

Key Ideas

- Printmaking developed from the tradition of medieval manuscript illumination. Readers continued to expect visuals to be incorporated with text, so printmaking processes had to develop to meet that expectation. Woodcut relief prints first developed, followed by metal plate engraving (intaglio) processes.
- The Renaissance period saw rapid development of relief and intaglio (engravings) prints. “It has been estimated that there were perhaps 30,000 books in all of Europe before Gutenberg printed his Bible; less than 50 years later, there were as many as 10 to 12 million books.” (Source: <http://www.hrc.utexas.edu/educator/modules/gutenberg/books/legacy/>)
- Printed images were much cheaper to produce, allowing a wider population to buy and display art in their homes. Printmaking also allowed artists to make more money and achieve greater patronage.

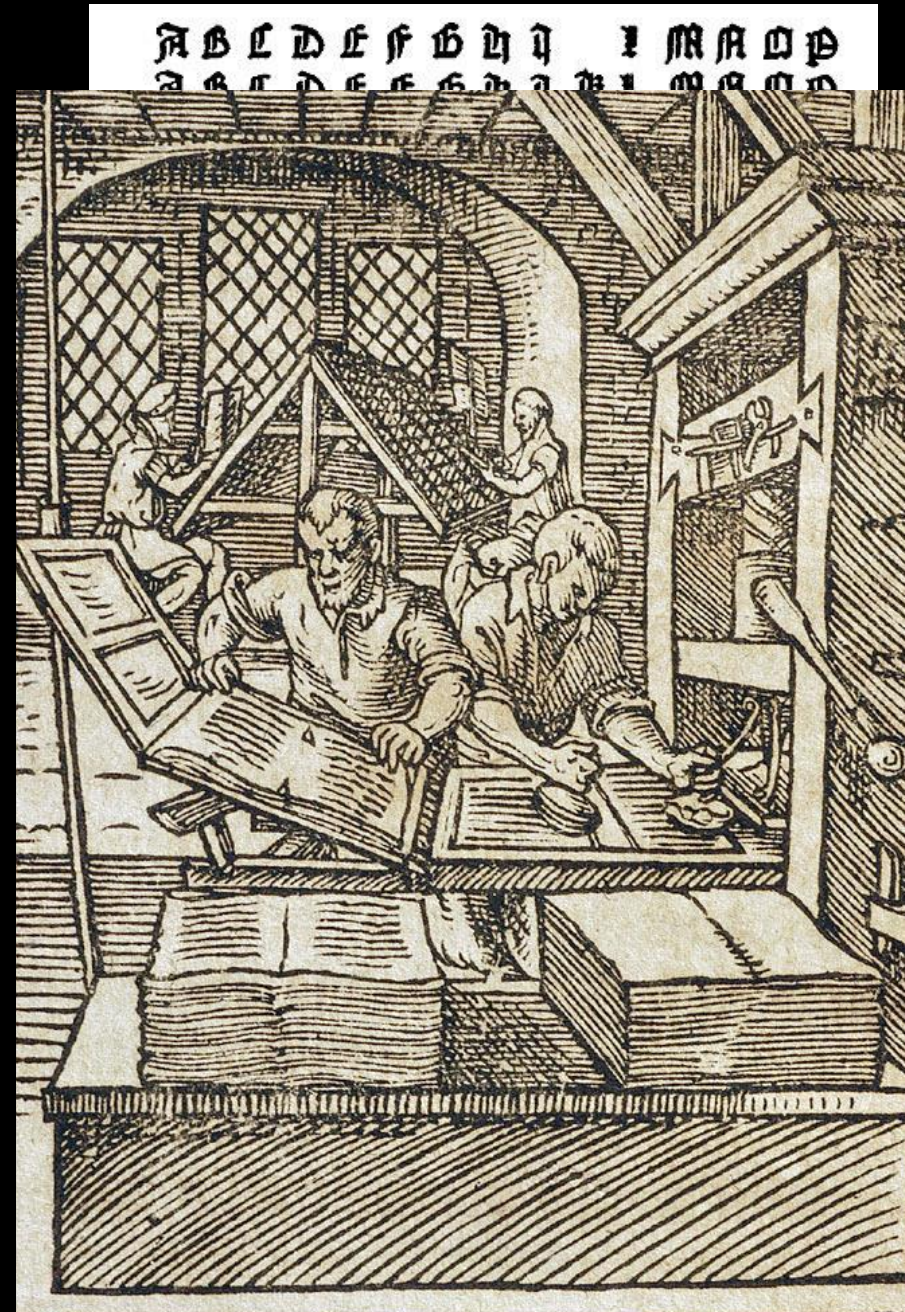
Printmaking: 15th century

This is Gutenberg's font, called "black letter." (inset, early printing press illustration.)

