

## **SIGNIFICANCE OF ART AND MUSIC THE THEOLOGICAL, POLITICAL, AND PHILOSOPHICAL MOVEMENT CALLED AS THE LONG REFORMATION**

**Ananda MAJUMDAR**

The University of Alberta Bachelor of Education after Degree Elementary, Faculty of Education, Community Service-Learning Certificate and Certificate in International Learning, CIL

[anandamajumdar2@gmail.com](mailto:anandamajumdar2@gmail.com), [anandamajumdar2004@yahoo.co.uk](mailto:anandamajumdar2004@yahoo.co.uk)

[ananda@ualberta.ca](mailto:ananda@ualberta.ca)

### **ABSTRACT**

The expression of music and art is the most profound for the human longings and emotions, which has measured the depths of human interpretation of experience through the spiritual and physical world. The art and music in the West are styles and decorative design, and a progression of western thoughts from pre-modern to post-modern period. It is a yearning desire through beautiful image and eternity. The significance of art and music during the movement of theological, political, and philosophical way, which was known as Protestant Reformation in Europe, is great. Rembrandt van Rijn (1606-1669) in art and Johan Sebastian Bach (1685-1750) in music are two great names in the history of Western fine arts. The exploration of geni like Sebastian and Rembrandt was the result of the Reformation in theology, thoughts, and practice. Music and art existed within the realm of the church from the beginning of the idea of reformation in Western Europe. Music and art were campaigned, financed, and encouraged as a pedagogical approach by the church as a daughter of church institution. During the reformation Catholics answered to the Protestant movement through art and music as their aristocratic weapon or as Counter-Reformation; that has been rooted in the inviolable tradition of Catholicism. Art and music were language, symbols, spirit, and thoughts of the people as a flock that would direct people into morality and salvation by value, myth, sermons, drama and by all other arts and to protect them from Protestantism. According to Hans Rookmaaker, art was described by portraying a world of superhumans, muscular within an environment fitting for such begins as Counter-Reformation. The artistic movement with the Reformation and Counter-Reformation between Protestant and Catholic community was a symbol of Renaissance that had represented the rebirth of classical sources and a resurgence of humanism. According to Paul Henry Lang, the art form of the Renaissance was aristocratic, learned, while the Reformation was concerned with divine connection with God through direct access with the Lord. Rookmaaker described that the Dutch artists painted the world and life realistically without glorifying the creature. The objective of the article is to know the story of reformation by the Protestants and its counter by the Catholic community. The outcome of the article is to realize the crisis of early modern Europe through reformation and its reflection in European society. The methodology has been done by documentary analysis which is books, websites, and academic journals.

The methodology has been also followed by a qualitative approach which is the essay of words. The feature question is how music was important in several views of scholars during the 16<sup>th</sup> century?

**Keywords:** Protestantism; Lutheranism; Calvinists; German Culture and Education; Vernacular; Art and Music

## Introduction

Europe in the 16<sup>th</sup> century had seen the impact of the Protestant Reformation. <sup>1</sup>It was differences in theological and political views over the catholic church among those men like Calvin, Luther, and Henry 8<sup>th</sup>. It was not only theological or political differences but also many changes in music. Church music had differed in each section of Protestantism. The reformation of music was an important feature of the Protestant Reformation in the 16<sup>th</sup> century. Martin Luther was the person who had the principal contribution of the changes of music throughout the reformation process. Luther was fond of music through which Lutheran churches were fond of music as well. His likeness of music came through his profession as a musician. He thoughtfully included music as part of the church activities as a way of adoration and love. He believed in eternity, ethics and values in activities and music was his main source of activities through which he started to think that music is an ethical ability. He believed that anyone could close to God and glorify the Lord through the customs and practices of music. Andres Loewe, a scholar wrote an article called <sup>2</sup>“Why do Lutheran’s Sing?” it has been said that Luther was fond of hymns and poems (Psalms). The evidence has been collected throughout Luther’s letters to the composer Ludwig Senfi. The expression was, <sup>3</sup>“The Psalmists attached their theology not to geometry, nor arithmetic, nor astronomy, but to music, speaking the truth through psalms and hymns.” Psalms were much expressive and open to all about sadness, happiness, joy, anger, or fear of God. Luther gave importance to human emotion and therefore his work on psalms was great throughout the reformation era. He believed music was the best element for praising the Lord. He loved to praise the Lord as he believed in it. He preferred to sing Christ’s salvation through which the universe can be jubilant. Scholar Paul Nettle expressed in his book “Luther and Music” that; <sup>4</sup>“The jubilant faith of Luther, his joyful experience of God, his teaching of salvation by grace, caused him to break out in exultation before his God, and his feelings could find expression only in music.” Scholar <sup>5</sup>Susan Hammond expressed the difference between the Catholic church and the Lutheran church, by saying that it was a shift from the ceremonial part of the services, the unity, to the printed word, the lecture(sermon). <sup>6</sup>“In keeping with Luther’s theology, the sacrifice of the mass was downplayed, and simple chorales or vernacular hymns formed the mainstay of the music after the Gradual, before the sermon, and during communion.” The feature of the music in Lutheran church was to accept different types of music from different sources from the world of secularism and then arrange them as a new set of songs for the church use. John Calvin was another person whose contribution was great as well during Protestant Reformation. Calvin was stricter than Luther in music. He wrote his thoughts and views about music in his book <sup>7</sup>“Institution of the Christian Religion.” He mentioned individual prayer and adoration through which he also mentioned the concept of music which can be performed in a private place instead of open places. Calvin was focusing on worship and tried to express that worship is the priority where music should not hinder the essentials of worship.

