Reformation-era Woodcut collection, 1506-1572

Emory University
Pitts Theology Library
1531 Dickey Drive, Suite 560
Atlanta, GA 30322
404-727-4166

Descriptive Summary

Title: Reformation-era Woodcut collection, 1506-1572
Call Number: Manuscript Collection No. 400
Extent: .62 cubic feet (1 box)
Abstract: Consists of woodcuts from the early to mid sixteenth century portraying biblical scenes, places, and Reformation-era persons.
Language: Materials in Latin and German.

Administrative Information

Restrictions on Access
Unrestricted access.

Terms Governing Use and Reproduction
All requests subject to limitations noted in departmental policies on reproduction.

Related Materials
Part of the Richard C. Kessler Reformation Collection of Pitts Theology Library.

Related Materials in This Repository
Albrecht Dürer, Small Passion Woodcut collection, circa 1509-1511 (MSS 406).

Citation
[after identification of item(s)]. Reformation-era Woodcut collection, MSS 400, Archives and Manuscript Dept., Pitts Theology Library, Emory University.

Processing
Processed by Brandon Wason, October, 2015; February 2017.

Collection Description

Scope and Content Note
This collection contains the following woodcuts:

Emory Libraries provides copies of its finding aids for use only in research and private study. Copies supplied may not be copied for others or otherwise distributed without prior consent of the holding repository.
Hans Schäufelein (approximately 1480-1539), colorized woodcut, *Christ's farewell from the holy women*. The farewell from the holy women was a common motif in 16th century art. The woodcut was taken from a 16th century devotional work by the Nuremberg doctor and publisher Ulrich Pinder: *Speculum passionis Domini Nostri Ihesu Christi In ciuitate imp[er]iali Nurenbergen: Bene visum & impressum finit feliciter [Udalricus Pinder] (1507).

Hans Schäufelein (approximately 1480-1539), colorized woodcut, *The Scourging of Christ*. The woodcut was taken from a 16th century devotional work by the Nuremberg doctor and publisher Ulrich Pinder: *Speculum passionis Domini Nostri Ihesu Christi In ciuitate imp[er]iali Nurenbergen: Bene visum & impressum finit feliciter [Udalricus Pinder] (1507).

Sebastian Münster (1489-1552) colorized woodcut, *Ierusalem ciuitas sancta, olim metropolis regni Iudaici, hodie uero colonia Turcae*. Map of Jerusalem by the German cartographer, cosmographer and foremost Christian Hebraist scholar of his time, Sebastian Münster. He published his *Cosmographia* in 1544 from which this map was excerpted. It was the earliest German description of the world and had a profound impact on the 16th century European perception of the modern world. The place names are in German, but the descriptive text is in Latin. Printed by Heinrich Petri (1508-1579).

Sebastian Münster (1489-1552) woodcut, *Wittenberg in Obern Sachsen*. A view of Wittenberg by Sebastian Münster. On the reverse side is a woodcut of a jousting battle scene. This image is excerpted from a later edition of Münster's *Cosmographia*, which was printed in 1572 by Heinrich Petri (1508-1579).

Lucas Cranach the Younger (1515-1586) woodcut, *Elector John Frederick the Magnanimous with Book and Crucifix*. Portrait of John Frederick (Johann Friedrich) reading a book and praying before a crucifix. Frederick was a leader of the Schmalkaldic League and fought for Luther's cause against the Imperial troops. The league was defeated in the Battle of Muehlberg in April of 1547. Frederick was wounded by a slash across his left cheek, captured, condemned to death, but ultimately pardoned and reinstated as duke in Weimar. After 1547, however, the electoral power had fallen to the rivalling Albertinian line of the dynasty residing in Dresden. The print depicts Frederick with the scar on his cheek. The book contains the words, "Hilf Got[t]" (help me God). Cranach marked the woodcut plate with his device and dated it to 1552, but the broadsheet in its current manifestation was printed in 1557.

