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This 1995 book explores the

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acts of iconoclasm as the means to recover the participation of ordinary Christians in the Reformation.

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.

This book recasts the story

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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

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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 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,

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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.

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

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

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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

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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.

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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

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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.

The eleven wide-ranging essays in this volume covering the medieval and early modern periods explore how coercive power was established within, over, and by the cities of the Low Countries. They suggest a distinctive path of political development.

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