"Books printed on presses before the year 1501 are called **incunabula**, which comes from a word meaning "cradle" or "birthplace" in Latin....the actual printing process of using movable type on a wooden press did not change a great deal over the next 350 years."

Source:

<http://www.hrc.utexas.edu/educator/modules/gutenberg/books/legacy/>



Printmaking: 15th century

This is a page from Gutenberg's bible, in our collections (not on view). The type has some hand-colored elements. (P. 67.60)

lud
sensus ubi ē amaritudo. Sapientis sci-
entia cōsequi inuidans abundabit :
et consiliū illius sicut fons vite pma-
net. Cor fatui quasi uas confectum :
et omnē sapientiā non tenebit. Uerbum
sapientis quocūq; audierit sicut lauda-
bit et adiciet: audiuit luxuriosus et dis-
plicabit illi: et piciet illud post dorsū
suum. Martis fatui quasi sarcina ī
illa: nam ī labiis sensati inueniet gra-
tia. De prudentis queritur in ecclesia:
et uerba illi cogitabit ī cordib; suis.
Iamq; dom⁹ eternitatis sic fatui sa-
pientia: et scientia inuisati inenara-
bilis uerba. Compedes in pedib; do-
ctina stulto: et quasi uincula manū
sup manū dextram. Fatuus in cili in-
altat uocem suā: uir autē sapiens uir-
tate uidebit. Ornamentū autem pru-
dentū doctina: et sibi brachiale ī brachi-
o dextro. Pro fatui facilis ī domum
proximi: et homo peccatis confundet
a psona potentis. Viduus a fenestra
respiciet in domū: uir autem rudiū
foras stabit. Stulticia hōis aufanda-
re p oclū: et prudens grauabitur cōu-
mētia. Labia imprudentū stulta nar-
rabūt: uerba autem prudentū statera
pōtebūtur. Qu ore fatuorū cor illorū:
et in corde sapientū os illorū. Dū ma-
ledicte impius diabolum maledicte
ipse animā suam. Sustinet cōinqui-
nabit animā suam et in omnib; odi-
retur: et qui pmanet odiosus ē: ta-
cēt⁹ et sensat⁹ honorabitur. **XXI**
n lapide luto lapidat piger: et omne
loquitur sup illi⁹ asynonē. De ster-
corū hominū lapidat⁹ ē piger: et omnis
qui tetigit non tetigit manū. Con-
fusus patris ē de filio inobedientis: et
filia aut fatua ī demeracōne ē. Fi-
lia prudens hereditas uiri suo: nam

que confundit: cōmētia est genitoris.
Et patē et uiri confundit audax: ab
impis non minorabitur: ab uerisq;
autem inhonorabitur. Stulticia in lu-
du importuna narratio: flagella et do-
ctina in omni tēpore sapientia. Qui
docet fatui: quasi q; cōglutin ar estā.
Qui narrat uerbum nō audient: quasi
qui exierat dormientē de grau somno.
Cum docuerit loquitur q; mareat
stultū sapientiā: et in fine narrationi⁹
dicet. Quis est hic? Supra mortuū
plora: deficit tui lux eius et supra fa-
tū plora: deficit enim sensus ei⁹. Mo-
dica plora supra mortuū: quoniā
requirit. Requiescimi tū requiescimi
uita: sup mortuū fatui. Iud⁹ mortuū
septem dies: fatui autē et impij omne⁹
dies uite illos. Cum stulto ne multū
loquaris: et non insensato ne abiret.
Sera te ab illo ut non molestā ha-
bras: et non cōquinaberis ī peccato
illi⁹. Deflecte ab illo et inuenies requi-
em: et non accideris ī stulticia illi⁹.
Sup plumbū quid grauabitur: Et
quod illi aliud nomē quam fatui⁹.
Armā et saltem: et massam feci facili⁹
est ferre: q; hominē imprudentē et fatu-
um et impiū. Sicut locamentū ligne-
um colligati fundamentū edificij nō
dissoluetur: sic et cor cōfirmatū ī co-
gnatione consilij. Logitat⁹ sensati
omni tēpore uel uerū nō depraua-
bitur. Sicut ornans arctos suos ī pa-
rietē impido: et sicut palea in rethig-
et cetera sine impensa posita contra
faciē: uenti non pmanebūt: sic et cor
timidū ī cogitatione stulti cōtra imp-
tum timoris nō resistet. Sicut cor re-
pidū ī cogitatione fatui omni tēp-
ore non metuet: sic et qui in pceptis dei
pmanet senp. Pungēs uelū dēuot

Northern European Art: 15th Century (Germany)

A print is an artwork on paper, usually produced in multiple editions.

