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ANTONIO TEMPESTA'S BLOCKS AND WOODCUTS FOR THE MEDICEAN 1591 ARABIC GOSPELS

RICHARD S. FIELD



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I. The Project and the Collection*

This essay examines the seventy-three blocks (see Appendix II below) designed by Antonio Tempesta (1555–1630) for the *Evangelium Sanctum Domini nostri Jesu Christi*; sixty-seven of them were used in the volume. Printed and published in Rome in two editions (1590/91 and 1591) by the *Typographia Medicea Orientale*, it was the first complete Western appearance of the four canonical Gospels in Arabic. The handsome Arabic type was designed by the great French typographer Robert Granjon (1513–1589), while the text was edited by the resident scholar and director of the Medici Press, Giovanni Battista Raimondi (1555?–1612). The opportunity to study all of the blocks and corresponding woodcuts from a single sixteenth-century book is a rare one, only matched by public collections in Vienna, London, Antwerp, Krakow, Geneva, Lyons, and perhaps Modena (see Appendix I below).

The 1590/91 Arabic-only edition contains a simple title page dated 1590; on its verso commence the text and illustrations. Just as the Arabic text reads from right to left, the book is laid out from back

* I would like to thank Evelyn Lincoln for having so generously shared her knowledge of the Parasole family and late-sixteenth-century matters generally. Additionally, I am grateful to many others for favors large and small, including: Lesley K. Baier, Suzanne Boorsch, Stephen Davis, Waldemar Deluga, Caroline Duroselle-Melish, Theresa Fairbanks-Harris, Laura Giles, Margaret Glover, Maria Goldoni, Suzanne Greenawalt, Francesca Herndon-Consagra, Gregory D. Jecmen, Armin Kunz, Alan Marshall, Hope Mayo, Julie Melby, Nadine Orenstein, Stephen Pinson, Christian Rümelin, Suzanne Karr Schmidt, Brian Shure, Freyda Spira, and Karolina Wisniewska.

to front. The text ends on page 362, followed by a colophon dated 1591. The edition of 1591 added an interlinear Latin text adapted by Antonius Sionita (dates unknown). Inexplicably, this bilingual edition (a copy of which accompanies the blocks) lacks a title page and begins abruptly with page 9 and continues through page 462, with the colophon printed on an unnumbered page 463 (verso blank). The identical woodcut illustrations were laid out in the identical order in both editions, with two slight exceptions to be noted presently. Title pages were supplied for two later editions of 1619 and 1774, the latter supplemented by Caesar Malanimeus's introductory essay. But in fact, neither the 1619 nor the 1774 edition was a reprinting; both are simply a gathering of sheets and/or volumes remaining from the 1591 edition. Examination of several volumes, especially of the watermarks (mostly low crowns with single or double diamond-shape centers) confirms that the papers as well as the pagination, texts, and images are identical to those of the 1591 printing.

The *Typographia Medicea* was established in 1584 under Pope Gregory XIII (d. 1585) by Cardinal Ferdinando de' Medici. Ferdinando's complete financial support for the press continued for some years after he resigned his cardinal's hat in 1587 and returned to Florence to become the Grand Duke of Tuscany. But the Arabic Gospels of 1590/91 and the bilingual, Arabic/Latin edition of 1591 were the Press's first publications.¹ Alfred Aspland cites credible sources that claimed an edition of 3,000 for the first and 4,000 for the second. The Press continued publishing Arabic-language studies in mathematics, science, geography, and medicine, as well as an Arabic grammar and alphabet, all with the stated goal of furthering Western knowledge of Eastern culture and language. Whether the Arabic Gospels effected "conversion of the infidels," however, has been widely questioned since D.C. Fredericus Schnurrer's studies of the early nineteenth century (see Aspland). The Koran's well-known prohibition against the use of imagery would surely have provoked questions if not outright rejection of the Gospels as instruments of conversion. Rather, the Gospels would seem to have been more useful to Arabic members of Eastern Churches, furthering Gregory XIII's ambition both to strengthen the authority of Rome and to solidify Catholicism against the inroads of Protestantism. The absence of the Crucifixion may have been intended to mollify Eastern Monophysites, many of whom had qualms about accepting the death of Christ on the Cross.



This particular copy of the 1591 bilingual edition is housed in a twentieth-century binding and is inscribed in faded brown ink on the first page, i.e., page 9, "Domenico Armeni" (or Amerii), who is not recorded in consulted biographies. Unfortunately, I have been unable to establish a provenance for the blocks prior to 2003. As published in 1590/91 and 1591, the book contained 148 (Arabic edition) or 149 (bilingual edition) impressions

¹ There is a noticeable bit of damage to the upper right hand border of *Christ Sending Out the Apostles*, no. 16. This appears in every instance that the block was printed. However, in the fifth and sixth impressions of the block, a new bit of damage appears below the first, near the center of the border. That this happens in both the 1590/91 and the 1591 editions is very strange indeed and implies that the editions were being printed simultaneously!

from 67 different image blocks, the repetitions accompanying like events in the four Gospels.² Two additional blocks were employed to ornament the headings and endings of each Gospel, including the colophon. Care was taken to locate the images in conjunction with the proper texts. Of the 73 blocks in the present collection, 67 were employed in the printing of the book: 66 are image blocks, and the 67th is one of the ornamental pieces. The remaining six blocks, none of which were used in any edition, each pose interesting problems that will be discussed in the second half of this paper. One important distinction, however, appears to divide the 73 blocks into roughly two groups and thus should be borne in mind from the outset: a more descriptive and finer textured “early” group, which first appears in the gospels of Matthew and Mark, and a second, more abstract and bolder “later” group, which shows up in the gospels of Luke and John.³

II. The Woodcuts

The woodcut is commonly said to have been in decline at the end of the sixteenth century, mainly because of the rise of copperplate engraving, with its great capacity for detailed description, sophistication of style, and overall elegance. But the woodcut remained ideally suited to the printing of large editions and was especially practical because it could be printed along with type. Moreover, it was still the preferred medium for Bible illustration, in part because the woodcut communicated in readily readable terms about the histories, parables, and sufferings that had been represented in woodcuts since the beginning of printing in the mid-fifteenth century. Although Tempesta would become enormously famous and influential through his many hundreds of etchings, the choice of woodcut was a deliberate appeal to traditional values.

The woodcuts of the Arabic Gospels are relatively unadorned and untheatrical; what is expressed is set in a simply framed and clearly organized visual space. The main actors are often static, mostly



² In the 1590/91 Arabic edition, *Christ on the Way to Emmaus* (no. 49) was printed only once; but in the 1591 Arabic and Latin edition (and of course those of 1619 and 1774) the block was printed twice, appearing on pages 360 and 361. It looks as if this was a planning error, since the two facing pages were parts of separate signatures.

