REFORMATION
BIBLE PICTURES
ERRATA AND ADDENDA

Page 72, last line: Should read "were mainly of religious character but included some striking examples of woodcuts borrowed from non-biblical works" instead of "were mainly from non-biblical works."

Page 92, par. 1, lines 1 and 2: Should read "General Introduction (page 14, above)" instead of "Introduction to Part I (pages 18, 19, above)."

Page 94: Add note, "Though the initials shown in this Appendix are reduced according to the proportion indicated in ft. 8, p. 15, the larger woodcuts on page 96 are shown at somewhat greater reduction."

Page 102: Last entry should read, "Word of, 28" instead of "Word of, 24."
REFORMATION BIBLE PICTURES
WOODCUTS FROM EARLY LUTHERAN AND
EMSERIAN NEW TESTAMENTS

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Revised and Enlarged from

WOODCUTS FROM THE EARLIEST LUTHERAN
AND ENSERIAN NEW TESTAMENTS

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To
DR. AND MRS. GEORGE HUTCHES

in gratitude
Preface

This book represents an enlargement of the writer's Woodcuts from the Earliest Lutheran and Emserian New Testaments. It contains the illustrations already shown there, plus pictorial initials from the same Lutheran and Emserian publications. In addition, some of our Appendices provide a sampling of non-pictorial initials from those two Reformation-era works, and examples of the illustrations which occur in the second edition of Emser's New Testament.¹

Luther's Bible has, of course, received wide attention, achieving a fame far surpassing that of Emser's.² Nevertheless, both works were significant for their day and are of interest in ours. In some earlier treatments, the writer undertook to deal from historical perspective with certain aspects of these works, especially the Emserian.³ The present book proposes

1. A further word regarding these New Testaments and our organization of the materials drawn from them is given in our General Introduction. It has been our intent in the present volume to provide a complete survey of the large pictures and the pictorial initials found in the first editions of these Lutheran and Emserian publications. In order to avoid duplication, however, identical woodcuts have not been repeated, except in two special cases. For specific information in this regard, see the Introductions to Parts I, II and III, and also the comments and identifications given in connection with Part III, Section B.

2. Among works dealing with Luther's Bible by way of general treatment, J. M. Reu, Luther's German Bible: An Historical Presentation Together with a Collection of Sources (Columbus, Ohio: The Lutheran Book Concern, 1934), is one of the best. An excellent presentation of woodcuts was made some four decades ago in Part I, Die Illustration der Lutherbibel, of the large volume, Luther und die Bibel (Leipzig: Karl W. Hiersemann, 1923). The actual compilation, by Albert Schramm, contains some 284 plates showing 554 woodcuts from Luther's Bible in various editions and stages of development, from 1522 to 1546. Very recently, a further outstanding compilation has been provided by Philipp Schmidt, Die Illustration der Lutherbibel 1522-1700 (Basel: Friedrich Reinhardt, 1962).

to call attention to the artistic side of both publications. And indeed, the woodcuts used in these important Reformation-era works do have a story to tell with regard to the artistic tastes of the times. They also furnish somewhat of an insight into theological concepts of their day. It is hoped that the present compilation may be useful and provide enjoyment both for the casual reader and for persons with scholarly interest in the field.

The Lutheran and Emserian materials herein displayed have been reproduced from copies in the University of Michigan Library and the British Museum, respectively. To the staffs of these institutions and to all who have had part in making this volume possible, the writer expresses gratitude.

Kenneth A. Strand

Berrien Springs, Michigan
January, 1963
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REFORMATION
BIBLE PICTURES
By the time of the Protestant Reformation there was already considerable background with respect to translating the Bible into the vernacular, and it had also become more or less traditional to illustrate the biblical text with story-telling pictures. Indeed, before the appearance of the first edition of Luther's German New Testament in September of 1522 (his famed "September Bible"), no fewer than eighteen German editions of the whole Bible had been published—fourteen in High German and four in Low German. The first two of these, the Mentel and Eggestein Bibles printed in Strassburg about 1466 and 1470, respectively, did not use the story-telling woodcuts (even though so-called "Picture Bibles" had, of course, already made their appearance); but the next two, published by J. Pflanzmann and G. Zainer in Augsburg about 1475, did contain such cuts. And some of the later editions used a truly impressive quantity, as well as variety, of pictures, both of the large illustrative type and of the rather common pictorial-initial kind.

The Koberger High-German Bible (Nuremberg, 1483) and the two Cologne Low-German Bibles (published by H. Quentell about 1478 or 1480) contained well over 100 of the pictures.
large pictures each. And the Lübeck Bible published by S. Arndes in 1494 had more than 150. The other editions, as a rule, were also well supplied with pictures.

