

Content

I. Introduction	7
II. The Luther Film Sui Generis	13
1. Genre Classification	13
2. Introducing the Hero	14
3. Excursus: The Ninety-Five Theses in Motion Pictures. Text in Film	20
III. The Image of Martin Luther in Motion Pictures 1911–2003	37
1. Romanticism (1911–1921)	37
2. The Nazarene (1923)	40
3. German Nationalist Hero (1927)	45
4. The First American Luther Film (1953)	48
5. Luther Psychoanalyzed	51
5.1. Leopold Ahlsen (1964)	51
5.2. John Osborne (1965–1973)	54
6. Frère Martin (1981)	57
7. The Double Feature: Luther in East and West-Germany (1983)	57
8. New Emotionalism (2003)	60
IV. Gender Roles	65
1. The Concept of Masculinity	65
2. The Presence of Femininity	67
V. Church as Film Maker	79
1. Lutheran Church and Cinema	79
2. Featuring a German Protestant Hero	80
2.1. Kaiserreich	81
2.2. Weimar Republic: The Paradigm Shift	82
3. The Americanization of Luther in Film	105
3.1. Lutheranism in the United States	105
3.2. The Making of the 1953 Film	108

3.3. Merchandizing	113
3.4. Reviews and Reactions	115
3.5. Picturing Luther in the 21 st Century	125
3.6. “Martin Luther” as American Biopic	127
Conclusions	131
Acknowledgements	135
Notes	137
Bibliography	191
Filmography	209
Credits	221