³ Using stylistic criterion, there are eighteen “late” images, all bearing the monogram of Leonardo Parasole. Of these, seventeen blocks have survived (missing is no. 52 for the *Annunciation*), fifteen of which are of the laminated variety (*Agony in the Garden*, no. 37, and *St. Luke with the Ox*, no. 50, are cut into solid pieces of wood). Two “extra” blocks, which were not used in any edition, an *Annunciation* and the *Resurrection*, are both laminated; only the *Resurrection* bears Parasole’s monogram (in this case, uniquely, LPF).



confined to the foreground, and generally rendered in fairly reductive means. The few examples of figures in motion, such as the striding figure in *Christ Rebuking Peter for his Want of Faith* (no. 23, p. 70), the rushing *Christ Casting the Money Lenders out of the Temple*, (no. 32, p. 97) or even the beautiful turning figure in *Christ and the Woman of Samaria* (no. 62, p. 379) reveal Tempesta's modest intentions and restraint. Especially in the "early" woodcuts of the first half of the Arabic Gospels, Tempesta's Baroque inclinations are dampened by the gravity of the message. Over and over, his compositions focus on Christ's quiet intercourse with the people he confronted. The woodcuts were not just illustrations of acts, but of words. Figures are endowed with breadth and stability—even Joseph assumes a patriarchic and noble role in his Renaissance fullness and maturity—a generosity of gesture and a sought-for elegance of hands that strive to articulate the seriousness and wisdom embodied in Christ and his disciples. Despite Tempesta's repetition of types and preference for rather small heads, the attentiveness of Jesus's listeners is everywhere underscored, as in the *Sermon on the Mount* (no. 8, p. 22). Many of the compositions consist of two or three groups that articulate a tension between Christ and his audience, as in *Centurion of Capernaum before Christ* (no. 10, p. 35), *Christ Healing a Leper* (no. 9, p. 34), *Christ Restoring Sight to Two Blind Men* (no. 15, p. 43), and *Christ and the Canaanite Woman* (no. 24, p. 73). Even in the more monumental and abstract "late" woodcuts, the same seriousness is pervasive, for example the *Visitation* (no. 53, p. 233), *Christ appearing to the Apostles, reproving their Disbelief* (no. 59, p. 363), and *Christ and the Woman taken in Adultery* (no. 64, p. 402).

The language of the "early" woodcuts is usually gentle, flowing, and descriptive without being detailed and tonally modulated. The main burden of meaning is carried by contours of body and drapery, which surround each figure. They are often broken into numerous folds that conjoin with internal descriptive lines in order to reinforce a figure's steadfast attention and purpose. Passages of parallel, slightly curved hatching are intended to round forms and organize the lights and darks of the image. At times these functions are not too skillfully handled, with the result that the hatchings are a bit coarse and not sufficiently tailored to integrate with flow of the contours, to articulate the inner modulations of volumetric form, or to act as convincing evocations of illumination. Some woodcuts are marred by the patchy character of clusters of crosshatching, which can fall short of illusion and remain as unintegrated marks on the surface of the image. These weaknesses even mark compositions like *Christ Commanding the Disciples to Suffer the Little Children to Come to Him* (no. 29, p. 89), *Three Marys at the Tomb* (no. 44, p. 139), and *Christ Delivering to Peter the Keys of the Kingdom of Heaven* (no. 25, p. 77).

In the "late" woodcuts, on the other hand, there is a much more determined effort to concentrate light and dark, and to articulate the entire scene with a uniform flow of illumination, even in the somewhat awkward *Christ at the Pool of Bethesda* (no. 63, p. 385), where heavily cast shadows and isolated bright whites of the paper gleam in a









manner not approached in the “early” woodcuts. In comparison with the “early” work, the actual scale and physical presence of the figures has substantially increased. They are much more sharply and powerfully delineated by means of heavier contours and simplified draperies produced by the coarse and less varied crosshatching. Such a broadening of means, however, has also been accompanied by a far greater reliance on line itself, which when successful, as in the *Christ Gives Sight to the Man Born Blind* (no. 65, p. 409), assists in the powerful evocation of a moment of human charity. In the final analysis, however, one detects variations in the execution of both early and late groups, differences that probably signify the presence of an entire workshop that tolerated a range of accommodation to a fairly established house style of cutting.

III. Bible Illustration

Printed Bible illustration was particularly rich during the sixteenth century, probably because of increased pressures for persuasive illustrational materials on the part of the Reformation and its response promulgated by the Council of Trent. As early as 1479, however, the first major fully illustrated Bible had been published by Heinrich Quentell in Cologne. Its large (120 x 190 mm.) horizontal woodcuts with their outsized actors were conceived in terms of single contours barely amplified by rudimentary hatchings. Yet they were enormously effective and moving representations of the essential Biblical narratives, which, in the Cologne Bible, were presented for the first time in local German dialects rather than in Latin. The settings and figures were as simplified as the barely suggested indications of light and shade, while the actions of the participants (who were identified with labels) were as convincing as their restricted bodily postures and gestures might allow. But the Cologne Bible provided models that greatly influenced even Albrecht Dürer’s several Passion cycles (1498–1510) and the Venetian Malarmi Bibles of 1490 and 1493, and thus down to Tempesta’s woodcuts of ca. 1590. During the intervening century, pictorial sophistication would quickly permeate the original models, but the tradition of simplicity and directness persisted as well.

In the early sixteenth century, a new kind of popular Bible book emerged, one that consisted of images accompanied only by short excerpts or synopses from the Old and New Testaments. A new focus on the Old Testament celebrated the many historical and situational narratives that were exempla for interactions of all men in the shadow of their God. The most influential of these series were the *Historiarum veteris instrumenti Icones ad vivum expressae* (Lyons: P. Melchior and Gaspar Trechsel, 1538) by Hans Holbein the Younger (1497–1543) and the *Quadrins historiques de la bible* (Lyons: Jean de la Tourne, 1553) by Bernard Salomon of Lyons (1506/08–1561). The latter had enormous influence, as it appeared almost simultaneously in French, English, Spanish, Italian, German, and Flemish. Both artists worked in very reduced formats (61 x 97 mm. and 39 x 50 mm.). Holbein’s woodcuts exquisitely exploited nuances of space and composition to portray, despite their small size, acts of deep human consequence. *Job Praises God in his Misery*, not only depicts suffering, temptation, rejection, and loss, but also abject destruction and barrenness. Masterfully drawn contours, inner descriptive passages,

and touches of perfectly nuanced shading fuse to convey the incisive meanings and sentiments of each confrontation. Salomon's images are slighter and infused with mannerist charm and flow. The grace of his figures and the magical fluidity of his spaces, as well as a growing use of light and shadow, imbue his woodcuts with an understated narrative elegance. A good number of his blocks have survived in Geneva. That Tempesta was very much drawn to Salomon's woodcuts has been demonstrated by Eckhard Leuschner's discussion of Tempesta's etched set of Bible illustrations of ca. 1600.