Franz Friedrich (active 1550-1583) woodcut, *Elector Joachim II of Brandenburg Kneeling before a Crucifix*. Portrait of Elector Joachim II of Brandenburg kneeling before a crucifix. This woodcut likely originated as a broadsheet since there are no signs of letterpress on the back. The same woodcut appeared in Gabriel Schnellboltz' *Wahrhaftige Bildnisse etlicher Fuersten* (Wittenberg, 1562) and the *Augsburgische Confession* (Frankfurt an der Oder; Eichorn, 1572). Franz Friedrich was a goldsmith and engraver active in Frankfurt an der Oder from 1550-1583. Cut by Peter Hille, a woodcutter active in Frankfurt an der Oder from 1550/1560 until his death in 1574.

Woodcut, *Des Ehrwirdigen Herrn Doctoris Martini Lutheri, gottseligen, Triumph, und Verantwortung, wider die gottlosen Schmehschrift, der neuen Münch, der Jesuiter, welche sie vnter dem Titel, Anatomia Lutheri, ausgesprengt haben : Aus dem Latein in deudsche Vers durch den Poeten selbst verfasset*. Single sheet woodcut depicting Pope Leo X on a throne that is about to topple. Behind him are priests and monks and below them a group of Jesuits, who are
trying to support the toppling throne. Leo's key, the symbol of the Petrine office is crumbling in the pope's hands. Facing Leo is Martin Luther holding an open Bible. Below him is a group of reformers led by Philipp Melanchthon, each holding a book (Bible). In the center below Leo is Friedrich Staphylus depicted as Judas Iscariot. Staphylus was a student of Philipp Melanchthon's, who rejoined the Catholic Church in 1553. Published in Wittemberg, 1568(?).

Urs Graf (approximately 1485-approximately 1527), Four colorized woodcuts taken from a 1506 harmony of the Gospel texts of the Passion, edited by Matthias Ringmann, translated by Geiler von Keysersberg and printed by Johann Knobloch in Strasbourg. The first woodcut depicts Christ in the garden of Gethsemane, the second depicts Judas receiving 30 pieces of silver, the third depicts Christ being scourged and crowned with a crown of thorns, and the fourth depicts Christ carrying his cross. Strasbourg: Johann Knobloch, 1506.
## Container List

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Schäufelein, <em>Christ’s farewell from the holy women</em> colorized woodcut, 1507. Note: Acquired through the generous subvention of Lew and Susan Engle, 2015.</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>Münster, <em>Ierusalem ciuitas sancta, olim metropolis regni Iudaici, hodie uero colonia Turcae</em> colorized woodcut, 1544.</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>Münster, <em>Wittenberg in Obern Sachsen</em> woodcut, 1572.</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>Cranach, <em>Elector John Frederick the Magnanimous with Book and Crucifix</em> woodcut, 1557.</td>
</tr>
<tr>
<td>1</td>
<td>6</td>
<td>Friedrich, <em>Elector Joachim II of Brandenburg Kneeling before a Crucifix</em> woodcut, 1562.</td>
</tr>
<tr>
<td>1</td>
<td>7</td>
<td><em>Des Ehrwirdigen Herrn Doctoris Martini Lutheri, gottseligen, Triumph, und Verantwortung, wider die gottlosen Schmehschrifft, der neuen Münch, der Jesuiter, welche sie unter dem Titel, Anatomia Lutheri, ausgesprengt haben</em> woodcut, 1568(?).</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>Graf, Four colorized woodcuts from the <em>Passion of Christ</em>, 1506. Image 1; Christ in the garden of Gethsemane -- Image 2: Judas receives 30 pieces of silver for his betrayal of Christ -- 3. Christ is scourged and crowned with a crown of thorns -- 4. Christ is carrying his cross. Note: Images 1 and 4 were acquired through the generous subvention of Mrs. Cynthia O. and Dr. V. Patrick Levelle, in honor of Myles D. Levelle C07 L10, 2019. Images 2 and 3 were acquired through the generous subvention of Mrs. Carol A. Jeschke, October 2020.</td>
</tr>
</tbody>
</table>