

Early Modern Prints and Printing

Materiality and the Religious Impulse / l. sweet / fall 2008

Structuring Concepts/Ideas

- Distinction between the technologies and consequences of xylographic text and typographic text
- The repetition and impact of visual themes such as the crucifixion and Man of Sorrows.
- Links between printed images and texts, writing and prayer *in a single object*
- The impact of the printing press and/or movable type on the dissemination of religious ideas

Terms

xylographic text

colored woodcut

typographic text

arma Christi

The Origins of Printing Part I

Printing in Europe probably began around 1380.

St. Dorothy, 1410, woodcut, German

Woodcuts were the earliest printed medium

The earliest prints were hand-printed using a baren or similar hand tool to burnish the back of the printing paper, pressing it onto the inked woodblock.

this technology probably derived from wood carvers saving their designs by making rubbings of finished flat, decorative carvings to reproduce in other works.

Martyrdom of St. Sebastian, 1470, woodcut, German

The printing press was invented around 1450

Soon artisans realized that by inking the surface of a wood carving, a pictorial image with its own integrity could be made using this technique

that images could be printed in virtually unlimited copies, democratized the ownership of images.

Xylographic text: text cut into the block of a woodcut. It is not movable text

The Crucifixion with Pope Pius II, 1475, woodcut, German

Scale of figures indicates the hierarchy and proximity of the figures in/to heaven (Mary and John are larger/higher than Pius who is standing below). The scale of the figures is an emerging medieval visual strategy.

Mary and John stand between Christ (heaven) and Pius (earth) suggesting their intercessory role.

The cross is a combination of hewn timber (above) = transcendental realm
and tree trunk (below) = earthly realm.

The boundary between the realms has a radiant ray directed down toward the earth

This sheet addresses the compassionate contemplation of Christ's Passion and includes a kind of Little Office in the form of a poem written by the so-called Monk of Salzburg.

The text addresses the Sorrowful Hours (Christ's Passion from the perspective of Mary)

Matins = Jesus Arrested

Prime = Christ before Pilate

Terce = Crowning with thorns

Sext = Nailing to the cross

None = death of Christ/wounded side

Vespers = deposition of Christ

Compline = entombment

Ave Maria, the next stanza appeals to *Mater misericordia* (Mother of Mercy) to "grant the viewer the inner disposition to feel compassion with Christ's suffering." (similar to Julian's appeal)

Road of Contemplation and Meditation on the Passion of Jesus Christ, 1477, woodcut, German

This image is very similar to the previous one, though the textual context is quite different.

This image was made from a different woodblock, perhaps copied from the previous print by another printmaker for its use in this devotional image.

Freedberg points out that this image presents a textual description of the Passion that requires the reader to read a sentence on the right, pass her vision over Christ crucified and over to the right to complete the sentence.

The use of both imagery and text here is compelling. The image and text work in tandem – the text providing the directions on what to contemplate, the image providing the visual model for that contemplation.

The Crucifixion with Pope Pius II, 1475, woodcut, German
and

Road of Contemplation and Meditation on the Passion of Jesus Christ, 1477, woodcut, German

(1) These images tell us something about multiplication of images through printing

And

Copying of images from one work to another

Because image makers were not concerned with modern notions such as “originality” and were more concerned with the effectiveness or theological accuracy of an image, copying an image was not considered problematic as we, with our copyrights, might think of copying today.

This sort of copying is not the same as copying an icon. This sort of copying addresses the power of images, the standardization of images and useful, effective images were commonly copied from one artist by another.

(2) these images while appearing similar function very differently.

Print on the right is a ‘reader’s digest’ form of the Little Office and this prayer was prayed differently than a meditative/contemplative image (on the right)

Little Office was about the text primarily, about standardized prayers said in a prescribed sequence, and not focused on cultivating *affective meditation*.

The print on the right IS focused on cultivating *affective meditation*.

Thus the same image moves between different kinds of text and different objectives for spiritual practice.

Christ in the wine press, early 15th ce, woodcut, Germany

(likely printed by hand – simplicity in the image suggests that it is among the earliest extant prints)

This image is purely metaphorical, though poignantly suggests the theology of Christ’s sacrifice in relation to the Eucharist.

The image condenses numerous ideas into a single image

The press portrayed was a common medieval press for crushing olives or grapes.