Among many other series of diminutive Bible illustrations are those of Hans Sebald Beham of Nürnberg (1500-1550). His *Biblische Historien* (Frankfurt: Christian Egenolph, 1533) were compact presentations of more muscular and assertive figures, rendered with much heavier outlines and hatchings than those employed by Holbein (to whose inventions he was certainly indebted). Mention should also be made of the German Bibles in Martin Luther's translation, especially the larger, deeply tonal, atmospherically moody, and descriptively rich woodcuts by Master MS for *Das ist die gantz Schrift Deutsch Mart. Luth.* (Wittenberg: Hans Lufft, 1534), the blocks for which still exist in the Museum of Jagiellonian University in Krakow. These ambitious images were followed by many other Bibles illustrated with increasingly complex and stylized works that sacrificed immediacy and directness for an emphasis on painstaking description of the natural world and a penchant for idiosyncratic figures and actions. These woodcuts were often surrounded by elaborate frames, the epitome of which occurred in Virgil Solis the Elder's (1514-1562) *Biblische Figuren dess Newen Testaments* (Frankfurt: Johann Wolff, 1565); a few blocks from this publication have also survived in scattered locations. Such images teemed with details of setting, dress, daily life and objects, and facial and bodily expression that were as marked by artistic sophistication as technical showmanship. Probably the series of woodcuts that comes closest to Tempesta's were Tobias Stimmer's (1539-1584) *Neues Kunstliche Figuren Biblischer Historien* (Basel: Thoma Gwarin, 1576). Now, the hatchings and crosshatchings are broader and spread out, often less calligraphic and more rectilinear, and fashioned to impart a somewhat patchy, but measured distribution of highlights over the whole composition. Woodcuts like that illustrating the *Patience of Job* (Job 2: 1-13), *St. Mark*, and numerous others are composed of figures and graphic structures strikingly similar to those in the Arabic Gospels.

Surprisingly, I have found few if any parallels with Tempesta's woodcuts among printed Italian Bibles. A *Sacra Biblia* (Venice: Giovanni and Giovanni Paolo Giolito de' Ferrari, 1588), whose small woodcuts were heavily dependent upon Holbein's *Icones*, might have provided some thematic and technical direction, but little serious inspiration. Nor are there any striking technical equivalents to Tempesta's woodcuts among sixteenth-century single-sheet Italian woodcuts. The use of fairly coarse, broken patches of hatching and a strong dependence on contour might be noted in some works by Domenico Campagnola, such as his *Lamentation of Christ* of 1517 (Rosand and Muraro 16), but any connection with Tempesta's efforts would probably be coincidental.

On the other hand, some compositional “sources” for Tempesta’s Arabic Gospel woodcuts may be identified. The most obvious is Albrecht Dürer’s *Nailing to the Cross*, 1509, from the *Small Woodcut Passion* (Schoch-Mendes-Scherbaum 209), which Tempesta followed very closely in his woodcut (no. 42, p. 135). His rendition is no match for Dürer’s deft gradations of varied hatching and crosshatching, which effortlessly describe textures, the heft and volume of forms, and above all the play of light that illumines the entire composition in a fundamentally organic way; such mastery was beyond the reach of Tempesta’s cutters. From Raphael, Tempesta borrowed the harmonious composition of *Carrying of the Body of Christ*. And it is possible, as Leuschner claims, that the Christ of the *Baptism of Christ* derives from Michelangelo’s statue of *Christ the Redeemer* in Rome’s Santa Maria sopra Minerva. Rarely considered as a possible influence on Tempesta’s woodcuts are the large, unadorned designs of Peeter van der Borcht (1545-1608) for a *Missale Romanus* (Antwerp: Christopher Plantin, 1577). Despite the emphatically dramatic nature of these woodcuts, the technical broadness and monumentality of van der Borcht’s figures may have provided inspiration for Tempesta’s woodcuts, especially for the unused block of the *Resurrection of Christ*. Another likely source may be found in Giovanni Battista de’ Cavalieri’s engraving of *St. John the Baptist Preaching* (see Leuschner p. 141), while the *Christ on the Way to Emmaus* may be indebted to Jan Sadeler’s engraving after Martin de Vos, which appeared in Gerard de Jode’s massive publication of engravings, *Thesaurus sacrarum historiarum* (Antwerp: Christopher Plantin, 1579).

In his introduction to the Illustrated Bartsch Tempesta volumes, Leuschner suggests that this rich compendium of northern engravings was “a model for the narrative simplicity that Tempesta wished to reach [in the woodcuts for the Arabic Gospels].” Leuschner convincingly argues that, while Tempesta was steeped in the knowledge of prints from both North and South of the Alps, his genius resided in his own pictorial inventiveness. In the case of the Arabic

Gospels, however, his originality was not often on display, but was subservient to the necessarily conservative expectations of the intended audience.



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IV. The Blocks

First and foremost, these blocks were executed in a time-honored fashion. The cutter used various sizes of only two instruments: the knife and the gouge. The printing lines were painstakingly isolated with specially designed knives, steel blades which had been honed to exquisite sharpness on one side only and then mounted in wooden holders. The lower parts of the block not intended for printing were cleared with rounded gouges. The process sounds simple, but it was conceptually demanding. Even reading a block of wood is very different from examining a print—ink on paper—taken from it. It is not so much the reversal of right to left, but the physical fact that in a *print* one sees as black lines only those parts of the block that bore ink, while when one regards a block, one sees everything, the lowered as well as the raised areas. (A few of the blocks have been dusted with talc in order to isolate the surface lines against a white ground.) One may know intellectually which passages bear the artist's graphic intentions, but



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visually such discriminations are far more difficult to make. This is not a difficulty with early blocks (those executed before 1470), because their images consisted almost entirely of single, raised contour lines; but with later blocks that are densely articulated with contours as well as inner lines and tonal marks—hatching, crosshatching, and other textures—it is nearly impossible to visualize how a block will appear when printed.

