be untimely--no truer to their first appearance than to their later reappearances. In *Depositions*, Amy Powell makes the case that late medieval paintings and ritual reenactments of the Deposition from the Cross not only picture the deposition of Christ (the Imago Dei) but also allegorize the deposition of the image as such and, in so doing, prefigure the lowering of "dead images" during the Protestant Reformation. Late medieval pre-figurations of Reformation iconoclasm anticipate, in turn, the repeated "deaths" of art since the advent of photography: that is the premise of the vignettes devoted to twentieth-century works of art that conclude each chapter of this book. In these vignettes, images that once stood in late medieval churches now find themselves among works of art from the more recent past with which they share certain formal characteristics. These surreal encounters compel us to reckon with affinities between images from different times and places. Turning pseudomorphosis--formal resemblance where there is no similarity of artistic intent -- on its head, Powell explores what happens to our understanding of historically and conceptually distant works of art when they look alike.

Spanning two centuries and two continents, *Art, Piety and Destruction in the Christian West, 1500-1700* addresses the impact of religious tensions on art, design, and architecture in the early modern world. Beyond famous works of art such as Kraft's Eucharistic Tabernacle, the volume examines less-studied objects, including church plate and vestments, stained glass, graffiti, and Mexican images of St. Anne, created throughout the sixteenth and seventeenth centuries. The collection's contributors present religious artworks from Germany, England, Italy, France, Spain, and Mexico; the media include sculpture, oil painting, fresco, metalwork, dress, and architecture. Questions of art's destruction, preservation, and censorship are discussed against the ever-present backdrop of religious conflict and varying degrees of tolerance. New information and original perspectives demonstrate the ways in which art illuminates history, and the close links between the changing values of a society and the images it displays to represent itself.

After Sir Isaac Newton revealed his discovery that white light was compounded of more basic colored rays, he was hailed as a genius and became an instant international celebrity. An interdisciplinary enthusiast and intellectual giant in a number of disciplines, Newton published revolutionary, field-defining works that reached across the scientific spectrum, including the *Principia Mathematica* and *Opticks*. His renown opened doors for him throughout his career, ushering him into prestigious positions at Cambridge, the Royal Mint, and the Royal Society. And yet, alongside his public success, Newton harbored religious beliefs that set him at odds with law and society, and, if revealed, threatened not just his

livelihood but his life. Religion and faith dominated much of Newton's life and work. His papers, never made available to the public, were filled with biblical speculation and timelines along with passages that excoriated the early Church fathers. Indeed, his radical theological leanings rendered him a heretic, according to the doctrines of the Anglican Church. Newton believed that the central concept of the Trinity was a diabolical fraud and loathed the idolatry, cruelty, and persecution that had come to define religion in his time. Instead, he proposed a "simple Christianity"--a faith that would center on a few core beliefs and celebrate diversity in religious thinking and practice. An utterly original but obsessively private religious thinker, Newton composed several of the most daring works of any writer of the early modern period, works which he and his inheritors suppressed and which have been largely inaccessible for centuries. In *Priest of Nature*, historian Rob Iliffe introduces readers to Newton the religious animal, deepening our understanding of the relationship between faith and science at a formative moment in history and thought. Previous scholars and biographers have generally underestimated the range and complexity of Newton's religious writings, but Iliffe shows how wide-ranging his observations and interests were, spanning the entirety of Christian history from Creation to the Apocalypse. Iliffe's book allows readers to fully engage in the theological discussion that dominated Newton's age. A vibrant biography of one of history's towering scientific figures, *Priest of Nature* is the definitive work on the spiritual views of the man who fundamentally changed how we look at the universe.

How could the Protestant Reformation take off from Wittenberg, a tiny town in Saxony, which contemporaries regarded as a mud hole? And how could a man of humble origins, deeply scared by the devil, become a charismatic leader and convince others that the Pope was the living Antichrist? Martin Luther founded a religion which to this day determines many people's lives, as did Jean Calvin in Geneva one generation later. In this new edition of her best selling textbook, Ulinka Rublack addresses these two tantalising questions. Including evidence from the period's rich material culture, alongside a wealth of illustrations, this is the first textbook to use the approaches of the new cultural history to analyse how Reformation Europe came about. Updated for the anniversary of the circulation of Luther's ninety-five theses, *Reformation Europe* has been restructured for ease of teaching, and now contains additional references to 'radical' strands of Protestantism.

