Chapter 6 - The German Illustrated Book

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Origins of the illustrated typographic book, 81
Nuremberg becomes a printing center, 83
The further development of the German illustrated book, 88
Typography spreads from Germany, 90

Key Terms (in order of appearance; the first page number of their appearance is listed)

1. Incunabula, page 80
2. Broadsides, page 80
3. Incipit, page 81
4. Ex libris, page 81
5. Nuremund, page 83
6. Exemplars, page 84
7. Broadsheet, page 90
8. Criblé, page 95
9. Polyglot, page 97

Key People and their Major Contributions (in order of appearance; the first page number of their appearance is listed)

1. Martin Luther (c. 1483–1546), page 81
2. Albrecht Pfister, page 81, (Fig. 6-2)
3. Günther Zainer, page 81, (Figs. 6-3 and 6-4)
4. Johann Zainer, page 83, (Figs. 6-5 and 6-6)
5. Erhard Reuwich, page 83, (Figs. 6-7 and 6-8)
6. Anton Koberger (c. 1440–1513), page 83, (Figs. 6-9 through 6-12, 6-14, 6-16, and 6-17)
7. Michael Wolgemut (1434–1519), page 84, (Figs. 6-16 and 6-17)
8. Wilhelm Pleydenwurff (d. 1494), page 84, (Figs. 6-16 and 6-17)
9. Albrecht Dürer (1471–1528), page 86, (Figs. 6-18 through 6-21)
10. Hans Schäufelein, (1480–1540), page 88, (Fig. 6-22)
11. Lucas Cranach the Elder (1472–1553), page 90, (Figs. 6-23 and 6-24)
12. Hans Cranach (d. 1537) and Lucas Cranach the Younger (1515–1586), page 90, (Figs. 6-25 and 6-26)
13. Conrad Sweynheym (d. 1477) and Arnold Pannartz (d. 1476), page 91, (Figs. 6-28 and 6-29)
14. William Caxton (c. 1421–1491), page 91, (Figs. 6-30 through 6-32)
15. Phillipe Pigouchet, page 95, (Figs. 6-33 and 6-34)
Chapter 6 - Study Questions

Multiple Choice

1. The Renaissance innovators altered the perception of information by creating two visual systems: painting and typography. Typography created a sequential and repeatable ordering of information and space, as well as three of the following situations. Which one does NOT belong? __________
   
   A. Typography led people toward linear thought and logic.
   B. Typography led people toward a categorization and compartmentalization of information that formed the basis of empirical scientific enquiry.
   C. Typography evoked illusions of the natural world on flat surfaces through such means as the fixed viewpoint.
   D. Typography fostered individualism, a dominant aspect of Western society since the Renaissance.

2. After Johann Gutenberg’s invention of moveable type, typographic printing spread rapidly. By 1500, printing was practiced in over 140 towns throughout Europe. In addition to books, a vast array of ephemera, including religious tracts, pamphlets, and broadsides, were printed during this period. Books printed from Gutenberg’s invention of typography until the end of the fifteenth century are referred to as _____________ texts, a Latin word that means “cradle” or “rebirth.”
   
   A. exemplars
   B. ex libris
   C. incunabula
   D. broadsheets

3. Early printers followed the manuscript custom of putting the title and author at the top of the first page, in the same size and style lettering as the text. A short space was skipped, then Incipit, the Latin term for “___________,” launched the book.
   
   A. in God we trust
   B. dedicated to the glory of God
   C. here begins
4. Woodcut artists and typographic printers in Germany during the last half of the fifteenth century collaborated to develop the illustrated typographic book. A favored page proportion was the golden rectangle, whose ratio is ______________.

A. 3:4  
B. 1:1  
C. 2:3  
D. 1:1.618

5. At his press in Ulm, ____________ used woodblock prints in many of his books that were not completely enclosed with rectangular borders, allowing the white space from the margins to flow into the pictures. This approach can be seen in the 175 woodcuts of the 1479 edition of Aesop’s *Vita et fabulae (Life and Tales)*.

A. Anton Koberger  
B. Albrecht Pfister  
C. Johann Zainer  
D. Erhard Reuwich

6. Erhard Reuwich was the first __________ to be identified as such in a book for his work in *Peregrinationes in Monemtum Syon (Travels in Mount Syon)*, which was printed with Peter Schoeffer’s types in 1486.

A. printer  
B. illustrator  
C. papermaker  
D. typesetter

7. Published in German and Latin versions in 1493, this six-hundred-page book was an ambitious history of the world from the biblical dawn of creation until 1493. The title page for the index is a full-page woodblock of calligraphy attributed to the scribe George Alt. The book contained 1,809 woodcut illustrations in its complex, carefully designed, 18-by-12-inch pages and is considered one of the masterpieces of graphic design from this period.

A. *Nuremberg Chronicle*  
B. *Polyglot Bible*  
C. *Peregrinationes in Montem Syon (Travels in Mount Syon)*
8. This Renaissance artist, whose godfather was Anton Koberger, became well known at age twenty-seven for his detailed woodcuts in the Latin and German editions of *The Apocalypse*. The woodcuts have an unprecedented emotional power and graphic expressiveness. _______ became a major influence in the cultural exchange that saw the Renaissance spirit filter into Germany. He believed German artists and craftsmen were producing work inferior to that of the Italians because they lacked theoretical knowledge. This inspired his first book, *Underweysung der Messung mit dem Zirkel und Richtscheit* (*A Course in the Art of Measurement with Compass and Ruler*), which included theoretical discussions of linear geometry, two-dimensional geometric construction, and clear instructions for constructing beautifully proportioned Roman capitals.