With the exception of their dimensions—mostly 100 x 125 x 24 mm.—the blocks in this collection are not completely uniform. Most are made of one solid piece of a fine-grained, dense, hard wood. It is likely pear wood, which was used in such ambitious undertakings as Jacopo de' Barbari's *View of*

Venice of 1500 and in the series of smaller blocks cut with infinite detail by Albrecht Altdorfer in the 1510s. All of the blocks are vertical sections of the tree trunk, with the grain usually running with the long (horizontal) dimension of the block. Seventeen of the present blocks, however, are laminates: that is, the printing surface is supported by a second, thin piece of wood. In some of these, the upper layer bearing the image might be of a wood different than that of the one-piece blocks; the lower layers are frequently of a lighter, cheaper wood. Most of the blocks are in very fine condition, with few worm holes and very few checks, cracks, splits, or dents, although many of the laminated blocks have come unglued.

The laminated blocks were employed for most of the subjects that first appeared in the second half of the Arabic Gospels. And they alone are signed with the monograms of Antonio Tempesta and the cutter, Leonardo Parasole. Actually, two are signed with only Parasole's monogram: *Agony in the Garden* (no. 37, p. 125) and *Christ at Jericho Restoring Sight to Bartimeus* (no. 48, p. 194). More significantly, most of these "late" blocks embody a studied departure from the gentler, descriptive, softer style of the preceding "early" blocks. As already described, they offer dramatic contrasts of light and dark, producing strong highlights and deep shadows compared with the grayer tones of the "early" work. And while the early blocks clothe their figures in ample, flowing, statesman-like Roman robes, those of the late blocks are often skimpier, drawn out into awkward verticals, sometimes sculpted by light to give the appearance of stone rather than softer materials. More puzzling are the occasional caricatural faces and awkward, outsized hands. If these two groups of woodcuts (and blocks) are both assumed to have been designed by Tempesta, how does one account for their differences? Was there some decision taken in the middle of the production of the book in 1590 (the very same blocks were employed in the very same order in the bilingual edition) that caused the artist to alter his designs, or were the changes effected by the cutters alone? Some hints reside in a closer examination of the blocks. Other clues may be extracted from a consideration of the extra blocks that are included in the present collection.

Representing the "early" blocks is *Carrying the Body of Christ* (no. 43, p. 138), a block that not only derived from an older source (Raphael) but was also printed once for each Gospel (pp. 138, 223, 358, and 451). What might appear in the print to be an open and relatively calm image, full of grace and pathos, is, in the block, teeming with technical complexity. It is a marvel of the clean and precise technique of a professional cutter, as is quickly apparent from a glance at the surface of the block. Most obvious is the great variety of crosshatching, which is rather shallowly cut and therefore emphasizes the original, polished, flat surface of the block. The figures suddenly seem lost in the activity of that surface, as the contours, which play such a prominent role in all of these blocks, are often buried among the crosshatchings. They are only slightly broader and do not have the telling effect they will when printed (detail 1). On the other hand, Nicodemus's shoulder is surprisingly open and dynamically articulated by more deeply cut, curved hatchings. In the woodcut these model the highlighted white of the paper, optically "raising" what is otherwise an evacuated area in the block. Note how these

detail 1



lines also suggest the rounded and muscular forms beneath the drapery. Nicodemus's forearm (detail 2), defined by a strong, limiting contour, contains a group of flat, busy hatchings, which in the print only gently indicate the exposed flesh. Yet, these hatchings are most carefully worked. They do not stand straight up like the shoulder hatchings, but lie down one upon the next, as if they had been pushed over and splayed. There are at least two explanations for this sophisticated cutting, which, by the way, is the universal signature of the professionally trained sixteenth-century woodcutter. First they are self-supporting, as each hatching is not completely released from the wood; this is required for such small-scale work

because the pressure of printing would eventually crush such exposed lines. Very different is the second and more questionable rationale for these splayed hatchings. By being slightly lower, the narrowing edges of the lines hold less ink and *may* gently attenuate the tonality of such modeled passages. Also note how carefully the cutter has embedded the lower rank of curved hatchings, while toward the elbow the cutter allows a slight separation between hatchings and contour in order to insert a subtle but telling white contour into the printed image. Turning to the depressed area at the right hand

edge of this detail, another sign of the printer's attention to detail may be observed in the rounded hatchings that define the upper surface of Christ's thigh. They are physically built into the side of the contour and then curve down into the block; in the impression, the contour reads more strongly, while the hatchings fade slightly into the void. Continuing to look into the same detail, note at the lower right how the flat crosshatched shadow has been deftly separated from the hatchings of the thigh, invoking the suggestion of light and the subtle rounding of the form. Another passage reveals the attentive care bestowed on the all but overlooked description of the Virgin's drapery and the cloth that bears Christ.

detail 2



Notice, too, how the hatchings at the upper left were able to be cut almost vertically from the block because they were securely anchored at both ends.

There are innumerable varieties of crosshatching, remarkable because they are all cut with very small knives. The cutter has not simply removed white spaces, but has followed a more conceptually demanding procedure. First, fine, delimiting lines were ever-so-lightly cut into the surface of the block. One can just make out these shallow first cuts or sketch lines in the area at the upper left. Then the individual lines were painstakingly freed from the block. Some crosshatchings



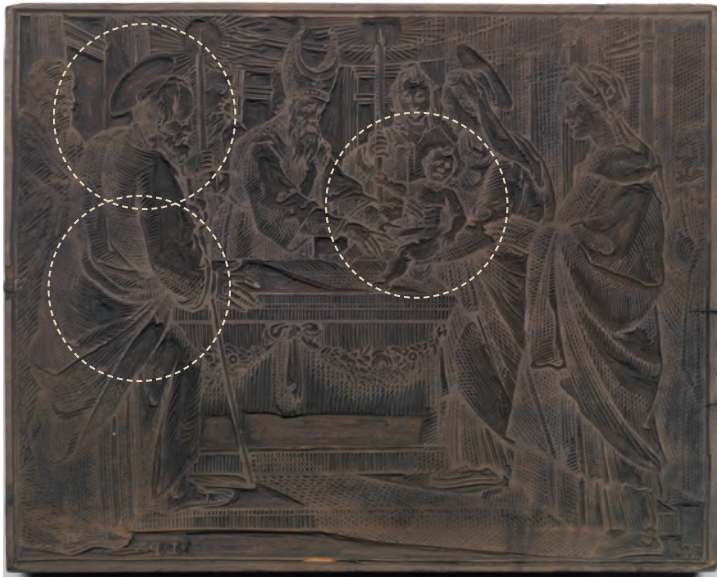
detail 3

are entirely composed of intersecting lines. In others, however, one of the crossing lines is rounded off so that each enclosed box is not quite four sided, but slightly open. This not only completes the illusion of crosshatching, but imparts a texture to it as well. Obviously the interstices are made to vary in size, shape, and frequency, affecting both tone and the optical texture of the plane. Other subtle hatchings can articulate the image with telling effect; note, for example, how the Virgin's left knee is just barely suggested among the curving horizontals at the upper right. This rather sophisticated "figree" effect is obtained by weaving a pattern into a uniform ground of parallel hatchings. Through the collaboration of skilled cutter and informed artist, the lines of the block may lose their physical attributes and become transformed by their collective interaction into substances, light, and sculptured volumes and surfaces. Sometimes the visual logic of an area is extremely elusive, as that composing the chest and arms of Christ (detail 3), where seeming disarray may only be understood by viewing the final print.