The world has repeatedly suffered severe climate-driven shocks, which have resulted in famine, disease, violence, social upheaval, and mass migration. Such episodes have often been understood in religious terms, through the language of apocalypse, millennium, and Judgment. And they have frequently had real religious consequences, for instance by spawning new religious movements and revivals, or driving the persecution of religious minorities. Philip Jenkins shows how climate change has redrawn the world's religious maps, and how man-made climate change is likely to do so once

again.

This 1995 book explores the acts of iconoclasm as the means to recover the participation of ordinary Christians in the Reformation.

This exploration of cultural resilience examines the complex fate of classical Egyptian religion during the centuries from the period when Christianity first made its appearance in Egypt to when it became the region's dominant religion (roughly 100 to 600 C.E. Taking into account the full range of witnesses to continuing native piety--from papyri and saints' lives to archaeology and terracotta figurines--and drawing on anthropological studies of folk religion, David Frankfurter argues that the religion of Pharonic Egypt did not die out as early as has been supposed but was instead relegated from political centers to village and home, where it continued a vigorous existence for centuries. In analyzing the fate of the Egyptian oracle and of the priesthoods, the function of magical texts, and the dynamics of domestic cults, Frankfurter describes how an ancient culture maintained itself while also being transformed through influences such as Hellenism, Roman government, and Christian dominance. Recognizing the special characteristics of Egypt, which differentiated it from the other Mediterranean cultures that were undergoing simultaneous social and political changes, he departs from the traditional "decline of paganism/triumph of Christianity" model most often used to describe the Roman period. By revealing late Egyptian religion in its Egyptian historical context, he moves us away from scenarios of Christian triumph and shows us how long and how energetically pagan worship survived.

Medieval images and their content, intentions, and functions regularly followed specific strategies, rituals, and symbols of communication. This is true for religious as well as for secular images. One can recognize these strategies and rituals through analyzing the patterns that occur in the varieties of image construction, image space, image messages, and their perception. This book contains contributions by international specialists whose research interests concentrate on these patterns, the rituals associated with them, and the influences of these phenomena on the daily life of the image audience. (Series: History: Research and Science / Geschichte: Forschung und Wissenschaft - Vol. 39)

The Protestant and Catholic Reformations thrust the nature of conversion into the center of debate and politicking over religion as authorities and subjects imbued religious confession with novel meanings during the early modern era. The volume offers insights into the historicity of the very concept of "conversion." One widely accepted modern notion of the phenomenon simply expresses denominational change. Yet this concept had no bearing at the outset of the Reformation. Instead, a variety of processes, such as the consolidation of territories along confessional lines, attempts to ensure civic concord, and diplomatic quarrels helped to usher in new ideas about the nature of religious boundaries and, therefore, conversion. However conceptualized, religious change-conversion-had deep social and political implications for early modern German states and societies.

The cross stirs intense feelings among Christians and non-Christians alike. Robin Jensen takes readers on an intellectual and

spiritual journey through the 2,000-year evolution of the cross as idea and artifact, illuminating the controversies and forms of devotion this central symbol of Christianity inspires.

Most people would be hard pressed to name a famous artist from Renaissance France. Yet sixteenth-century French kings believed they were the heirs of imperial Rome and commissioned a magnificent array of visual arts to secure their hopes of political ascendancy with images of overflowing abundance. With a wide-ranging yet richly detailed interdisciplinary approach, Rebecca Zorach examines the visual culture of the French Renaissance, where depictions of sacrifice, luxury, fertility, violence, metamorphosis, and sexual excess are central. Zorach looks at the cultural, political, and individual roles that played out in these artistic themes and how, eventually, these aesthetics of exuberant abundance disintegrated amidst perceptions of decadent excess. Throughout the book, abundance and excess flow in liquids-blood, milk, ink, and gold-that highlight the materiality of objects and the human body, and explore the value (and values) accorded to them. The arts of the lavish royal court at Fontainebleau and in urban centers are here explored in a vibrant tableau that illuminates our own contemporary relationship to excess and desire. From marvelous works by Francois Clouet to oversexed ornamental prints to Benvenuto Cellini's golden saltcellar fashioned for Francis I, *Blood, Milk, Ink, Gold* covers an astounding range of subjects with precision and panache, producing the most lucid, well-rounded portrait of the cultural politics of the French Renaissance to date.