<sup>1</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 1<sup>st</sup>.

<sup>2</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 3<sup>rd</sup>.

<sup>3</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 3<sup>rd</sup>.

<sup>4</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 3<sup>rd</sup>.

<sup>5</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 4<sup>th</sup>.

<sup>6</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 4<sup>th</sup>.

<sup>7</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 5<sup>th</sup>.

Scholar Charles Etherington discussed in his book called <sup>8</sup>“Protestant Worship Music” that Calvinist’s music was simpler than the Catholics music because of Calvin’s simplicity. Calvin’s view was on simpler songs for deeper worship. Calvin was so careful about the impact of music on listeners, he thought of both the bad and good sides of the impact. Therefore, the psalm was appropriate music that could create a proper balance in worship. Scholar Erin Lambert, in her article, called “In Corde Iubilum’: Music in Calvin’s Institutes of the Christian Religion” expressed Calvin’s views such as <sup>9</sup>“Calvin argued that the music of the Church should differ fundamentally from that of the wider world. Godly music was to separate the faithful from the world, and the music of the church should not incline listeners to dissolute behaviour. Calvin consequently paid careful attention to how music affected the listener. He identified text and melody as the two elements of music and argued that melody acted upon the heart more forcefully than the Word alone. Although melody might distract listeners from a text, it might also be used to draw a text's meaning into the heart of the listener. In this context, he suggested that the Psalms, paired with melodies that would incline singers and listeners to devotion, provided the only suitable music for worship.” Through this message, Calvin was focusing a true narration to God, a complete devotion by all performers to the Almighty. In this context scholar, Charles expressed Calvin’s thought on the significance of Psalms. According to Calvin <sup>10</sup>“The Psalms will serve as a talisman against the power of music, and melody, with all its capacity for intensification, will now accompany words which are made and spoken by the Holy Spirit, even by God Himself...”

### Literature Review

The reformers of the 16<sup>th</sup> century made their theology in many ways from each other. Some were stricter in musical use, some were liberal. Martin Luther was liberal in music and German music in the 16<sup>th</sup> century was full of blossom in religious church, in the education sector and the mass. It was a common feature to learn music from the aristocratic community to the labour class. In Zurich, Geneva Switzerland the image of music was completely different than Lutheran musical theology. Huldrych Zwingli and John Calvin were the two greatest reformers of the Protestant Reformation. They were opposite Luther. They believe in quietness and pray in a private place instead of public. They thought music can be a disturbance during pray as pray is the medium to connect with God, it needs quietness for concentration. Huldrych Zwingli was extremely strict on no musical involvement. He destroyed various catholic scripts and music as well. As a result, cities like Zurich and Geneva had the least music approach in the 16<sup>th</sup> century. It was an extremely negative observation of Johann Sebastian Bach's life through which a negative comeback was created among other singers. The Protestant Reformation was also called Lutheran Reformation which was a revolt against the Roman Catholic Church. It was a time to reform the entire religious base who were sinful. Bishops were living a luxurious life that had various sinful evidence. It was a time to raise voice and set up a new formula of religious views which would be popular among common people. Luther aimed to set up a religious regularity in Germany. <sup>11</sup>However few statements of Luther were controversial as well, such as he said God has sent every people for damnation. If it is right according to Luther, then Luther is not a good person as well. <sup>12</sup>He also stated that God predestines some people for salvation, and some people for damnation. These are few statements of Martin Luther which is complicated and controversial to understand.