With this background of Bible illustration, it is not surprising that the first German “Protestant Bible” should also use woodcuts. Both the pictorial-initial letters and large, full-page illustrations are present. The unusual thing with regard to the latter is that all of these large woodcuts occur in connection with only one New Testament book—the Book of Revelation. The situation seems all the more anomalous in view of the fact that in this September Bible the Book of Revelation is given what appears to be somewhat of an inferior status. It, together with Hebrews, James and Jude, is placed in a sort of appended position. Nevertheless, it is precisely here that the pictures are present! And they are present in profusion.

The first significant Reformation-era Catholic Bible in German was Jérôme Emser’s New Testament. Emser, court secretary to the strongly anti-Lutheran Duke George of Albertine Saxony, had first attacked Luther’s version in a critique he had prepared and editions of which were published at Dresden in 1523 and Leipzig in 1524. Then he proceeded to produce his own rival translation, which first appeared in August of 1527. An interesting feature of this first edition of Emser’s New Testament is its incorporation of no fewer

3. In the list of contents for Luther’s “September Bible,” these four books are distinguished from the rest of the New Testament by being grouped together last, without inclusion in the regular enumeration. The other books, in order from Matthew through the third epistle of John, are numbered 1 through 23. Cf. Appendix B, where this list of contents is reproduced in facsimile.

4. These editions bore the following titles: *Auss was gründ und versach Luthers dolmatschung / vber das nawe testament / dem gemeine man billich vorbotten worden sey, and Annotationes Hieronymi Emser vber Luthers naw Testamët gebessert und emëdirt.*

5. Published by W. Stöckel in Dresden under the title, *Das naw testament nach laut der Christlichë kirchen bewertë text / corrigirt / vœ widerumb zu recht gebracht.*
than 19 of Cranach's large pictorial woodcuts used in Luther's New Testament.  

As noted in our Preface, the illustrations reproduced in the main body of the present book are taken from the first editions of the Lutheran and Emserian New Testaments. For convenience, we have arranged the woodcuts in three main sections. Part I presents the large pictures which accompany the Apocalypse in both publications, Part II shows additional large woodcuts which appear elsewhere in Emser's New Testament, and Part III reproduces the pictorial initials used in both of these works.

We also provide four Appendices to clarify or supplement materials given in the main text: A, which lists significant dates in the careers of Luther and Emser; B, showing in facsimile the table of contents, or register of New Testament books, from Luther's September Bible (see ft. 3, above); C, which illustrates non-pictorial woodcuts from the earliest Lutheran and Emserian New Testaments; and D, which presents two pictures from Emser's second edition, published by V. Schuman in Leipzig in 1528.

6. See our further discussion in the Introduction to Part I.  
7. As noted in our Preface, p. 7., ft. 1, duplication of identical woodcuts has been avoided, as much as possible. See the Introductions to Parts I, II and III, for specific information in this regard.  
8. It should perhaps be pointed out that our facsimile reproductions, both in Parts I-III of the main text and in the Appendices, represent a reduction in size from the originals. With the exception of the greatly reduced woodcuts on p. 68, we have endeavored to keep the reduction proportions approximately the same—about 60 to 70 per cent of actual size. It should be added that the first Lutheran and Emserian New Testaments were folio volumes, whereas the second edition of Emser's New Testament was in smaller octavo format.
Part I

THE LARGE PICTORIAL WOODCUTS ACCOMPANYING THE APOCALYPSE IN THE FIRST LUTHERAN AND EMSERIAN NEW TESTAMENTS
INTRODUCTION TO PART I

As noted in the General Introduction, the only full-page pictures in Luther's September Bible occur in connection with the Apocalypse. As also indicated there, no fewer than 19 of these remarkable illustrations attributed to Cranach were incorporated in the first edition of Emser's New Testament. Sixteen of them are identical in both publications, and to avoid duplication we reproduce these particular woodcuts from only Luther's September Bible, the earlier of the two works.

The three other “borrowed” pictures contain but one alteration; namely, reduction of the tiara to a single crown on the heads of the beast and harlot in the illustrations for chapters 11, 16 and 17. This change, though slight from a mechanical standpoint, was of great significance in relationship to the heated polemics of the times. It had actually been made in connection with Luther's “December Bible” (the second Wittenberg edition of his New Testament, published in December of 1522), the Reformer's first edition having drawn considerable criticism for portraying the papal crown on the heads of characters representing demonic, anti-Christian agencies. Emser's publication now simply adopted these three woodcuts in their revised form. In our regular sequence of plates, we show these particular woodcuts as they appear in Luther's September Bible. Then in an additional page of pictures at the end of Part I we show them in
their new form used in the December Bible and in Emser's first edition, the actual reproduction being from the latter.¹

In addition to the 19 woodcuts used in common by the Lutheran and Emserian New Testaments, two further large pictures illustrate the Apocalypse in each of the editions with which we are dealing. The art in Luther's publication is still Cranach's, whereas that in Emser's represents the work of Lemberger.² The scenes depicted in both cases are parallel; but inasmuch as the pictures themselves are different, we have reproduced all four of these illustrations and have inserted them in their proper place in the general sequence, with the Emserian woodcut following the Lutheran one in each instance. Also, on the respective facing pages identification is given as to the source of these woodcuts, whether from "Luther's New Testament" or "Emser's New Testament." It is interesting to notice, further, that the size of these two new pictures in the Emserian edition is somewhat reduced. Although not reproduced here, a portion of the biblical text is actually incorporated with them on their respective pages.³