Biblical text from Isaiah 63: 2 - 4

The image engages the practice of typology – the use of the Old Testament to suggest or refer to New Testament events. In this case the text this image echoes is from Isaiah 63:2 – 4)

“Why then is thy apparel red and thy garments like theirs that tread in the winepress? I have trodden the winepress alone: and of the Gentiles there is not a man with me. I have trampled on them in my indignation and have trodden them down in my wrath. Their blood is sprinkled upon my garments: and I have stained all my apparel. For the day of vengeance is in my heart; the year of my redemption is come.”

Christ in the wine press, early 15th ce, woodcut, Germany

In the Old Testament this passage referred to God’s vengeance against mankind. As a typological text it refers to the Sacrifice of Christ as it appears in the New Testament.

Likewise in Duffy’s chapter “The Devotion of the Primers”, he cites the last prayer of *The Fifteen Oe’s* attributed to St. Bridget:

“O Jesu, true and fruitful vine, remember the overflowing and abundant outpouring of your blood, which you shed copiously, as though squeezed from a cluster of grapes, when on the Cross you trod the wine-press alone.”

Christ is being crushed for the wine/blood of the Mass.

He is bent over as if carrying the sins of the world; as if carrying the cross (indeed there is a cross behind him in the structure of the press

The image implies transubstantiation itself – the moment when the Christ’s blood turns into the Eucharistic wine.

Christ in the wine press, 1460, colored woodcut, Germany

St. Gregory the Great wrote of Jesus:

“He has trodden the winepress alone in which he was himself pressed, for with his own strength he patiently overcame suffering.”

Here Christ as Man of Sorrows is also the winepress treader.

Where the previous image suggested the Eucharistic blood/wine, this image is explicit about the transubstantiation as we see Christ’s blood flow into a Eucharistic chalice.

The press here, as before, is symbolic of mankind’s sins, Christ being crushed under the weight of them.

The design of the print is hinged upon the swirling, curved lines of text, as well as the curve of the press around Christ – it is an animated, dynamic image in comparison to the previous image.

Christ seems to pull the press down upon himself – suggesting his willing self sacrifice. His other hand points to the wound in his side, reflecting the text above his head:

“Love urges my heart to give the light of mercy to the world.”

Mary kneel with hands pressed together – her plea on the scroll that issues above her:

“God the Father, for eternity, give us your dear son in compassion.”

Flanked by angels above, God above looks down on the scene, his answer on the text beneath his arms:

“Mary, here I send you my son as a reward from the throne of the Trinity.”

The remaining scrolls give voice to the Evangelists whose symbols are also represented:

John the Eagle and Matthew the Man are nearly identical: *“Oh you living, sweet heart, drive the pain of sin and bitter sorrows from us poor sinners.”*

Mark the Lion: *“Oh lion of the tribe of Judah, how bitter is your death. Do not let the poor sinners be lost.”*

Luke the Ox: *“Oh mankind, see how very precious Christ has sacrificed himself for our sins.”*

The fact that the reader must either turn the print to read the curling texts or turn her head to read them creates a performative engagement with the image/text. The image is literally animated in the reading and attendance to this text/image.

***The Holy Face with the Crown of Thorns on a Cloth, 1475, colored woodcut, German,
(Collection of Metropolitan Museum of Art)***

This image was produced by printing a woodblock with black ink on white paper, and later hand-coloring it with a water-based pigment.

Veronica cloth or *Sudarium* – the concept of the Veronica veil draws from the *acheiropoietos* images (not made from human hands) such as the mandylion, we saw previously in icons.

In this instance we have a familiar iconic image and we also have the capacity to make numerous copies of it that are exactly the same. However, the same ideas around copying that apply to icons do not apply in this case.

Nimbus in the form of a cross made with lilies against a cloth with pomegranate motif suspended by a rod.

In this instance the lily refers to the “purified soul, free from corruption by the material world.”

The pomegranate symbolizes both the Old Testament Promised Land and refers to mythology in which Pluto persuades Proserpine to eat a pomegranate seed so that she will return to him from the underworld for one third of the year. Her return is linked to Christ’s resurrection and thus the pomegranate here suggests Resurrection.

The name Hans Schlafer appears was probably stamped on the print. This may be an early example of a specialist involved in the production of prints signing a work, but it is unclear what Schlafer did – it’s believed he may have been the printer and/or colorist.