<sup>8</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 5<sup>th</sup>.

<sup>9</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 6<sup>th</sup>.

<sup>10</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 7<sup>th</sup>.

<sup>11</sup> Martin Luther Reformation Controversy. Paragraph 3<sup>rd</sup>.

<sup>12</sup> Martin Luther Reformation Controversy. Paragraph 2<sup>nd</sup>.

Sometimes he was telling about punishment for everyone, and then he was telling about a few people for punishment after death according to God's will, and few people for salvation. The contribution of music was not supported by all major reformers; although they supported the reformation of musical activities through singing, playing instruments, reformers had differences to explain musical changes as one of the reforms of the Protestant reformation. Therefore, the image of art and music was not like every reformer. In England, the reformation had been conducted in the context of political achievement by the monarch. Therefore, Protest Reformation had not free from selflessness. It had been conducted from an individual perspective instead of a collective vision. The research paper aims to explore the thoughts of major reformers of the Protestant Reformation in the 16<sup>th</sup> Centuries Europe. The outcome of this paper is a realization about the Protestant Reformation and its scenarios in the 16th century in the context of art and musical contribution.

### Methodology

The paper has been assumed through subordinate sources of data. Subordinate sources of data include academic articles, websites etc. The methodology to write the paper has been taken by the description of sources, by reading, gathering in-depth insights on topics, focuses on exploring ideas, summarising, and interpreting and mainly expressed in words (documentary analysis through qualitative approach). The paper has been discussed systematically. various characterizes of hyper acculturation and recommendation for the solution of issues.

### Result and Discussion

Artists & Musicians were doing their arts for the shaking of the beauty of their themes. They did not instruct the art for the common people, but the catholic church would raise issues through their art and music and thus instruct as an instructor of catholic society. <sup>13</sup>The Catholic church would dramatize their stories through music and arts, a reflective approach for the creation of catholic ideology and its influence on the world. Their art and music were the reflections of worship and church was the symbol of worship. <sup>14</sup>Musicians and artists would present their artistic styles without presentation or instruction. They portrayed biblical themes as a new style of message. It was a change in art and music as an effect or outcome of reformation. The attitude of those musicians and artists were similar in that <sup>15</sup>Calvin and Luther did. It is true also that many Protestant churches used art excessively for a reflection that they were no more interested in Catholicism. The approaches of Calvin were a little confused. He was traditional and observed church as an idolatry institute. <sup>16</sup>He also felt that art is a gift of God. As a result, many protestant churches destroyed many arts for the elimination of the idolatry of Catholicism. <sup>17</sup>On the other side, Luther had a softer attitude in music and visual art. He thought that art and music are for the glorifying of the Lord, therefore it should not use for the destruction of older images. Luther was a musical talent and he loved theology. Therefore, the thinking of Luther was combined in theology and music. Reformation through art and music came through Luther's thinking of music and religious faith.

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<sup>13</sup> The Impact of the Reformation on the Fine Arts. The General Impact of the Reformation on Music and Art. Paragraph 6<sup>th</sup>

<sup>14</sup> The Impact of the Reformation on the Fine Arts. The General Impact of the Reformation on Music and Art. Paragraph 6<sup>th</sup>

<sup>15</sup> The Impact of the Reformation on the Fine Arts. The General Impact of the Reformation on Music and Art. Paragraph 7<sup>th</sup>

<sup>16</sup> The Impact of the Reformation on the Fine Arts. The General Impact of the Reformation on Music and Art. Paragraph 6<sup>th</sup>

<sup>17</sup> The Impact of the Reformation on the Fine Arts. The General Impact of the Reformation on Music and Art. Paragraph 6.