Brief description of the scenes portrayed accompanies the various woodcuts shown. Where the biblical text is directly quoted, the KJV is used because its language is probably still the most familiar to the majority of general readers, and since it derives from the same general era as the works

1. Compare Woodcuts 13, 18, 19 with Woodcuts 24, 25, 26, respectively.

2. Note, e.g., that Lemberger's initials (G.L.), as well as the date (MDXXVII), are inscribed in the woodcut we have numbered 8. Further examples may be seen in Part II, Woodcuts 27, 28, and 31-33. It is perhaps pertinent to add that woodcuts by Lemberger had earlier been used in Lutheran editions, including a High-German New Testament published by M. Lother in Wittenberg in 1524 and a Low-German one published by H. Lufft in the same city the following year.

3. For examples of textual material shown in connection with woodcuts of similar size, see our reproductions numbered 29-31, in Part II.
we are treating. To grasp more fully the scenes depicted, the reader is encouraged to study the Bible passage indicated in connection with each section of commentary.

4. It may be pointed out, too, that William Tyndale's New Testament, a forerunner of the KJV, gives evidence of rather heavy dependence on Luther's translation. See, e.g., L. Franklin Gruber, *The First English New Testament and Luther: The Real Extent to Which Tyndale Was Dependent Upon Luther As a Translator* (Burlington, Iowa: The Lutheran Literary Board, 1928). This is not to say, of course, that Tyndale merely translated from Luther. His basic source was the original Greek text (Erasmus' 3rd ed., 1522).
Christ Among the Seven Candlesticks.  Rev. 1:12-20.

The opening vision in the Book of Revelation reveals Christ ("one like unto the Son of man") in brilliance and glory, His face shining as the sun. Out of His mouth proceeds a sharp two-edged sword. He is in the midst of seven golden candlesticks (identified as the "seven churches") and in His right hand He holds seven stars (identified as the "angels of the seven churches"). John, overpowered by the glory of the scene, falls on his face as though dead.
At the top of this woodcut are depicted the throne and the One seated on this throne (manifestly, God the Father). In close proximity are seven lamps of fire and also the four “beasts” or “living creatures” like lion, calf, man and eagle (their order in the picture, in clockwise rotation, differs somewhat from that given in the biblical text). At the periphery of the woodcut, at left and right, are individuals with harps and “vials” or bowls. These represent the 24 elders, though only about half of them are actually shown here. Their crowns are removed during an anthem of praise (note the two crowns in the foreground).

The center of attention in this dramatic scene is a seven-sealed book which “no man in heaven, nor in earth, neither under the earth, was able to open . . . .” After John has “wept much” and has been comforted by learning that “the Lion of the tribe of Juda, the Root of David,” has “prevailed to open the book, and to loose the seven seals thereof,” the prophet actually sees a “Lamb” performing the task (“Lion” and “Lamb” are both symbols of Christ). Here the Lamb is shown taking the book from the One sitting on the throne. The prophet himself is pictured in the foreground, in an attitude of worship.
THE APOCALYPSE
The Four Horses and Horsemen.  

Rev. 6:1-8.

As the Lamb breaks the first four seals of the seven-sealed book, four horses with their riders are dispatched. The first is a white horse, whose rider wears a crown and holds a bow. The second is a red horse, whose rider carries a great sword and has power "to take peace from the earth." The third is a black horse, whose rider has a pair of balances in his hand. And the fourth is a pale horse, whose rider is named "Death."
SOULS UNDER THE ALTAR.  

When the fifth seal on the seven-sealed book is broken, John sees "under the altar the souls of them that were slain for the word of God, and for the testimony which they held." They cry out, "How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?" We can well imagine that this is the appeal of the group shown kneeling in the foreground. The text also declares that "white robes were given unto every one of them," an activity pictured in the process of fulfillment in this woodcut.
And I beheld when he had opened the sixth seal, and, lo, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood; and the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind.” These various convulsions of the elements are portrayed here, as is also the further scene of “the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bondman, and every free man” hiding themselves “in the dens and in the rocks of the mountains.”
Earthquake, and Signs in the Sun, Moon and Stars

Rev. 6:12-17.

The scene depicted here contains the same elements as in the corresponding woodcut from Luther's New Testament. The earthquake, the portentous signs in the heavenly bodies, and the attitude of certain classes of men are all portrayed. The convulsions shown are, however, in proportions even more terrifying; and the men do not now merely crouch in fear, but the majority of them are fully prostrate from the upheavals—some apparently injured and in shock.
"... I saw four angels standing on the four corners of the earth, holding the four winds of the earth, that the wind should not blow on the earth, nor on the sea, nor on any tree. And I saw another angel ascending from the east, having the seal of the living God." In the picture, the winds are being held back, and the sealing is in progress.