This book recasts the story of the Reformation by bringing together two histories: the Encounter between Europe and the western hemisphere beginning in 1492; and the fragmentation of European Christendom in the sixteenth century. In so doing, it restores resonance to 'idolatry', 'cannibal', 'barbarian', even as it moves past such polemics to trace multiple understandings of divinity, matter and human nature. So many aspects of human life, from marriage and family through politics to ways of thinking about space and time, were called into question. Debates on human nature and conversion forged new understandings of religious identity. Debates on the relationship of humanity to the material world forged new understandings of image and ritual, new understandings of physics. By the end of the century, there was not one 'Christian religion', but many, and many understandings of the Christian in the world.

This Handbook takes a broad overview of the Protestant Reformations, seeing them as movements which stretched far beyond their European beginnings. Written by a team of international scholars of history and theology, the contributions offer up-to-date perspectives on Reformation ideas and the lasting historical impact of Protestantism.

Christ's Crucifixion is one of the most recognized images in Western visual culture, and it has come to stand as a universal symbol of both suffering and salvation. But often overlooked in this symbolic language is the fact that ultimately the Crucifixion is a scene of capital punishment. In *The Thief, the Cross and the Wheel*, Mitchell Merback reconstructs the religious, legal, and historical context of the Crucifixion and of other images of public torture. The result is an account of a time when criminal justice and religion were entirely interrelated and punishment was a visual spectacle devoured by a popular audience.

A fully revised and updated version of this authoritative account of the birth of the Protestant traditions in sixteenth-century Europe,

providing a clear and comprehensive narrative of these complex and many-stranded events.

From a distinguished assembly of twelve internationally acclaimed scholars comes this rich, interdisciplinary study that explores the Protestant Reformation and its revolutionary impact on the church and the world. The Reformation revolutionized the church and spiritual life as well as art, music, literature, architecture, and aesthetics. It transformed economics, trade, banking, and more—transformations that shifted power away from the church to the state, unleashing radical new campaigns for freedom, equality, democracy, and constitutional order. In this authoritative but accessible study, the authors analyze the kaleidoscopic impact of the Reformation over the past 500 years—for better or worse, for richer or poorer, for the West and increasingly for the world.

A Poisoned Chalice tells the story of a long-forgotten criminal case: the poisoning of the communion wine in Zurich's main cathedral in 1776. The story is riveting and mysterious, full of bizarre twists and colorful characters—an anti-clerical gravedigger, a hard-drinking drifter, a defrocked minister—who come to life in a series of dramatic criminal trials. But it is also far more than just a good story. In the wider world of German-speaking Europe, writes Jeffrey Freedman, the affair became a cause célèbre, the object of a lively public debate that focused on an issue much on the minds of intellectuals in the age of Enlightenment: the problem of evil. Contemporaries were unable to ascribe any rational motive to an attempt to poison hundreds of worshippers. Such a crime pointed beyond reason to moral depravity so radical it seemed diabolic. By following contemporaries as they struggled to comprehend an act of inscrutable evil, this book brings to life a key episode in the history of the German Enlightenment—an episode in which the Enlightenment was forced to interrogate the very limits of reason itself.

Twentieth-century horrors have familiarized us with the type of evil that so shocked the men and women of the eighteenth century. Does this familiarity give us any special insight into the affair of the poisoned chalice? In its final chapter, the book takes up this question, reflecting on the nature of historical knowledge through an imaginary dialogue with Enlightenment-era interlocutors. But it does not reach any definitive conclusion about what happened in the Zurich cathedral in 1776. To search for the truth about such a mystery is merely to extend a dialogue begun in the eighteenth century, and that dialogue is as open-ended as the process of Enlightenment itself.