For all their subtleties and professionalism, one must also acknowledge the presence of less-worked areas throughout the "early" blocks. Examples range from uninteresting, nearly vertical figures, like that of Joseph of Arimathea at Christ's head, to the many small patches of inarticulate hatching. Though the image is quite expressive of the physical efforts and the tragic emotion of the moment, some contours and hatchings fail to fulfill the promise of a figure or event. In addition, there are numerous areas that lack organic organization of line, tone, and form, as if the cutter were unaware of the impact of every mark and void on the unity and character of the whole.

The distinctions between the "early" and "late" blocks are more readily apparent, again, in their printed form. *The Circumcision* (no. 55, p. 239) is a typical example of a late block. It appears only as an illustration in the Gospel of St. Luke. All of the large figures are packed into the shallow foreground space. One is immediately struck by their verticality, angularity, and chiseled hardness, the heavy-handedness of the hatching, and the resulting emphatic contrasts of light and dark, all of which are obvious in the woodcut but perceived with difficulty in the block itself. The faces, often half-shadowed with fine hatching, are curiously narrow and deprived of affect, if not verging on caricature. The mechanical shortcomings detected in the "early" blocks have risen to prominence, while comfortable settings and figurative grace have receded. Certain figures, like that of Joseph in the foreground, retain the monumentality and breadth of those in the "early" woodcuts, but with a touch of clumsiness that is even more apparent in the over-large hands of the block. What I believe was intended as solemnity and greater legibility has run the risk of being compromised by this new rectilinear style of cutting.

The surprising revelation of the block is that a later image like the *Circumcision* does not seem to have been executed by a less skillful hand; in the block, the finest passages are at least as subtle as those of the *Carrying the Body of Christ*. Yet, in other passages, there are numerous signs of haste, and one ultimately becomes aware of the presence of broader lines, coarser crosshatching, and an insistent reduction of means that limits the cutter to straighter vertical and horizontal lines (detail 1).



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In truth, the blocks of the two groups do look different: the early blocks are more precise, more deeply cut, and full of curvilinear passages that are the products of both draftsmanship and cutting skills. The early blocks seem to be more organically conceived—passages flow into each other, longer contours conjoin sections. By contrast, the late blocks seem angular and broken up. The surface of the late blocks are not only flatter, but often less carefully executed, and look to be worn (detail 2)! Occasionally, this might be explained by the employment of a different, possibly softer wood. The lines of the late blocks do pick up more ink; they are broader, intervals are wider, and, most notably there is a reluctance to utilize any of the subtleties observed in the early blocks that might have created tonal nuances (detail 3). Few of the lines turn and taper down into the block, as in *Carrying the Body of Christ*. Moreover, the harsh contrasts of light and dark were intentionally heightened by more sharply delimiting groups of hatchings, turning them into shapes rather than optical events, especially in the cast shadows.

So what precisely do I mean by labeling these two groups of blocks “early” and “late”? Early and late in the book as it proceeds from back to front, yes, but does that imply that the “late” blocks were designed and executed subsequent to the first group, those that for the most part first appear in the Gospels of Matthew and Mark? As tempting as it is to pry these two groups apart and even to search for another hand to explain the “early” blocks, it must be admitted that all the blocks share the stamp of Tempesta, from figure and facial types, to bursts of innovation when his subjects could be presented in motion, to the repetitive costumes, poses, and certainly to his partiality for expressive hand gestures. More tempting is the search for a different cutter for the blocks, and Leuschner’s

suggestions that the “early” blocks were cut by Paul Maupin is a most seductive idea, if only one could find evidence that Maupin was even in Rome at so early a date. That Maupin’s involvement is worth considering is supported by a little-known woodcut of *Moses* in the British Museum, signed with Tempesta’s monogram and also with what we believe to be Maupin’s, PMF.



detail 1

The remaining evidence does not favor looking beyond the Tempesta-Parasole circle for an explanation. That the passage from the early to the late group was intentional is clearly sustained by the substitution of the late-style *St. Luke* block, the one actually printed in the Arabic Gospels, for an “early” block of the same subject—now one of the six extras that came with the collection. The discarded block is technically and stylistically the twin of those used for *St. Matthew* and *St. Mark* in the first half of the book. It provides evidence that the assumption about early and late has some validity, and that the changes were almost surely made by the artist

and publisher together. Then, too, the single appearance in the first (1590/91) edition of one of the two “extra” *Sermon on the Mount* blocks suggests that weaker hands were first tried and then replaced (in this case, the replacement may also have been occasioned by the damage to the lower edge). The extra, unused block for the *Last Supper* also supports the claim that quality of execution distinguished the block chosen to be printed in the book.



detail 2

Similar circumstances might have determined the preference for the now-lost monogrammed block of the *Annunciation* over the inferior (now extra) block that has come down to us.



detail 3

Even given the convincing case that the blocks were fashioned over a period of time, we have to ask again, how truly separate, stylistically or technically, were these early and late blocks? First it must be agreed that early reports and internal stylistic evidence indicate that Tempesta was indeed the designer of all the images printed in the Arabic Gospels. Second, the “late” blocks are not only signed, but they may easily be associated through their figural proportions, strong chiaroscuro, and awkward passages with Tempesta’s early etchings and wash drawings, especially those for Damianus Grana’s, *Vita B. Philippi Benicii Florent* (Rome: 1591). Alas, I know of no works that are prior to the etchings with which to associate the “early” woodcuts. Granted, the two groups of woodcuts seem far apart if one juxtaposes the best of the early series, like *Christ and the Woman of Samaria* (no. 62, p. 379), which

appears only in the Gospel of John, with the less successful of the later woodcuts, such as *Christ at the Pool of Bethesda* (no. 63, p. 385). But if one were to compare the unsigned *Christ in the Temple disputing with the Doctors* (no. 56, p. 242) to the signed *Agony in the Garden* (no. 37, p.125), the distinctions between early and late become less clear. Their similarities might signal that Leonardo Parasole and his shop were involved in cutting both woodcuts, and by extension, both groups. Other variables, such as the method by which Tempesta's designs were transferred to the blocks, might also have played a role. Perhaps fully detailed designs for the early images were drawn directly onto the blocks, while those for the late blocks were supplied as pen and wash drawings on paper, leaving the cutters to their own less sophisticated devices. Evelyn Lincoln has suggested that the numerous variations on monograms and techniques probably betray a workshop where several individuals were at work, providing a range of cutting over a period of time.