The scene here depicted is essentially the same as in Cranach's woodcut used in Luther's Bible. The winds are being held back, and the sealing work is in progress. Notice the inscription of date and artist's initials near the middle of the picture (the artist was G. Lemberger).
THE FIRST FOUR TRUMPETS.

The setting for the whole series is shown at the top of the picture, the “seven angels which stood before God” being there, each with a trumpet. Also present is “another angel . . . having a golden censer.” Below, we see the results of the first four trumpet blasts. Especially prominent are the hail falling upon the earth, the great burning mountain thrown into the sea, and the darkening of sun and moon. Notice also, at the center of this cut, the attention being drawn to the threefold “woe” mentioned in verse 13.
The Fifth Trumpet.  

Rev. 9:1-11.

The star to whom was given “the key of the bottomless pit” is depicted at the center of this woodcut. Smoke emerges from the pit, as do also locusts with “tails like unto scorpions.” At the top of the picture, the fifth angel is shown blowing his trumpet.

In the upper portion of the woodcut at the right and left are shown "the sixth angel which had the trumpet" and an angel which appears to represent the "voice from the four horns of the golden altar." That "voice" commands the sixth angel to "loose the four angels which are bound in the great river Euphrates"—the four angels "which were prepared . . . to slay the third part of men." Below is depicted the scene of confusion which results as those four angels proceed with their destructive work (the angels themselves are shown wielding swords). Also represented in the picture is the "army of the horsemen" with horses whose heads "were as the heads of lions" and whose tails "were like unto serpents."
THE ANGEL WITH THE LITTLE BOOK.  

Rev. 10.

Dominating this scene is the “mighty angel . . . clothed with a cloud,” whose “face was as it were the sun, and his feet as pillars of fire.” One foot is planted on land and the other on the sea. His right hand is raised to heaven in solemn oath, and with his left hand he gives to John the “little book open.” This book John is beginning to eat.
"And there was given me a reed like unto a rod: and the angel stood, saying, Rise, and measure the temple of God . . . ."

"And I will give power unto my two witnesses, and they shall prophesy a thousand two hundred and threescore days, clothed in sackcloth." At the right, the prophet is shown with the reed, and at the left stand the two witnesses. The beast out of the bottomless pit which "shall make war" against the witnesses is also pictured. (A revised form of this woodcut appeared in Luther's December Bible and in the first edition of Emser's New Testament. See Woodcut 24, and also the Introduction to Part I.)
On the left stands the “woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.” Above her is the “man child” being “caught up unto God, and to his throne.” At the right is “a great red dragon, having seven heads and ten horns, and seven crowns upon his heads.” The dragon’s tail is drawing “the third part of the stars of heaven,” and at the same time he is portrayed as meeting defeat at the hands of “Michael and his angels.”
THE TWO BEASTS.

Dominating the scene is the beast with seven heads, ten horns, and crowns on his horns. This beast has just come up from the sea, to the right. On the left, a second beast is arising out of the earth. This second beast has two horns like a lamb, but speaks like a dragon. It is pictured here in its role of making "fire come down from heaven on the earth in the sight of men."
The "Lamb" which "stood on the mount Zion" is shown at the top of this woodcut. With Him are harpers (obviously intended to represent the "144,000") and the four living creatures. Immediately below are the three angels whose messages announce (1) judgment, (2) the fall of Babylon, and (3) warning against those who worship the beast and his image. The theme of the second angel's message—the fall of Babylon—is vividly portrayed in the bottom half of the woodcut.
The Harvest. \hspace{2cm} Rev. 14:14-20.

The harvest of grain is shown at the right and the harvest of grapes at the left. Above, seated on a cloud is one "like unto the Son of man, having on his head a golden crown, and in his hand a sharp sickle."
Crowded into this one picture is the vast array of elements involved in the pouring out of the seven last plagues. The vials—or bowls—of wrath emptied on the sun (fourth plague) and into the air (seventh plague) are shown at the top of the woodcut. The other vials are being poured out on the rivers and fountains (third plague), the earth (first plague), the sea (second plague), the “great river Euphrates” (sixth plague) and the seat of the beast (fifth plague). In the center of the picture, men with sores received under the first plague are portrayed. And at the bottom of the cut we see the “three unclean spirits like frogs” which proceed “out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet” (but more than three frogs are shown, and they are depicted as issuing from only one of the three sources mentioned). These unclean spirits “go forth unto the kings of the earth and of the whole world,” which kings may be seen in the lower left corner of the picture. (*A revised form of this woodcut appeared in Luther's December Bible and in the first edition of Emser's New Testament. See Woodcut 25, and also the Introduction to Part I.*)
THE WOMAN AND THE BEAST IN THE WILDERNESS.  