After 1500, as Catholic Europe fragmented into warring sects, evidence of a pagan past came newly into view, and travelers to distant places encountered deeply unfamiliar visual cultures, it became ever more pressing to distinguish between the sacred image and its opposite, the 'idol'. Historians and philosophers have long attended to Reformation charges of idolatry - the premise for image-breaking - but only very recently have scholars begun to consider the ways that the idol occasioned the making no less than the destruction. The present book focuses on how idols and ideas about them matter for the history of early modern objects produced around the globe, especially those created in the context of an exchange or confrontation between an 'us' and a 'them'. Ranging widely within the early modern period, the volume contributes to the project of globalizing the study of European art, bringing the continent's commercial, colonial, antiquarian, and religious histories into dialogue. Its studies of crosses, statues on columns, wax ex-votos, ivories, prints, maps, manuscripts, fountains, banners, and New World gold all frame Western 'art' simultaneously as an idea and as a collection of real things, arguing that it was through the idol that object-makers and writers came to terms with what it was that art should be, and do.

Since the sixteenth century, the Protestant tradition has been divided. The Reformed and Lutheran reformations, though both committed to the doctrine of the sinners justification by faith alone, split over Zwingli and Luther's disagreement over the nature of the Lord's Supper. Since that time, the Reformed and Lutheran traditions have developed their own theological convictions, and continue to disagree with one another.

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It is incumbent upon students of the reformation, in the Lutheran and Reformed traditions, to come to an understanding of what these differences are, and why they matter. In *The Great Divide: A Lutheran Evaluation of Reformed Theology*, Jordan Cooper examines these differences from a Lutheran perspective. While seeking to help both sides come to a more nuanced understanding of one another, and writing in an irenic tone, Cooper contends that these differences do still matter. Throughout the work, Cooper engages with Reformed writers, both contemporary and old, and demonstrates that the Lutheran tradition is more consistent with the teachings of Scripture than the Reformed. Cross-disciplinary perspectives on responses to material and spiritual loss in early modern Germany trace how individuals and communities registered, coped with, and made sense of deprivation through a spectrum of activities, often turning loss into gain and acquiring agency. This book explores the part played by music, especially group singing, in the Protestant reforms in Strasbourg. It considers both ecclesiastical and 'popular' songs in the city, how both genres fitted into people's lives during this time of strife and how the provision and dissemination of music affected the new ecclesiastical arrangement.

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.

Sacred Violence in Early America offers a sweeping reinterpretation of the violence endemic to seventeenth-century English colonization by reexamining some of the key moments of cultural and religious encounter in North America. Susan Juster explores different forms of sacred violence—blood sacrifice, holy war, malediction, and iconoclasm—to uncover how European traditions of ritual violence developed during the wars of the Reformation were introduced and ultimately transformed in the New World. Juster's central argument concerns the rethinking of the relationship between the material and the spiritual worlds that began with the Reformation and reached perhaps its fullest expression on the margins of empire. The Reformation transformed the Christian landscape from an environment rich in sounds, smells, images, and tactile encounters, both divine and human, to an austere space of scriptural contemplation and prayer. When English colonists encountered the gods and rituals of the New World, they were forced to confront the unresolved tensions between the material and spiritual within their own religious practice. Accounts of native cannibalism, for instance, prompted uneasy comparisons with the ongoing debate among Reformers about whether Christ was bodily present in the communion wafer. *Sacred Violence in Early America* reveals the Old World antecedents of the burning of native bodies and texts during the seventeenth-century wars of extermination, the prosecution of heretics and blasphemers in colonial courts, and the destruction of chapels and mission towns up and down the North American seaboard. At the heart of the book is an analysis of "theologies of violence" that gave conceptual and emotional shape to English colonists' efforts to construct a New World sanctuary in the face of enemies both familiar and strange: blood sacrifice, sacramentalism, legal and philosophical notions of just and holy war, malediction, the contest between "living" and "dead" images in Christian idolology, and iconoclasm.

Nearly every form of religion or spirituality has a vital connection with art. Religions across the world, from Hinduism and Buddhism to Eastern

Orthodox Christianity, have been involved over the centuries with a rich array of artistic traditions, both sacred and secular. In its uniquely multi-dimensional consideration of the topic, *The Oxford Handbook of Religion and the Arts* provides expert guidance to artistry and aesthetic theory in religion. The Handbook offers nearly forty original essays by an international team of leading scholars on the main topics, issues, methods, and resources for the study of religious and theological aesthetics. The volume ranges from antiquity to the present day to examine religious and artistic imagination, fears of idolatry, aesthetics in worship, and the role of art in social transformation and in popular religion - covering a full array of forms of media, from music and poetry to architecture and film. An authoritative text for scholars and students, *The Oxford Handbook of Religion and the Arts* will remain an invaluable resource for years to come.