To learn more definitively the full identity of these cutters and what other woodcuts have come from their hands must await Lincoln's soon-to-be published research. For the moment, I continue to feel that all the blocks that were used in the 1590 and 1591 Arabic Gospels came from the same shop, and that the explanation for their variations can be found within the circle of the artist, publisher, and the Parasole workshop. Both the early and the late woodcuts embodied the gravitas and simplicity that Tempesta wished to restore to Bible illustration. Within the inescapable limitations of a Roman Catholic publication intended for contentious Eastern believers, the artist strove to offer his viewers works of art that communicated directly and modestly about the human sensibilities and dignity embodied in its texts.

52A



50A





08A



36A

Appendix I: Other Collections of Sixteenth-Century Woodblocks

Many collections, such as those in Amsterdam, Bautzen, Cambridge (Harvard), Modena, Nuremberg, Paris, and Princeton contain occasional blocks for known publications of the sixteenth century, but few offer numerous blocks intended to illustrate a single book.

The most extensive holdings are those of the Plantin-Moretus Museum in Antwerp. These consist of thousands of blocks, the most impressive of which are after designs by Peeter van der Borcht, which appeared in innumerable sixteenth- and seventeenth-century publications issued by Christoffel Plantin and his successor Jan Moretus.

ROOSES, MAX. *Christophe Plantin: Imprimeur Anversois.* Antwerp: Jos. Maes, 1882.

—. *Les Bois gravés pour le Bréviaire et pour le Missel.* Antwerp: Editions du Musée Plantin-Moretus à Anvers, 1910.

The Kupferstichkabinett in Basel possesses 147 blocks with drawings by and after Albrecht Dürer for a never-published edition of Terence's *Comedies*; only 21 of these were ever cut.

SCHOCH, RAINER, MATTHIAS MENDE, AND ANNA SCHERBAUM. *Albrecht Dürer, Das druckgraphische Werk.* Vol. 3. *Buch-illustrationen.* Munich: Prestel, 2004. For the Maximilian publication blocks in Vienna and the Terence blocks in Basel.

In Berlin, the Derschau Collection of the Kupferstichkabinett contains fragments of a few series of illustrations, including nine by Hans Schäufelein for the *Via Felicitatis* (Augsburg, 1513) and thirty-three blocks by Erhard Schön for a *Hortulus Anime* (Lyons, 1517).

BECKER, RUDOLF ZACHARIAS. *Holzschnitte alter deutscher Meister in den Original-Platten gesammelt von Hans Albrecht von Derschau.* 3 vols. Gotha: R. Z. Becker, 1808, 1810, & 1816. For numerous groups of blocks associated with German sixteenth-century publications, including those by Schäufelein and Schön.

A significant collection of 73 blocks by the great Lyonnaise illustrator Bernard Salomon is located in the Musée d'art et d'histoire in Geneva, all for publications issued by Jean de Tournes, including the famous *Quadrins historiques de la Bible*, of 1553.

LOCHE, RENÉE. ED. *Bernard Salomon. Peintre et tailleur d'histoires. Illustrations pour l'Ancien Testament. Pour Jean de Tournes, Imprimeur à Lyon.* Geneva: Editions de l'Institut d'histoire de l'art du Moyen-Age, 1969. With a suite of prints from forty of the original blocks.

In Lyons itself, the Musée de l'imprimerie et de la banque, possesses 389 blocks by followers of Salomon like Pierre Eskrich, which were used in publications such as the *Histoire de Fl. Josèphe sacrificateur hebreu* and *Figures de la Bible* (Lyons, 1569 and 1582).

AUDIN, MAURICE. *Les peintres en bois et les tailleurs d'histoires: à propos d'une collection de bois gravés, conservée au Musée de l'imprimerie et de la banque.* Lyon: Musée de l'imprimerie et de la banque, c. 1955.

Great treasures are the 116 blocks by the anonymous monogrammist MS for Luther's Wittenberg *Bible* (Wittenberg, 1534) belonging to the Jagiellonian University Museum, Krakow, and the 35 (of 37) blocks by Albrecht Dürer for his own Small Woodcut Passion of 1509 in the British Museum

SCHOCH, RAINER, MATTHIAS MENDE, AND ANNA SCHERBAUM. *Albrecht Dürer, Das druckgraphische Werk. Vol. 2, Holzschnitte und Holzschnittfolgen.* Munich: Prestel, 2002. For the blocks for the Triumphal Arch and Chariots.

BARTRUM, GIULIA. *German Renaissance Prints 1490–1550.* London: British Museum Press, 1995. For Dürer's Small Woodcut Passion.

Die Druckstöcke der ersten Luther-Bibel: Ausstellung des Museums der Jagiellonischen Universität Krakau in Zusammenarbeit mit den Kunstsammlungen der Ruhr-Universität Bochum, preface Stanislaw Waltoś, Bochum, 1990.

In 2010, 42 woodblocks for one of the most enchanting series of illustrations, probably by Hans Weiditz, for Petrarch's *De remediis utriusque fortunae* (Augsburg, 1532) were offered for sale by the dealer C. G. Boerner in New York City and are now in a European Private Collection.

KUNTZ ARMIN. *The Art of the Woodcut.* Exh. C.G. Boerner, New York, November 2010.

Almost all the blocks used to illustrate the great herbals by the Italian botanist Ulisse Aldrovandi belong to the Biblioteca Universitaria in Bologna, while a series of large but uncut blocks with their ink drawings for Leonhart Fuchs' supplement to his 1542 *Kräuterbuch* belong to the Botanical division of the Eberhard Karls University in Tübingen.

SIMILI, RAFFAELLA. *Il teatro della natura di Ulisse Aldrovandi.* Bologna: Compositori, 2001.

DOBAT, KLAUS. *Tübinger Kräuterbuchtafeln des Leonhart Fuchs (1501–1566): botanisch-historische Raritäten der Eberhard-Karls-Universität Tübingen.* Tübingen: Attempto Verlag, 1983.

Last and most impressive are the hundreds of blocks kept by the Albertina in Vienna for many of the publications that celebrated the life, patron saints, and accomplishments of Emperor Maximilian I, including those for the *Triumphal Arch*, *Triumphal Procession*, *Hapsburg Saints*, and *Der Weisskunig*, executed after designs by Albrecht Altdorfer, Leonhard Beck, Hans Burgkmair, Dürer, HansSpringinklee, Schäufelein and others, all dating from the second and third decades of the sixteenth century.