It was a worship of God through the love of music. <sup>18</sup>"Ein feste Burg ist unser Gott." (musical talent and theological insight of Luther.) The contribution of Luther was a great piece of visual art in the context of reformation. He then made protestant music. <sup>19</sup>Calvin on the other side translating psalms into the vernacular to the citizens by saying anything should be sung by vernacular(language). Another feature of the Calvinist's churches was to follow a single, lonely melodic line sung in full harmony. Calvin was incredibly careful about the proper use of music for the devotion to the Lord. <sup>20</sup>Johann Sebastian Bach was another reformist during the reformation. <sup>21</sup>According to C. Stanford, He was famous and known as a western musician as a beginner of modern music. <sup>22</sup>According to Robert Schumann "Music owes as much to Bach as a religion to its founder." Bach had many contributions in the field of general music appreciation and the musical scholarship world. Though he was an organist and harpsichordist, he was recognized as the fifth evangelist of genius western art music. He was an icon of western art music. Bach was also like Luther who made music with the attachment of the Lord's wishes about biblical music. It was another theology of the reformation. Scholars like <sup>23</sup>C. Stanford Terry mentioned Bach as the beginner of modern music; <sup>24</sup>musicologist George Buelow mentioned him as the father of general music which can be appreciated as a piece of the world of scholarship. <sup>25</sup>Like a great musician, Johann Sebastian Bach was a concertmaster in the chapel of Duke of Weimar from 1708 to 1717. <sup>26</sup>He was a music director as well from 1723 to 1750. Bach was a musical innovator who performed music as an art and crafts through his best ability. His musical innovation with the connection of the glory of God made him different than any other writer. His musical contribution was a bright sign of the Lutheran Reformation. <sup>27</sup>Giovanni Pierluigi Palestrina was another famous name in the music world, who was famous for Catholic counter-reformation and was called Prince of the Music. His idea of music as counter Catholic Reformation was in a polyphony of complete purity. By the time Bach music transformed into modern entertainment. Bach's music was the combination of deliberate timings and key awareness. On the other side, Palestrina's music was not equipped by timings and transformational activities. Bach's musical composition reflects the changes of the past in faith and performed by the Reformation. Musical performances such as Congressional worships sung in the vernacular, theological themes had more realistic or truthful attempts than idealistic ways. Bach's music was a way that broke from the rules of religion and older themes framed by the Catholic church. His musical theme of theology influenced the impact of the Reformation after his works over musicology. His art of music and scriptures was influential during the theological Reformation. His music was his expression of Christian faith. It was a set of secular musical letters.

<sup>18</sup> The Impact of the Reformation on the Fine Arts. The General Impact of the Reformation on Music and Art. Paragraph 11<sup>th</sup>.

<sup>19</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 8<sup>th</sup>.

<sup>20</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach as Representative of Reformation Music. Paragraph 1<sup>st</sup>.

<sup>21</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach as Representative of Reformation Music. Paragraph 1<sup>st</sup>

<sup>22</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach as Representative of Reformation Music. Paragraph 1<sup>st</sup>

<sup>23</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach is representative of reformation music. Paragraph 2<sup>nd</sup>

<sup>24</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach is representative of reformation music. Paragraph 2<sup>nd</sup>

<sup>25</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach is representative of reformation music. Paragraph 2<sup>nd</sup>

<sup>26</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach is representative of reformation music. Paragraph 2<sup>nd</sup>

<sup>27</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach is representative of reformation music. Paragraph 3<sup>rd</sup>