A. Michael Wolgemut  
B. Martin Kranz  
C. Ulrich Gering  
D. Albrecht Dürer

9. Martin Luther found a loyal friend and follower in ________, who had been called to Wittenberg by the electors of Saxony. He operated a studio as well as a printing office, a bookshop, and a paper mill. He furthered the cause of the Protestant Reformation by portraying the reformers and their cause in books and broadsides. Ironically, he also regularly accepted commissions for Madonnas and Crucifixions from Catholic clients, and many of the woodcuts he produced for the Luther Bible were also used in a subsequent Catholic edition.

A. Anton Koberger  
B. Johann Schoensperger  
C. Lucas Cranach the Elder  
D. Adolph of Mainz

10. Italy was at the forefront of Europe’s transition from the feudal medieval world to one of cultural and commercial renaissance. Italy sponsored the first printing press outside of Germany when Cardinal Turrecremata of the Benedictine monastery at Subiaco invited two printers, ________, to establish a press. The types that they designed marked the first step toward a Roman-style typography based on letterforms that had been developed by Italian scribes. They created a typographic “double alphabet” by combining the capital letters of ancient Roman inscriptions with the rounded miniscules that had evolved in Italy from the Caroline miniscule.

A. Hans Cranach and Lucas Cranach the Younger
B. Hans Schaufelein and Vincent Rockner
C. William Caxton and Colard Mansion
D. Arnold Pannartz and Conrad Sweynheym

11. William Caxton left his native land for the textile center of Bruges in the Low Country, where he set up his own business as a merchant and diplomat. In the early 1470s, while spending a year and a half in Cologne, he learned printing. Upon returning to Bruges, he set up a press. The typographic works of William Caxton are significant for three of the reasons listed below. Which does NOT belong? ______________
   A. They were elegant and refined.
   B. They unified various dialects spoken in the British Isles.
   C. They encompassed major English literature to 1500.
   D. They stabilized written language.

12. Philippe Pigouchet’s *Horæ (Book of Hours)* established the graphic excellence of this popular book form, such as his 1498 *Horæ Beatus Virginis Mariae (Hours of the Blessed Virgin Mary)*. The dense complexity of illustration, typography, and ornaments compressed into the space is typical of Pigouchet’s book design. He is credited with introducing *criblé*, a technique for woodblock printing that features ________.
   A. line illustrations that were not completely enclosed with rectangular borders
   B. white dots punched into black areas to create tone
   C. cross-hatching to create tone
   D. line drawings that combined textured areas with some solid blacks

13. A single leaf of paper printed on both sides is frequently called a ____________.
   A. newspaper
   B. broadsheet
   C. broadside
   D. pamphlet

14. Handmade model layouts and manuscript texts, such as the Latin version created for the *Nuremberg Chronicle* by Michael Wolgemut and Wilhelm Pleydenwurff, were used as guides for the woodcut illustrations, typesetting,
page design, and makeup of books. These _______________ provide rare insights into the design and production process during the fifteenth century.

A. matrices
B. indulgences
C. exemplars
D. block books

**True/False**

1. Printing with moveable type was a technological advancement eagerly welcomed by artisans involved in book production throughout Europe. _____

2. Rubrication, decoration, and illumination were almost always done by hand in the period just following Gutenberg’s invention of moveable type due to the difficulties of color printing and, possibly, because of political pressure. _____

3. Albrecht Pfister’s edition of Johannes von Tepl’s *Der Ackerman aus Böhmen* (*Death and the Plowman*) is an example of popular literature, in contrast to the theological and scholarly texts published by many contemporary printers of his time. _____

4. By the 1490s, most German printers had abandoned large page sizes for their books. _____

5. In Italy, empty space was left for initial capitals to be hand rendered. Sometimes the initial letter was never added, and eventually the blank space alone indicated a paragraph. _____

6. Martin Luther’s “Ninety-five Theses” spread word of the Protestant movement through Europe quickly due to the innovations in typography and printing. _____

7. Arñao Guillen de Brocar’s *Polyglot Bible* was a uniquely Spanish masterpiece because it was the first book printed solely in the Spanish language. _____

**Matching**

Match the key term with the correct definition.

1. *ex libris* ____
2. *fraktur* ____
3. *broadside* ____
4. exemplar _____

A. A single leaf of paper printed on one side only
B. *Textura*-style type designed by court calligrapher Vincenz Rockner for Melchior Pfintzing’s *Teuerdank*, distinguished by its flowing calligraphic curves
C. Layout for illustrated books or broadsides
D. Book plate

**Image Identification**

I. Identify the designer, title, and date of the following images.

1. Fig. 6-5 _______________________________________________
2. Fig. 6-11 _______________________________________________
3. Fig. 6-20 _______________________________________________
4. Fig. 6-25 _______________________________________________
5. Fig. 6-33 _______________________________________________

II. Match each of the images shown with the name of its designer.

1. Fig. 6-11 _____
2. Fig. 6-19 _____
3. Fig. 6-25 _____

A. Lucas Cranach the Younger
B. Albrecht Dürer
C. Anton Koberger