"So he carried me away in the spirit into the wilderness: and I saw a woman sit upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns." The "golden cup" in the woman's hand, as well as her ornamentation with "gold and precious stones and pearls," is clearly depicted. (A revised form of this woodcut appeared in Luther's December Bible and in the first edition of Emser's New Testament. See Woodcut 26, and also the Introduction to Part I.)
At the top of this woodcut, two angels are shown. The one announces the fall of Babylon (verses 1-3) and the other illustrates the same doom by throwing “a stone like a great millstone . . . into the sea” and declaring that “thus with violence shall that great city Babylon be thrown down, and shall be found no more at all” (verse 21). At the same time we can see the city itself already in flames, at the right. In the foreground, the merchants are shown in lamentation.
The victorious armies of heaven may be seen at the top right of this woodcut. The rout of the opposing forces has already begun at the left, and the birds are answering the summons of the angel who calls them to “the supper of the great God” that they might eat “the flesh of kings, and the flesh of captains,” etc. At the bottom of the cut, the beast is on his way into “a lake of fire burning with brimstone.”
"And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years, and cast him into the bottomless pit . . . ." A graphic, literalistic portrayal of this scene is presented.
The final woodcut in the first Lutheran and Emserian New Testaments fittingly portrays the great climax of apocalyptic hope and vision; namely, a scene of the heavenly Jerusalem. "And he carried me away in the spirit to a great and high mountain, and shewed me that great city, the holy Jerusalem, descending out of heaven from God." (Verse 10.) The picture, however, actually shows the city as having already descended and become settled upon the earth. (Notice also the figures at the three frontal gates.)
WOODCUTS: LUTHERAN AND EMSERIAN
Part II

ADDITIONAL LARGE PICTORIAL WOODCUTS FROM THE FIRST ESMERIAN EDITION: TITLE-PAGE THROUGH THE BOOK OF ROMANS
INTRODUCTION TO PART II

Although the large pictorial woodcuts of Luther's September Bible are confined to the Apocalypse (see above, page 14), the first edition of Emser's New Testament contains some seven such cuts which appear elsewhere than in connection with that Bible book. Two of these, the title-page cut and the one preceding the half-title-page, are full-page illustrations. (The latter is actually used twice, being repeated immediately before the beginning of the Gospel of Matthew; but to avoid duplication we reproduce it only once.) The five other large woodcuts, somewhat smaller in size than these first two, appear before Mark, Luke, John, Acts and Romans, respectively.

Inasmuch as these particular woodcuts are neither numerous nor as specifically descriptive of scenes from the biblical text as are those accompanying the Book of Revelation, we do not here provide a running commentary of the kind given in Part I. Rather, we simply group our comments in a section which precedes the entire series of pictures.
The title-page (Woodcut 27) is, in reality, a composite of pictures. Some of the items indicated are given special emphasis by means of accompanying quotations from the biblical text:— “This is my beloved Son; hear him” — “As my Father has sent me, so I send you” — “He who hears you hears me and he who despises you despises me.”

The four pictures accompanying the gospels (Woodcuts 28, Matthew; 29, Mark; 30, Luke; and 31, John) also have a story to tell with regard to scenes indicated in the Bible account. However, their emphasis is broader, for they are manifestly intended to portray certain characteristics of the several gospel writers—characteristics based on an interpretation drawn from church tradition regarding the significance of Ezekiel’s living creatures with faces of man, lion, ox and eagle (see Ezek, 1:10). To state the matter in words from “Saint Jerome’s Foreword to the Four Evangelists” (one of the preliminary items in Emser’s New Testament): “Matthew is represented by a man, because he dwells on the humanity of Christ; Mark by a lion, because he deals with the resurrection; Luke by an ox, because he writes of the priesthood; John by an eagle, because he reveals the hidden sacrament of divinity.”

Further: “Christ, written of by all four, is presented as a man born of a virgin, an ox in his sacrifice, a lion in his resurrection, an eagle in his ascension. And also, by the man his humanity is signified; by the ox, his priesthood; by the lion, his kingship; and by the eagle, the mystery of his divinity.”

The woodcut preceding Matthew may possibly be intended not only as a description for that particular book, but also as
an illustration appropriate for the gospel story as such, inasmuch as it precedes the half-title-page as well as Matthew (an item noted above, page 70). The next three woodcuts are closely identified with their respective gospels, however, by virtue of the clarity with which the lion, ox and eagle are depicted (in the last picture, the eagle is to the right and a dove is shown toward the top). Furthermore, in the case of these last three somewhat smaller woodcuts, there is on the respective pages also introductory material regarding the particular gospel writers. Because this introductory material may be of interest to the reader, and also because we desire to illustrate the relative size of these woodcuts, we have in these three instances retained in our reproductions the accompanying textual matter as well as the pictures themselves.