The musical innovation of Bach was cantata, which has been described by <sup>28</sup>Stevenson as the musical equals to the sermon. His musical innovation cantata provided the opportunity and the responsibility for the musical interpretation of the word of the Lord. He always prioritized interpreting scripture of musical pieces. He said that it is a responsibility for every musician to interpret their scriptures of a musical piece. Bach was deeply affected by the Lutheran Reformation that had been seen in his work of musical composition. According to Swedish historian, Einar Billing, the Reformation of Luther has described as <sup>29</sup>“regarding nothing as the theology of Luther that can not reduce a simple corollary of the forgiveness of sins.” On the other side, Cantara was Bach’s approach to Reformation. Luther is the author of the basic musical structure of the hymn, on the other hand, Cantara is Bach’s musical voice. Rembrandt van Rijn was another performer of the Reformation as a painter. Van Rijn's prosperity was started from the year 1632 -1642. During those years he discovered various masterworks such as biblical melodies and painted again for a new look, and more realistic ways. <sup>30</sup>By the end of his life, Van Rijn had discovered 300 etchings, 2000 drawings and approximately 650 paintings. As an artist, he had been influenced by various people, such as he had been influenced by his teacher Last man. Therefore, Van Rijn's artwork had a combination of history and the bible. Van Rijn's happiness over the Bible was not only the faith and spiritual, but it was also due to heroic characters, victories and villains from the beautiful stories of the Bible. <sup>31</sup>According to W.A. Visser T Hooft, Rembrandt was searching for a magnificent world and the Bible’s words were his word of superman. He was an unhappy person due to his struggle with life entirely. He lost his wife early, he was bankrupt; that impacted his life. He was suffering economically, socially. This is how Rembrandt faced a crisis of faith. He's standing with the Lord changed frequently and dramatically. He understood that he had no position for security whether it is social or economic security. He then following the Bible as the link with the Lord and the source of spiritual energy along with a reference book for his artistic creational writings.<sup>32</sup> Rembrandt translated the Bible in his art instead of a painting of the Bible images, while Bach had translated the Bible in his music. Visser T Hooft explained the difference between the counter-Reformation and Rembrandt’s style. <sup>33</sup>He said, The Counter-Reformation was overlooked by polemical(controversial) and instructive aims which had put all the stress over the subjects, related with the church, without being worried about the Bible as an intact; on the other hand, Rembrandt expressed his art entirely through the glimpses of the Bible. He said that Bible can decide alone the subject matter. His artwork has been divided into four phases. <sup>34</sup>They are “individual response of faith, realism relevance in his choice of biblical subjects, and wisdom in his portrayal of biblical themes”. <sup>35</sup>As a painter, Rembrandt reflected the significance of the individual statues with God.

<sup>28</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach is representative of reformation music. Paragraph 3<sup>rd</sup>

<sup>29</sup> The Impact of the Reformation on the Fine Arts. Johann Sebastian Bach is representative of reformation music. Paragraph 12<sup>th</sup>

<sup>30</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 7<sup>th</sup>.

<sup>31</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 8<sup>th</sup>.

<sup>32</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 9<sup>th</sup>.

<sup>33</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 9<sup>th</sup>.

<sup>34</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 10<sup>th</sup>.

<sup>35</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 11<sup>th</sup>.

His losing life in the real world lets him understand that individual touch or feel about God is especially important for the continuation of life. He realized the significance of personal faith and salvation. He lost many things through which he was stressed. In this circumstance, his only hope was the Bible. He portrayed the biography like Abraham, Jacob, Christ as phenomenal characters to show the community that they were all simple celebrity men among other men living in the fallen universe of Adam's curse and being used by the Lord to bring his intentions of salvation. That was Rembrandt who thus changed his lifestyles for a great devotion.<sup>36</sup>One of the features of the Reformation was the men are fallen in sin, but Christ comes finally to release them from the fallen of the world where curse and sin both exist.<sup>37</sup>The Lord (God) has shaped the universe which is good and lovely for the spending of everyday life is another feature of the Reformation.<sup>38</sup>According to Calvin, a scholar; the world is so beautiful and artistic as a theatre of humanity, humans should not be ashamed to take pride in that they are a part of this beautiful universe.<sup>39</sup>According to Schaeffer, the art of Rembrandt is the image of practicality which is the shape of the down-to-earth. If the image of a fantasy world was the shape of Catholic Counter-Reformation, Rembrandt shaped it on the other side as the world of sensibly(realistically); he did not need to shape a world of fantasy which is nothing but a canopy in reality. He portrayed the biblical theme of real people who exists in the real world. His arts were the combination of traditionalism that he followed his ancestors and out of tradition, such as the biography of David and Joseph.<sup>40</sup>Rembrandt has approximately 145 paintings that have a biblical theme from estimated 650 paintings entirely in his lifetime. He had approximately<sup>41</sup>300 prints, from which estimated 70 prints had been collected from the source of the Bible.<sup>42</sup>From 2000 drawings estimated 575 were taken from the sacred scripture. His paintings, scriptures were the features of the Reformation. He made the Bible his theme of art and he showed his passion and love for the Bible.<sup>43</sup>According to a prominent scholar Rookmaaker, Rembrandt represented the spiritual reality(wisdom) in his art which can be painted on the solid base of the Reformation for an understanding of the Bible and reality.<sup>44</sup>Some of his paints such as etching Faustus was found in plate 1 that shows the nature of God's exposes. Faustus was a magician character which had been characterized by the German poet Goethe,<sup>45</sup>sees a circle in whose center are some letters INRI.