The Holy Face on a Cloth, 1482, colored woodcut, German

This image corresponds to the “beautiful” Christ type with symmetrical features

Demonstrates a particular relationship between text and image that was widespread in the middle ages: A Latin hymn translated into the vernacular, it is composed of a series of invocations in the form of salutations to the Holy Face, i.e.:

“Be greeted Thou Holy Face of our savior. In it shines the form of the holy gaze, pressed into a small snow-white cloth and given to Veronica as a sign of love.

Be greeted Thou jewel of the world, a mirror of the saints which the heavenly spirits long to see...”

The recitation of this prayer was joined to a 10,000 year indulgence. However for the prayer to be effective and the indulgence granted, it was necessary to repeat it in front of an image of the Veronica veil image.

The significant indulgence associated with the Veronica veil was the impetus for numerous copies of the image to be produced in the middle ages.

A long debate on the *visio beatific* – the idea of seeing Christ in eternal Salvation – continued until the 14th ce when Pope Benedict XII decreed that the condition of being chosen (saved) meant seeing God face-to-face for eternity. SALVATION COMES DOWN TO SEEING....VISION.

The prayer on this print reflects this theological position – that seeing God/Christ is a definition of salvation. Thus its text asking to be among the favored who share this vision.

To further the idea of vision, Pope Innocent III asserted the importance of gazing upon the *vera icon* on the cloth as a way of practicing recognition of Christ’s face when one meets him face-to-face.

The prayer ends with unusual vagueness about the precise extent of the indulgence:

“So many days and carenes (units of 40 days) have been granted for reciting of this prayer, that I simply cannot grasp it.”

This lack of clarity was very rare in indulgences which more often carefully stipulated how to pray, what, when, in what frame of mind and precisely the quality of the indulgence.

Holy relics of Nuremberg, original woodcut block 1425/ this impression mid 16th c, German
(this would have been hand printed – note the simplicity of the line work – this is early in the history of printmaking)

Xylographic text identifying the relics belonging to the city of Nuremberg.

It depicts:

Imperial regalia and orbs associated with Charlemagne.

Two monstrances containing pieces from Christ's loincloth,

The tablecloth of the Last Supper (lower left)

The left third of the print (missing here) included other relics and reliquaries (it was probably broken in the printing process)

This print served a number of functions:

(1) it was a catalog of the relics possessed by Nuremberg.

(2) It provided advertisement for the relic collection and the annual Festival

(3) It also served as a memorial sheet for pilgrims who attended the festival of the Lance (seen large-scale in what was likely the center of the image).

(4) Attending the Festival of the Lance was accompanied with a significant indulgence and this print was considered a letter of indulgence (proof of attendance and the granting of the indulgence)

The lance was considered a very valuable relic, being the same one that pierced Christ's side as he hung on the cross.

In the 10th century, one of the nails of the crucifixion was acquired and inserted into the lance, cracking the lance head and requiring it to be wired together as seen in this image.

While the block and earliest prints were produced in the early 15th ce, the surviving prints have all been dated to the mid-16th ce at the earliest.

Historians suggest that the earlier impressions being records of relics and being indulgences were likely destroyed in the Reformation iconoclasm.

Man of Sorrows with the arma Christi, 1465, colored woodcut, Germany

This image resonates with Julian of Norwich's detailed descriptions of Christ crucified as well as Duffy's overview of the devotions to the Image of Pity or Man of Sorrows.

Using a close-up composition similar to icons, this image brings Christ close to the viewer through the half-length composition.

The image portrays Christ as "the living corpse" half dead, half alive. This liminal position bridging two spheres also suggests his natures as half God and half man.

The living corpse motif implies that the Passion is ever occurring (as Elizabeth suggested it was for Margery Kempe: Lady, Christ is long since dead. "For me he is dying now")

Christ is portrayed with some of the implements of his Passion:

Two scourges – one of branches, one of ropes with barbs

Two nails in the cross beam of the cross

And the lance which is placed at an angle and moving through the wound in Christ's side as if to eternally be piercing him.

Arma Christi: "arms of Christ" The instruments of Christ's death become the weapons of Christ's Victory *over* death.

The red drops of blood were hand painted and in both detail and profusion, they suggest, along with the red halo Christ's position as human sacrifice.