The final woodcuts shown in Part II—those preceding Acts and Romans (numbered 32 and 33, respectively)—are hardly as religiously picturesque or as illustrative of biblical content as are the other large pictures in this Emserian edition. In fact, there appears now what might be called a "secular" or "non-biblical" touch, for certainly the horse depicted in the latter of these woodcuts has nothing to do with what we read in the biblical text at this point! Such usage was not novel, however. An interesting precedent may be found, for example, in Anton Sorg's High-German Bible of 1477, which not only adopted illustrations used earlier by Pflanzmann, but also added a score or more of new ones which were mainly from non-biblical works.
WOODCUTS—27-33

27—Title-page
28—Preceding Half-title-page
   and repeated before Matthew
29—Preceding Mark
30—Preceding Luke
31—Preceding John
32—Preceding Acts
33—Preceding Romans
Vorrede.

Der heylige Marcus ist geboren im Ju-
dischen lande aus dem preßlerlichen 
Vater Levi / den getauft 
worden von Sünde Peter / der zu der halbe seyn geistlichen 
Sohn hieß / und zu mir sich niemand gen Rhom / Albo er auff 
bist ezlicher Abenteuer das Evangelium / wie er das von seinem 
Margriff Petro gehort / aussfärzst beschrieb / wöch's auch 
sand Peter bestätigt / und seine dannach gen Alexandria in 
Egypten land geschickt hat. Albo er der erste Bischoff / 
ein föllisch Christlich streng leben angereicht / das 
größer abstinents und heyllichkeit / botzunmal 
an kernem ost der Christenheit befan grandes dann zu Alexandria. 
Wie das beteuget Philo / den 
Enkel / der es aus 
Philone gezogen 
hat.
Das argument yber das Evangelium Luce.

Dorrede.

Joannes der Evangelist / nach dem er aus der Insel Patmos wider gen Ephes kam / war er hundert tar auf / und lebte noch darrach zwentzig iar. Und als er ausf ein tag / dann hieß er hieß das der kester Therius dar- einen war / sprach er zu seinen geiseln. S lasst uns bald wider h; niweg gehen / das die badstub nicht einfall / und erschlahe uns sampte diesem kester. Dann zu der selben zeit / und dieselb er noch lebet / waren schon erlich kester auffgestanden / und lereten das Christus nicht Gott / sondern alleh eyn purem men- schen. Da hat / die Bischoffsiane Joannes / das er wolde se schrib. Da verschlos er sich des tag in eyn gemach / sitzet rund hat Gott und genad / Darrach hieß er an die Evangel- lien zu seiworten. Darum er die Gospel Christi allebi- len euwerfen / und erlich dewezier / das Christus war Gott und mensch sey / darumb er auch von den Kretche eyn Theo logos / das ist eyner der von Gott rede oder dissputiret / genant /
Part III

THE PICTORIAL INITIALS IN THE FIRST LUTHERAN AND EMSERIAN NEW TESTAMENTS
INTRODUCTION TO PART III

The first editions of both the Lutheran and Emserian New Testaments contain pictorial initials as well as the larger woodcuts. The Lutheran publication uses such initials rather regularly for beginning the various Bible books, the only exceptions being Philemon and II Peter. In Emser's New Testament, on the other hand, as many as ten Bible books begin with initials of a non-pictorial variety. These Emserian non-pictorials are, however, much more highly decorative than are those in Luther's New Testament (compare the reproductions in Appendix C).

The pictorial initials, as well as the larger woodcuts we have treated in Parts I and II, are frequently of story-telling nature. For example, the man, lion, ox and eagle shown in the woodcut letters at the beginning of the four gospels in both New Testaments have, once again, a symbolical significance (see our discussion above, pages 71, 72).

It is our purpose to provide here a complete survey of the pictorial initials used in the first editions of the Lutheran and Emserian New Testaments. In order to simplify our presentation, we have divided our material into two sections: A, which shows the pictorial initials from the gospels in these two New Testaments; and B, which reproduces the pictorial initials from Acts through Revelation in both publications.

We have endeavored to avoid, as much as possible, repetition of identical woodcuts. Hence, instead of duplicating we have, as a rule, simply listed the places of recurrence of the particular cuts. Two exceptions to this general practice are noted in Section B.
SECTION A
PICTORIAL INITIALS FROM THE GOSPELS IN THE FIRST LUTHERAN AND EMSERIAN EDITIONS
As just noted (page 82), the pictorial initials at the beginning of the four gospels in both of the New Testaments with which we are dealing portray the man, lion, ox and eagle — traditional symbols for the four gospel writers. (For discussion concerning interpretation of the symbolism involved, see our Commentary for Part II, pages 71, 72, above.)