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<sup>36</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 13<sup>th</sup>.

<sup>37</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 13<sup>th</sup>.

<sup>38</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 13<sup>th</sup>.

<sup>39</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 13<sup>th</sup>.

<sup>40</sup>The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 14<sup>th</sup>.

<sup>41</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 14<sup>th</sup>.

<sup>42</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 14<sup>th</sup>.

<sup>43</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 15<sup>th</sup>.

<sup>44</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 16<sup>th</sup>.

<sup>45</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 16<sup>th</sup>.

<sup>46</sup>Those letters had been pointed out as the symbol of Christ according to Visser T Hooft. Huldrych Zwingli <sup>47</sup>was another Swiss reformer of the Protest Reformation. <sup>48</sup>He was stricter in his theology and break completely with the Catholic church. He and his followers eliminated the artwork from the church and destroyed organs for the abolition of the Catholic church and tradition. He was not a supper of music throughout his thinking that prayer must be in a silent mood, while music creates a disturbance. He thought that scripture does not recommend music but obedience. Protest Reformation in Europe was based on faith, while in the United Kingdom it was based on political issues. <sup>49</sup>King Henry 8<sup>th</sup> spat the church for his control over the church. He was the King of England and his doctrine had been challenged by the church through its religious doctrines which were not acceptable by the king. He thus controlled all the churches of England. It had an impact on the church and music even it was a political issue between the kingship and the church. King Henry was fond of music like Luther, he was focusing on a proper understanding of music and slower musical reformation for a better realization of the meaning of music during prayer. After the death of Henry daily services were sung in Latin still. <sup>50</sup>During Edward 6<sup>th</sup> as the king of England, churches began to sing songs in English such as Westminster Abbey and St. Paul's etc. The use of English in the church songs officially approved in <sup>51</sup>1549 by Parliament First act. Of Uniformity.

### Conclusion

Protestant Reformation in the sixteenth century led to various changes in churches. It was a change over particular worship practice. The result of the reformation was long affected in various countries and over their culture. In Switzerland, the effect on music was the worst where Zwingli lived. Zwingli and Calvin both lived in Switzerland, who highly opposed music in church during prayer. <sup>52</sup>Zwingli completely banned music in June 1523. He wanted full purity in worship in a silent manner, a complete individual in a private place. His theology made a big impact on the city of Zurich to making music at that time. While Zwingli was an opponent of music in Zurich, Switzerland, Luther was fond of music in Germany. The place of music in Germany was highly regarded. Music was a part of German culture and education. <sup>53</sup>During the 16<sup>th</sup> century, the vernacular song was the main form of music that would hear on the street. The form of this music was highly regarded by the lower classes for their entertainment. <sup>54</sup>In Germany singing was one of the primary narratives of education due to Luther's contribution to the making of vernacular. Luther was a secular mined and he made music in the context of open and for everyone, resulting in faster spread and acceptance by all in Germany. Luther was a contributor who recognizes the importance of music among the lower classes of Germany and in German education. He was successful to convince us that music is a medium for the creation of emotion that can touch our soul. <sup>55</sup>The similarities between Luther and Calvin were to recognize music as a soulful narrative in culture and religion. This is how Lutheranism spread through the soulful of music.

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<sup>46</sup> The Impact of the Reformation on the Fine Arts. Rembrandt Van Rijn as Representative of Reformation of Art. Paragraph 16<sup>th</sup>

<sup>47</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 8<sup>th</sup>.

<sup>48</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 8<sup>th</sup>.

<sup>49</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 9<sup>th</sup>.

<sup>50</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 11<sup>th</sup>.

<sup>51</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 11<sup>th</sup>.

<sup>52</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 15<sup>th</sup>.

<sup>53</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 15<sup>th</sup>.

<sup>54</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 16<sup>th</sup>.

<sup>55</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 16<sup>th</sup>.

According to scholar Frederich Sternfeld <sup>56</sup>“In nearly all Lutheran and Calvinistic Schools the teaching of music was assigned to the first hour after the mid-day meal.” Music was the main source during Protestant Reformation. Reformers were different in thinking through their theological thoughts but at one point all reformers like Calvin, Luther, Zwingli, and the British Monarch felt that music is a weapon for change.

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<sup>56</sup> Music During the Reformation: Changing Times and Changing Minds. Paragraph 16<sup>th</sup>.