The scallops at the bottom of the frame suggest clouds – making this image a kind of mystical or visionary image; of another dimension in time and space. Abstract and eternal.

Similar to the annotated devotional images discussed by Freedberg, the details on Christ's body:

navel,

ribcage,

sternum,

clavicles,

the wounds in his hand (flesh pushed up)

focus the devotee's attention on details, slowing down the gaze

INRI scroll = IESVS·NAZARENVS·REX·IVDÆORVM (Jesus Nazarene, rex Judæorum),
"Jesus Nazarene King of Jews"

Man of Sorrows with the arma Christi, 1470s, colored woodcut, Germany

Xylographic text

Promises an indulgence in the prayer printed in German

An indulgence of one day for every wound on Christ's body – the medieval reckoning totaled 5,475 wounds/days.

“Lord Jesus Christ, I call upon your divine, perfect council and your good will, your good teaching and untiring service, your humble obedience, eternal wisdom, and eternal truth. And I ask you dear Lord through your great mercy, that all that happens to me may bring praise to you in eternity and consolation to me in this life. Amen.”

A far more detailed depiction of the *arma Christi* (“weapons of Christ”) crowded around the full figure of Christ – the living Christ who collects his own blood in a Eucharistic chalice.

Like the anatomical detail of the previous print, the annotations in devotional images cited by Freedberg and the detail of Julian's description of Christ, this image is calculated to slow the devotee's meditation and direct it (As Freedberg states, images can also frame meditation to keep the devotee focused on its subject).

Christ' betrayal is referenced: Judas kissing Christ with the silver pieces around his neck as well as the noose he used to hang himself. The 30 pieces of silver are also cast on the floor by Judas' disembodied hand.

Christ humiliation by soldiers depicted in the spitting head and the glove suggesting spitting and buffeting on the face.

Peter's denial of Jesus is represented by the cock crowing atop the cross.

The washing of Pilates hands (and of Jesus' fate)

The flagellation in the pillar with rope, the scourges in the upper left; the crowing with thorns by two crossed staffs used to press the crown onto Christ's head.

Also nails of the crucifixion, the lance, the hammer, vinegar-soaked sponge, gambling for Christ's garments

And images of the deposition: knife, pliers, and the sarcophagus.

Combining a devotional text with a devotional image offers the believer a convenient and palpable program of meditation and prayer.

***Man of Sorrows with the arma Christi
and***

The Five Wounds of Christ, 1490, woodcuts pasted into manuscript, English

These prints were pasted into a manuscript that is dominated by devotions on Christ's Passion, but also includes a psalter and rosary.

The vellum on which these prints are glued was painted to appear as if the pages are bleeding – the bleeding flesh of Christ himself. The use of vellum for a print is a bit unusual as most prints were printed on paper.

In this instance, the use of vellum may be linked to a 14th century preacher's manual describing Christ's crucifixion in the context of manuscript production:

*“[Jesus stretched out] his blessed body , as a vellum maker can
be seen to spread a hide in the sun.”*

The text goes further equating the nails with quills for writing and Christ's blood as the ink.
Here the materials of writing evoke Christ's Passion.

Christ appears to kneel in his tomb. This particular pose was modeled directly from a Byzantine icon with the same imagery

Man of Sorrows, mosaic icon, 1385, Basilica di Santa Croce in Gerusalemme, Rome.

This icon became associated with an indulgence declared by St. Gregory the Great for the recitation of five Pater Nosters and five Ave Marias while meditating on such an image.

***Man of Sorrows with the arma Christi and
The Five Wounds of Christ, 1490, woodcuts pasted into manuscript, English***

The woodcut text alludes to the Gregorian indulgence:

*“To all those who devoutly say five Pater Nosters, five Aves, and a Creed before
such a figure are granted 32,755 years of pardon.”*

The arma Christi are evident in the image as well, both in the Image of Pity and in the border surrounding it.

These details are sequenced and designed to prompt mental recreations of the key events of Christ’s suffering. In fact, many of these images are specifically mentioned in the rosary text that is included in this manuscript. Thus the devotee could read or recite the prayers while looking at these images.

This part-by-part devotional approach is evident in both images as well as the way in which rosaries are prayed.

The five wounds of Christ was a related meditation moving from part-to-part, focusing the meditation on the details of Christ’s suffering.