WOODCUTS 34-41

<table>
<thead>
<tr>
<th>Lutheran Edition</th>
<th>Emserian Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 – Matthew</td>
<td>38 – Matthew</td>
</tr>
<tr>
<td>35 – Mark</td>
<td>39 – Mark</td>
</tr>
<tr>
<td>37 – John</td>
<td>41 – John</td>
</tr>
</tbody>
</table>
PICTORIAL INITIALS

34

35

36

37
SECTION B

PICTORIAL INITIALS FROM ACTS THROUGH REVELATION IN THE FIRST LUTHERAN AND EMSERIAN EDITIONS

In this section we provide a complete survey of the pictorial initials occurring from Acts through Revelation in the two New Testaments with which we are dealing. Identical woodcuts are not duplicated within this section itself, but for the sake of completeness we do repeat two of the pictorial initials shown in Section A (see Numbers 47 and 51 in the list below).

As indicated in our Introduction to Part III (page 82), some of the initial letters used for beginning New Testament books in these editions are non-pictorial, especially in the case of the Emserian publication. Hence, there are omissions in the list below. Further information is given in Appendix C.

WOODCUTS 42-51

42—**Luther's edition**: Acts.
44—**Emser's edition**: I Cor., II Cor., II Tim.
45—**Luther's edition**: Hebrews.
46—**Emser's edition**: Hebrews.
47—**Luther's edition**: James (Also Gospel of John. See Section A, No. 37.)
48—**Luther's edition**: I Peter.
49—**Luther's edition**: I John, II John, III John.
50—**Luther's edition**: Jude.
51—**Luther's edition**: Revelation. (Also Gospel of Matthew. See Section A, No. 34.)
PICTORIAL INITIALS
Appendices
APPENDIX A

SIGNIFICANT DATES IN THE CAREERS OF MARTIN LUTHER AND JEROME EMSER

The lists in this Appendix provide bare outline only. Furthermore, they place main emphasis upon the period prior to the appearance of the New Testaments treated in the present publication. Though they are in no sense complete, they may nevertheless be useful to the general reader. (Dates given are the generally accepted ones.)

MARTIN LUTHER

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1483</td>
<td>Birth, November 10 at Eisleben.</td>
</tr>
<tr>
<td>1484</td>
<td>Luther family moves to Mansfeld.</td>
</tr>
<tr>
<td>c. 1488-1501</td>
<td>Luther in school at Mansfeld (c. 1488-97), at Magdeburg under Brethren of the Common Life (1497-98), and at Eisenach (1498-1501).</td>
</tr>
<tr>
<td>1501</td>
<td>Matriculation at University of Erfurt.</td>
</tr>
<tr>
<td>1502</td>
<td>Baccalaureate in arts.</td>
</tr>
<tr>
<td>1507</td>
<td>Ordained a priest, and celebrates first mass.</td>
</tr>
<tr>
<td>1508-09</td>
<td>Lectures on moral philosophy (Aristotle's <em>Ethics</em>) at University of Wittenberg.</td>
</tr>
<tr>
<td>1509</td>
<td>Baccalaureate in Bible (in spring). Return to Erfurt and promotion to Sententiarius (in autumn).</td>
</tr>
<tr>
<td>1510-11</td>
<td>Trip to Rome.</td>
</tr>
<tr>
<td>1511</td>
<td>Transfer from Black Cloister in Erfurt to Black Cloister in Wittenberg.</td>
</tr>
<tr>
<td>1512</td>
<td>Made subprior of Wittenberg cloister (in May). Promoted to Licentiate in Theology and Doctor of Theology, and appointed to chair of Bible (all in October).</td>
</tr>
<tr>
<td>1513-18</td>
<td>Lectures on Psalms (1513-15), Romans (1515-16), Galatians (1516-17), Hebrews (1517-18): theology developing, exegetical method undergoing modification, and use of original languages of Scripture increasing.</td>
</tr>
<tr>
<td>1517</td>
<td>The 95 Theses.</td>
</tr>
<tr>
<td>1519</td>
<td>Leipzig Debate with John Eck.</td>
</tr>
</tbody>
</table>
1520 Three famous Reformation tracts: *Address to the Christian Nobility of the German Nation*, *Babylonian Captivity of the Church*, and *Liberty of the Christian*.

1521 Appearance before Diet of Worms.

1521-22 Seclusion at the Wartburg Castle.

1522 September and December New Testaments.

1525 Marriage to Katherine von Bora.

1534 Appearance of complete Bible.

1546 Death, February 18 at Eisleben.

**JEROME EMSER**

1477 or 1478 Birth, during March near Ulm. (The year is uncertain. So also is the specific day of the month, several dates between March 16 and 28 having been suggested by various authorities.)

1493-96 Student at University of Tübingen.

1497 Baccalaureate in arts at Basel.

1499 Master's degree in arts at Basel.

1502-03 Private secretary and chaplain accompanying papal legate Cardinal Raymond Perault through central and northern Europe.

1504 Lectures at University of Erfurt (apparently with Luther as a student).

1505 Baccalaureate in theology at University of Leipzig. Then private secretary for Duke George of Albertine Saxony.

1506-07 Trip to Rome.

1512 Publication of biography of Bishop Benno of Meissen, and promotion to status of personal adviser and special commissioner for Duke George.