—. *Albrecht Dürer, Das druckgraphische Werk. Vol. 3. Buch-illustrationen.* Munich: Prestel, 2004. For the Maximilian publication blocks in Vienna and the Terence blocks in Basel.

Appendix II: List of the Woodblocks

ID	Title	Gospel Reference
01	St. Matthew with the Angel	Matthew 1:1
02	The Nativity	Matthew 2:1 Luke 2:7-12
03	Adoration of the Magi	Matthew 2:1-11
04	Flight into Egypt	Matthew 2:13-18
05	Massacre of the Innocents	Matthew 2:13-18
06	Baptism of Christ	Matthew 3:13-17 Mark 1:9-11 Luke 3:21-22 [John1:32]
07	Temptation of Christ in the Wilderness	Matthew 4:1-1 [Mark 1:12-13] Luke 4:1-13
08	Sermon on the Mount (The Beatitudes)	Matthew Chapters 5, 6, and 7
08A	Sermon on the Mount	Matthew Chapters 5, 6, and 7
08B	Sermon on the Mount	Matthew Chapters 5, 6, and 7
09	Christ Healing a Leper	Matthew 8:2-4 Mark 1:40-45 Luke 5:12-14
10	Centurian of Capernaum before Christ	Matthew 8:5-13 Luke 7:1-10
11	The Storm on the Sea of Galilee	Matthew 8:23-27 Mark 4:35-41 Luke 8:22-24
12	Christ Driving Out the Demons	Matthew 8:28-24 Mark 5:1-4 Luke 8:26-35
13	Christ Curing the Woman having an Issue of Blood	Matthew 9:18-22
14	Christ Raising the Daughter of Jairus	Matthew 9:18-19, 23-26 Mark 5:22-24, 35-42 Luke 8:41-42, 49-55
15	Christ Restoring Sight to Two Blind Man	Matthew 9:27-31 and Matthew 20:29-34
16	Christ Sending Out the Apostles	Matthew 9:32-33
17	Disciples Plucking Ears of Corn on the Sabbath	Matthew 12:1-8 Mark 2:23-28
18	Christ Restoring the Withered Hand	Matthew 12:13-14 (?) Mark 3:1-6
19	Christ Healing a Blind and Dumb Man Possessed of a Devil	Matthew 12:22-24 Mark 1:23-27 also Matthew 9:32-34 Luke 11:14-15
20	Christ Addressing the Multitude - Parable of the Sower	Matthew 13:1-9 Mark 4:3-8 Luke 8:5-8
21	Herodias Receiving the Head of John the Baptist	Matthew 14:6-12 Mark 6:21-29
22	Christ Feeding the Five Thousand	Matthew 14:15-21 Mark 6:34-44 Luke 9:12-17 John 6:1-13
23	Christ Rebuking Peter for his Want of Faith	Matthew 16:13-20 Mark 8:27-30 Luke 9:18-21 John 6:67-70
24	Christ and the Canaanite Woman	Matthew 15:22-28 Mark 7:25
25	Christ Delivering to Peter the Keys of the Kingdom of Heaven	Matthew 16:18-19
26	The Transfiguration	Matthew 17:1-6 Mark 9:2-7 Luke 9:28-36
27	Christ Rebuking the Devil in the Lunatic	Matthew 17:14-18 Mark 9:17-27 Luke 9:38-42
28	Christ Calling a Little Child as an Example to the Disciples	Matthew 18:4 Mark 9:36-37
29	Christ Commanding the Disciples to Suffer the Little Children to Come to Him	Matthew 19:13-15
30	Mother of Zebedee's Children with her Sons, worshipping Christ	Matthew 20:20-23
31	Christ's Entry into Jerusalem	Matthew 21:6-10 Mark 11:7-11 Luke 19:35-38 John 12:12-15
32	Christ Casting the Money Lenders out of the Temple	Matthew 21:12-13 Mark 11:15-17 Luke 19:45-46
33	Christ Cursing the Baren Fig Tree	Matthew 21:18-21 Mark 11:12-14, 20-21
34	Christ Fortelling the Destruction of Jerusalem	Matthew 24:1-2, 16, 29-30 Mark 13:1-2, 14, 24-25 Luke 21:5-6, 20-21+
35	Christ in Bethany at the House of Simon	Matthew 26:6-13 Mark 14:1-11 Luke 7:36-49 John 12:1-8
36	The Last Supper	Matthew 26:20-29 Mark 14:17-21 Luke 22:14-23 John 13:21-30
36A	The Last Supper	Matthew 26:20-29 Mark 14:17-21 Luke 22:14-23 John 13:21-30
37	Agony in the Garden – Christ and his disciples in the Garden of Gethsemane	Matthew 26:36-46 Mark 14:32-42 Luke 22:39-47 John 18:1
38	Betrayal of Christ, Peter Cuts off Malchus' Ear	Matthew 26:47-56 Mark 14:43-52 Luke 22:47-53 John 18:1-11
39	Mocking of Christ	Matthew 27:29-31 Mark 15:16-19 John 19:2-3

1591 Arabic Gospels pages	Signed	Dimensions
page 9 only	No	99 x 125 x 22
pages 11, 237	No	99 x 125 x 24
page 13 only	No	98 x 125 x 24
page 14 only	No	100 x 125 x 24
page 15 only	No	99 x 125 x 24
pages 18, 144, 246, and 368	No	99 x 125 x 23
pages 19, 145, and 268	No	100 x 125 x 24
pages 22 and 261	No	100 x 125 x 24
This block not used at all.	CG, C being backwards at LL	115 x 129/130 x 23
This block used only once - in 1590/91 edition.	No	100 x 125/126 x 24
pages 34, 148, and 255	No	100 x 126 x 23
pages 35, 266, and 383	No	100 x 126 x 24
pages 37, 161, 275 (darkly printed)	No	100 x 125 x 23/24
pages 38, 163, and 277	No	101 x 126 x 24
pages 42, 165, and 279	No	100 x 125 x 23
pages 42, 167, and 280	No	100 x 125 x 24
pages 43 and 95	No	101 x 126 x 24
pages 45, 141, 155, 168, 226, 281	No	100 x 126 x 23/24
pages 53, 152, and 259	No	98 x 125 x 24
pages 54, 154, and 260	No	101 x 124 x 25
pages 56, 146, 186, and 287	No	102 x 125 x 25
pages 60, 158, 253	No	99 x 126 x 24
pages 67 and 171	No	100 x 26 x 24
pages 68, 75, 172, 179, 283, and 390	No	100 x 126/127 x 25
pages 70, 174, and 460	No	99 x 126 x 24
pages 73 and 177	No	101 x 125 x 25
page 77 only	No	100 x 126 x 19
pages 80, 184, and 286	No	100 x 126 x 24
page 81 and 186	No	100 x 126 x 24
pages 83, 188, and 288	No	99 x 126/127 x 24
pages 89 and 326	No	100 x 126 x 24
page 93	No	99 x 126 x 24
pages 96, 196, 333, and 423	No	99/100 x 125/126 x 24
pages 97, 335, 373	No	100 x 126 x 24
pages 99 and 197	No	99 x 126 x 94
pages 111, 204, and 340	No	100 x 126 x 24/25
pages 121, 209, 271, 422	No	101 x 126 x 24
pages 123, 211, 345, 430	No	103 x 126 x 21/22
Block not used at all. Lesser quality.	No	105/102 tapers from verso to recto x 126/127 x 21/22 (chamfer)
pages 125, 213, and 348	LP and knife at LL	101 x 125 x 24
pages 127, 215, 349, and 444	No	98/99 x 126 x 24
pages 129, 217, 351, and 449	No	99 x 125 x 24