In early Christianity it was established that every church should have a light burning on the altar at all times. In this unique study, *Eternal light and earthly concerns*, looks at the material and social consequences of maintaining these 'eternal' lights. It investigates how the cost of lighting was met across western Europe throughout the whole of the Middle Ages, revealing the social organisation that was built up around maintaining the lights in the belief that burning them reduced the time spent in Purgatory. When that belief collapsed in the Reformation the eternal lights were summarily extinguished. The history of the lights thus offers not only a new account of change in medieval Europe, but also a sustained examination of the relationship between materiality and belief.

The most common Buddhist practice in Asia is bowing, yet *Buddhist and Christian Responses to the Kowtow Problem* is the first study of Buddhist obeisance in China. In Confucian ritual, everyone is supposed to kowtow, or bow, to the Chinese emperor. But Buddhists claimed exemption from bowing to any layperson, even to their own parents or the emperor. This tension erupted in an imperial debate in 662. This study first asks how and why Buddhists should bow (to the Buddha, and to monks), and then explores the arguments over their refusing to bow to the emperor. These arguments take us into the core ideas of Buddhism and imperial power: How can one achieve nirvana by bowing? What is a Buddha image? Who is it that bows? Is there any ritual that can exempt a subject of the emperor? What are the limits of the state's power over human bodies? Centuries later, Christians had a new set of problems with bowing in China, to the emperor and to "idols." *Buddhist and Christian Responses to the Kowtow problem* compares these cases of refusing to bow, discusses modern theories of obeisance, and finally moves to examine some contemporary analogies such as refusing to salute the American flag. Contributing greatly to the study of the body and power, ritual, religion and material culture, this volume is of interest to scholars and students of religious studies, Buddhism, Chinese history and material culture.

A major new biography of Huldrych Zwingli--the warrior preacher who shaped the early Reformation Huldrych Zwingli (1484-1531) was the most significant early reformer after Martin Luther. As the architect of the Reformation in Switzerland, he created the Reformed tradition later inherited by John Calvin. His movement ultimately became a global religion. A visionary of a new society, Zwingli was also a divisive and fiercely radical figure. Bruce Gordon presents a fresh interpretation of the early Reformation and the key role played by Zwingli. A charismatic preacher and politician, Zwingli transformed church and society in Zurich and inspired supporters throughout Europe. Yet, Gordon shows, he was seen as an agitator and heretic by many and his bellicose, unyielding efforts to realize his vision would prove his undoing. Unable to control the movement he had launched, Zwingli died on the battlefield fighting his Catholic opponents.

The concept of cultural history has in the last few decades come to the fore of historical research into early modern Europe. Due in no small part to the pioneering work of Peter Burke, the tools of the cultural historian are now routinely brought to bear on every aspect of history, and have transformed our understanding of the past. First published in 1978 and now in its third edition, this study examines the broad sweep of

pre-industrial Europe's popular culture. This new edition features a new introduction reflecting the growth of cultural history and an extensive supplementary bibliography which further adds to the information about new research in the area.

Peasants, religious heretics, witches, pirates, runaway slaves, prostitutes and pornographers, frequenters of taverns and fraternal society lodge rooms, revolutionaries, blues and jazz musicians, beats, and contemporary youth gangs--those who defied authority, choosing to live outside the defining cultural dominions of early insurgent and, later, dominant capitalism are what Bryan D. Palmer calls people of the night. These lives of opposition, or otherness, were seen by the powerful as deviant, rejecting authority, and consequently threatening to the established order. Constructing a rich historical tapestry of example and experience spanning eight centuries, Palmer details lives of exclusion and challenge, as the "night travels" of the transgressors clash repeatedly with the powerful conventions of their times. Nights of liberation and exhilarating desire--sexual and social--are at the heart of this study. But so too are the dangers of darkness, as marginality is coerced into corners of pressured confinement, or the night is used as a cover for brutalizing terror, as was the case in Nazi Germany or the lynching of African Americans. Making extensive use of the interdisciplinary literature of marginality found in scholarly work in history, sociology, cultural studies, literature, anthropology, and politics, Palmer takes an unflinching look at the rise and transformation of capitalism as it was lived by the dispossessed and those stamped with the mark of otherness.

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