1518 Luther and other guests entertained at Emser's home in Dresden.

1519-21 Definite breach with Luther (following Leipzig Debate between Luther and Eck), developing into a heated literary feud.


APPENDIX B

THE POSITION OF THE APOCALYPSE IN LUTHER'S SEPTEMBER BIBLE

As mentioned in our Introduction to Part I (pages 18, 19, above), Luther placed the Apocalypse, together with Hebrews, James and Jude, in a sort of appended position in his September Bible. In his list of contents he also separated these books from the rest of the New Testament, grouping them last and excluding them from his enumeration. In the present Appendix, this list of contents is shown in facsimile (on the next page).

It may be pertinent to add that in his September Bible Luther furnishes an insight regarding his basis for evaluation of the New Testament writings. In a section entitled "Which Are the Correct and Noblest Books of the New Testament," he states, for example, that James is "a real straw epistle" in comparison with such works as John's gospel and first epistle, Paul's letters to the Romans, Galatians, and Ephesians, and the first epistle of Peter. These latter he classifies as "the books which show you Christ and teach you all that you need to know."
Die Bücher des
nerven testaments.

1. Evangelion Sanct Matthaeus.
2. Evangelion Sanct Marcus.
3. Evangelion Sanct Lucas.
4. Evangelion Sanct Johannis.
5. Der Apostel geschichten bezeichnet von Sanct Lucas.
15. Die erst Epistel Sanct Paulus an Timotheo.
17. Epistel Sanct Paulus an Titon.
18. Epistel Sanct Paulus an Philemon.
22. Die ander Epistel Sanct Johannis.

Die Epistel zu den Erzern.
Die Epistel Jacobus.
Die Epistel Judas.
Die offenbarung Johannis.
APPENDIX C

NON-PICTORIAL WOODCUTS FROM THE FIRST LUTHERAN AND EMSERIAN NEW TESTAMENTS

As stated in our Introduction to Part III (see page 82, above), two books in Luther's September Bible and ten in Emser's first edition begin with non-pictorial initials. In this Appendix we sample these non-pictorial letters, reproducing one from Luther's New Testament and two from the Emserian publication. We also reproduce two larger non-pictorial woodcuts: the title-page of Luther's New Testament and the half-title-page of Emser's.

WOODCUTS SHOWN IN APPENDIX C

I—Initial from II Peter in Luther's New Testament. (A smaller non-pictorial is used to begin the Epistle to Philemon. It is of the size generally used at the beginning of chapters other than the first one in the various Bible books.)


III—Initial from II John in Emser's New Testament. (Similarly styled initials appear in connection with I and III John, Romans, James, I and II Peter, Jude, and Revelation, as well as at the beginning of Duke George's foreword to the publication.)

IV—Title-page from Luther's New Testament.

APPENDIX C

Das Neue Testament Deutsch.

Wittenberg.

Das Neue Testament.

1527.
APPENDIX D

SAMPLE PICTURES FROM THE SECOND EDITION OF EMSER'S NEW TESTAMENT

Although Luther's December Bible adopted the pictorial woodcuts of his September Testament with but minor change (one alteration affecting three pictures is mentioned on page 18, above), the case was quite different with the Emserian New Testament. In Emser's second edition, Cranach's woodcuts of the Apocalypse have been completely replaced by Lemberger's art, and a number of other changes and additions have been made elsewhere. Such radical revision in the matter of illustration is not really surprising, however, when it is remembered that different printers issued the two Emserian editions (the first was published by W. Stöckel in Dresden and the second by V. Schuman in Leipzig). In Luther's case, on the other hand, the September and December Bibles were both published by Melchior Lotther at Wittenberg.

The present small sampling from Emser's second edition shows only two woodcuts, as indicated below. Further examples can be seen in Woodcuts 6 and 8 (shown on pages 33 and 37, above) — pictures which occur in both Emserian publications, though herein reproduced from the earlier of the two. The large illustrations appearing from the title-page through Romans in the Dresden edition (reproduced in our Part II) were not, however, similarly adopted. They were replaced, instead, by a new series of woodcuts.

WOODCUTS SHOWN IN APPENDIX D

I—Illustration for Rev. 1:1-20. (Cf. Woodcut 1, p. 23, above.)
II—Illustration preceding I Peter. (Notice the inscription referring to the name of the apostle. Inscriptions of a similar kind also appear in woodcuts accompanying the epistles of James and Jude.)
Indices
INDEX TO ILLUSTRATIONS

(In this index, woodcuts are identified on the basis of their location in the New Testament. The first editions of Luther's and Emser's publications—the two New Testaments dealt with in the main body of the present book—are herein designated as L and E, respectively.)

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<td>Mark</td>
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<td>Luke</td>
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<td>30</td>
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<td>John</td>
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<td>31</td>
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<td>Acts</td>
<td>E</td>
<td>32</td>
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<td>Romans</td>
<td>E</td>
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<td>L,E</td>
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<td>Rev. 11:1-13</td>
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