Appendix II: List of the Woodblocks

ID	Title	Gospel Reference
40	Christ Scourged – The Flagellation of Christ	Matthew 27:26 Mark 15:15 John 19:1
41	Crowning with Thorns	Matthew 27:28-29 Mark 15:16-19 John 19:2-3
42	Nailing to the Cross	Matthew 27:35 Mark 15:24 Luke 23:33 John 19:23
43	Carrying the Body of Christ	Matthew 27:57-60 Mark 15:45-46 Luke 23:50-53 John 19:40-42
44	Three Marys at the Tomb	Matthew 28:1-6 Mark 16:1-6 Luke 24:1-5 John 20:1
45	Saint Mark with the Lion	Mark 1
46	John the Baptist Preaching in the Wilderness	Mark 1:9-11 Luke 3:21-22 John 1:32 Matthew 3:13-17
47	Christ at Capernaum Healing Man Sick with Palsey	Mark 2:1-12 Matthew 9:2-7 Luke 5:17-25
48	Christ at Jericho Restoring Sight to Bartimeus	Mark 10:46-52 Luke 18:35-43
49	Christ on the Way to Emmaus	Mark 16:12-13 Matthew 28:16-20 Luke 24:36 John 20:24-28
50	Saint Luke with the Ox	Luke 1
50A	Saint Luke with the Ox	Luke 1
51	Angel of the Lord appearing to Zacharias in the Temple	Luke 1:11-20
52A	The Annunciation	Luke 1:26-32
53	The Visitation	Luke 1:39-40
54	Annunciation to the Shepherds	Luke 2:8-20
55	The Circumcision	Luke 2:21
56	Christ in the Temple disputing with the Doctors	Luke 2:42-48
57	Christ Restoring Life to the Son of the Widow of Nain	Luke 7:11-15
58	Christ sees Zaccheus in the Sycamore Tree	Luke 19:1-10
59	Christ appearing to the Apostles, reproving their Disbelief	Luke 24:36-49 Matthew 28:16-20 Mark 16:14 John 20:24-28
60	Saint John with the Eagle	John 1
61	Marriage at Cana	John 2:1-11
62	Christ and the Woman of Samaria	John 4:6-8
63	Christ at the Pool of Bethesda	John 5:2-9
64	Christ and the Woman taken in Adultery	John 8:2-11
65	Christ Gives Sight to the Man Born Blind	John 9:1-7 Mark 8:22-26
66	Christ Washing the Disciples' Feet	John 13:3-10
67	Noli me Tangere	John 20:11-18 Mark 16:9
68	Cul-de-Lampe	xxxxx
69A	The Resurrection	Matthew 28 Mark 16 Luke 24 John 20

1591 Arabic Gospels pages	Signed	Dimensions
page 133	No	101 x 126 x 25/26
pages 134 and 220	No	101 x 126 x 24
pages 135, 221, 355, 451	No	99 x 125 x 17
pages 138, 223, 358, 454	No	101 x 126 x 24
pages 139 and 224	No	99 x 125 x 24
page 142 only	No	99 x 126 x 22
pages 143 and 244	No	101 x 125 x 25
pages 150 and 256	No	99 x 126 x 24
pages 194 and 329	AT at LL, LP with cutter's knife at LC	100 x 126 x 24
pages 225, 360, and 361	No	100 x 126/127 x 25
page 228 only	AT TE at base of column, LR; LP with knife at LR	99 x 127 x 23
Not used in either edition.	No	101 x 126 x 24
page 230 only	AT at base of column; LP with knife at LR	101 x 124 x 24; Composite: Lower verso block is 15mm, upper image block 9mm
Not used in either edition.	No. The block that was used on p.232 is signed AT TE at base of lectern and LP with knife at the LL.	103 x 124 x 18
page 233 only	AT TE F at LL; LP at LR on step	101 x 126 x 24
page 238 only	AT TE at LC; LP with knife at LC	102 x 125 x 25 Composite: image block 9mm, support block 16mm
page 239 only	AT at LL; LP with knife at LR	100 x 124/125 x 20 Composite: image block 9mm; support block 11mm
page 242 only	No	101 x 125 x 24
page 268 only	LP with knife at LR	99 x 124 x 24
page 330 only	AT at LL; LP at LC	101 x 127 x 24
page 363 only	LP on leg of table	100 x 126/127 x 24/25 Composite: image block 11mm; support block 14mm
page 365 only	AT at LL; LP with knife at LR	101 x 126 x 24/25 Composite: image block 9mm, support block 15/16mm
page 371 only	AT at LL; LP with knife at LC	101 x 126 x 24/25 Composite: image block 10mm, support block 15mm
page 379 only	No	101 x 126 x 24/25
page 385 only	AT at LL; LP with knife at LR	101/102 x 124 x 24 Composite: image block 9mm; support block 15mm
page 402 only	LP with knife at LL; AT TE at LC	101 x 125 x 24 Composite: image block 7-5mm; support 17-19mm
page 409 only	AT at LL; LP with knife at LR	101 x 126 x 25 Composite: image block 9/10mm, support block 15/16m
page 428 only	LP with knife at LL; AT on block at LR	100 x 126 x 24/25 Composite: image block 10/11mm, support block 14mm
page 457 only	AT at LL; LP at LR (small)	101 x 125 x 24 Composite: image block 12-13mm, support block 11/12m
pages 227 and 463	No	67 x 66 x 23
Block not used at all.	LPF at LC Note no AT that we have discovered.	100 x 125 x 20/21 Composite: image block 10mm, support 10mm



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