Finally, you can see in that the text indicating the indulgence has been scratched out.

***The Measure of the Side Wound and the Body of Christ, colored woodcut, 1484, Southeast
Germany***

This image is similar to the image of disembodied feet and hands of the wounds of Christ and serves a similar devotional function – focusing the viewer on the discrete corporeal pain suffered by Christ during the Passion.

The body of Christ is constructed through the use of the disembodied/devotional extremities of Christ, the Veronica veil, and the wound in his side which, in this image, is said to be the size of the actual wound in Christ’s side .

What is interesting about this and the numerous related images which fetishize Christ’s wound is that all the prints establish the length of the wound as about 86 mm (3.4 inches).

The large red mandorla shape in the center of the composition is a 'portrait' of the wound in Christ's side.

This image and its accompanying text focus on the measure of Christ's wound – similar to the *Fifteen Oes of St. Bridget*.

“O Jesus...for the sake of the breadth and depth of your wounds, teach me, who am drowned deep in sin....”

Inscription on left: “This is the length and width of Christ's wound which was pierced in his side on the Cross. Whoever kisses this wound with remorse and sorrow, also with devotion, will have as often as he does this, seven years indulgence from Pope Innocent.”

Inscription on right: “This little cross standing in Christ's wound measured 40 times makes the length of Christ in his humanity. Whoever kisses it with devotion shall be protected from sudden death or misfortune.”

[break?]

The Origin of Printing Part II: The Printing Press and Movable Type

Gutenberg press reproduction and woodcut of its operation

no notes or drawings exist of the precise structure of Gutenberg's press

historians have surmised on the general design of the first printing press being related in structure to a medieval winepress

the printing press was an important technological development supporting the replication of many images quickly

However, the development of movable type was critical to the expansion of literacy, and the dissemination of ideas conveyed by text.

Gutenberg type and typeface

The type was designed (ironically) to resemble hand-written calligraphy.

Gutenberg's primary contribution to type was developing a method to cast type using sand-based molds.

Gutenberg Bible (aka 42-Line Bible), 1450, printed by Johannes Gutenberg, Mainz, Germany

The Gutenberg Bible was designed to look like a manuscript.

Gutenberg used the Latin text (the Vulgate) of St. Jerome.

Printed in two volumes	Volume I = The Old Testament and part of the New Testament.
	Volume II = the remainder of the New Testament

The earliest pages were printed with 40 – 41 lines. The printer realizing that placing 42 lines on each page would reduce printing and paper costs, revised the later pages accordingly. Thus the name "42-Line bible"

The Bible was sold in folded unbound sheets, to be later bound and decorated according to the taste of its owner.

This version was illuminated by hand

Caxton indulgence, 1476, English

The combination of printing press and movable type also made it possible to print indulgences in larger quantities, more quickly. One German indulgence was documented as having been printed in excess of 142,000 impressions.

....which brings us to Martin Luther....

Luther and Print Media

The Reformation would not have been possible without print and movable type.

Where other theologians and religious thinkers had in the past developed theologies that disagreed with the Roman church, most of these thinkers had been labeled 'heretics' and had perished. How is Luther's case different?

Luther prevailed in large part because his ideas were not confined to dissemination through preaching and manuscript or pamphlet copying, but because his ideas could be quickly disseminated through printing in the vernacular, providing him with a large readership.

In fact we might consider the book burnings a direct result of printing. The spectacle of a pile of books burning could not be nearly as symbolic or powerful in the case of a single hand-written or copied tracts.

Likewise, while opponents to Luther's ideas could burn his books, the ability to rebuild the matrix and create more editions was virtually impossible to destroy.

In our discussion of the movie *Luther*, we made distinctions as to Luther's position on images, observing that he was not anti-image, but really anti-indulgence.

Luther with Halo and Dove, Hans Baldung Grien, 1521, engraving, frontispiece from Acte et Res Gestae by Martin Luther

Indeed, Luther was actually in favor of using images as a weapon in tandem with his printed texts and pamphlets.

He believed the way to spread his ideas was through any means available: "by singing and speaking, rhyming and preaching writing and reading, painting and drawing." (A. Hyatt Mayor).

Many of his publications show his grasp of the value of book illustrations for persuasion.

He supervised the drawing of images for woodcuts to make sure the artist represented the ideas with literal simplicity (Again Gregory's notion of images as books for the semi-literate appears).

For some series of pamphlets, Luther's printers placed the same woodcut image on the cover of each new pamphlet assuring that when these appeared in bookstores or in a person's back-pocket it advertised the new installation in the series was now available.

Portrait of Lucas Cranach

Further, Luther established a press in Wittenberg around 1522 asking Lucas Cranach the Elder to run the press in partnership with a goldsmith (who could cut type or woodcuts)

Luther with Halo and Dove, Hans Baldung Grien, 1521, engraving, frontispiece from Acte et Res Gestae by Martin Luther

The press turned out 120 tracts in a year.

At least 1,200 editions of his works in his lifetime.

The Reformation essentially bankrolled printing presses to the extent that some presses demanded a subsidy to print anything that was *against* the Reformation

Martin Luther as a Monk, Lucas Cranach the Elder, engraving, 1520

This is an engraving, a new print medium

Emphasizes Luther's sturdy peasant face

Images of engraved copper plate and impression

Prints as Propaganda

Hercules Germanicus, Hans Holbein the Younger, 1520, hand-colored woodcut

Printing could disseminate ideas through text. It could also be used to create propaganda, something the Reformers also employed

This print represents Luther as a northern Hercules, vigorously clubbing the papists, scholastic theologians, and indulgence-sellers. Around his neck dangles a "lions' skin" made of a flayed pope.

The image suggests an idea also found among Albrecht Durer's writings that Luther had interpreted the scripture with a revelatory force and clarity (this in contrast to Elizabeth's comment that Luther was a little sloppy, but just needed to get a vernacular version out asap).

Luther as a Wolf in the Fold, anonymous German artist, 1520s?, engraving

An propagandistic image espousing Catholic sentiments about Luter -- Luther feigns piety while sporting a wolfs tail and listening to a demon

"trick" woodcuts of Martin Luther and a Nun (Katarina von Bora?) Exposing Themselves woodcut, 1535, German

A bawdy propagandistic print that includes several images, including these in which Luther and a nun expose themselves.

Two Kinds of Worship (The Differences between Lutheran and the Catholic Service) Lucas Cranach the Younger, 1550, Handcolored woodcut from two blocks

A polemical print which explains from the Protestant view the differences between the Roman and Protestant services.

(right) Roman:

- Proselytizing monk with demon blowing a bellows into his ear (hell and damnation sermon?) This is the source for his preaching.
- Takes place in nature, in a uncircumscribed world
- The congregation is made up of bishops, monks, friars, cardinals – no ordinary believers/laity.
- In the ‘congregation’ is a monk whose sleeve is emptying of playing cards suggesting the moral depravity of the orders.
- To his left is another monk with jester bells and hood
- The pope and a nun as indulgence or medal sellers in lower right with a large, locked chest.
- The latin mass with priest turned away from the laity
- A table with cross on it (?) and demon jeering
- a beating of the bounds ceremony (using relics) or festival similar to the one in Regensburg for the Schone Maria.
- God as thundering a lightning and rain
- pilgrims approaching a church with relics
- God and saints in heaven (st. Francis with stigmata perhaps interceding for us)
- Christ is nowhere in the image

A speculation about how the print was made might suggest the desire to keep these spheres totally separate by cutting each block separately and printing them together. Each block is 14 x 11 inches

(left) Protestant:

- serenely pious; the simplicity of only two necessary sacraments;
- communion includes both Eucharistic media.
- Luther preaches from the scriptures as his source; the Holy Spirit hovers above him.
- the Elector of Saxony cranes his head to glance at us from the attentive audience and holds a cross, symbolic of each Christian carrying his own cross.
- Baptism
- A sense of community in the sacraments; the congregation is made up of the laity, a community of ordinary people/believers
- A direct line to God through Christ – a banner moving through the Agnus Dei (a sign of Christ the sacrificial lamb), Christ crucified as our intercessor to God.... No saints
- Even the floor in a grid pattern suggests rational thinking, order

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Man of Sorrows with the arma Christi, 1470s, colored woodcut, Germany

Man of Sorrows with the arma Christi and *The Five Wounds of Christ*, 1490, woodcuts pasted into manuscript, English

The Measure of the Side Wound and the Body of Christ, colored woodcut, 1484, Southeast Germany

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