Relief printing (woodcut)

Intaglio printing
(engraving and etching)

19-28: Martin Schongauer,
*St. Anthony Tormented by
Demons*, engraving, c.
1470-1480.



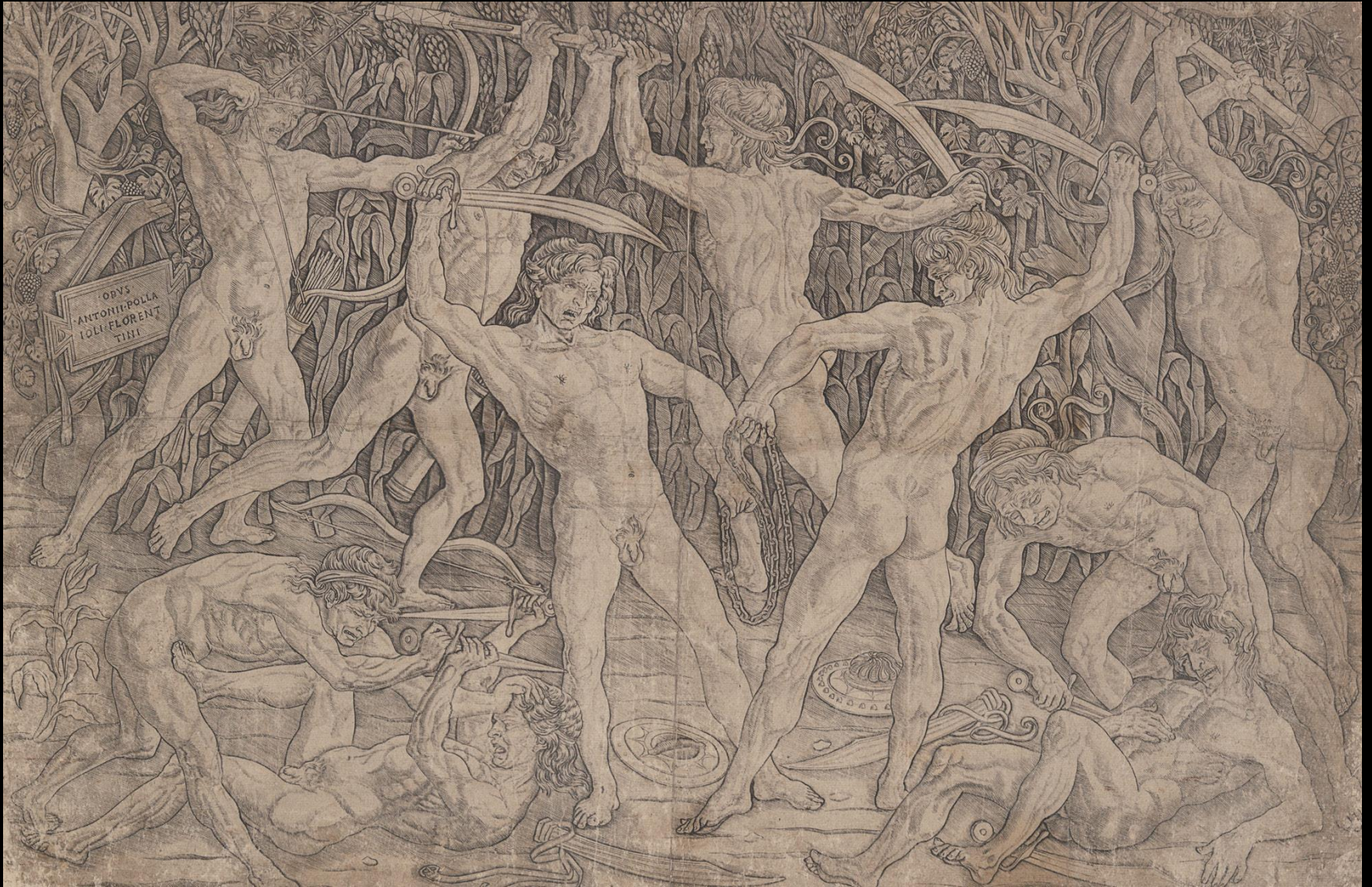
Northern European Art:
15th Century (Germany)

19-29: Michael Wolgemut, Wilhelm Pleydenwurff, and workshop, *The City of Nuremberg*, woodcut, handcolored, c. 1493.



Italian Art: 15th Century

21-29: Antonio Pollaiuolo, *The Battle of the Nudes*, c. 1465. Engraving.



Northern
European Art:
15th-16th
Century



Dürer learned how to make woodcuts from Michael Wolgemut, illustrator of the *Nuremberg Chronicle*.

22-7: Albrecht Dürer, *The Four Horsemen of the Apocalypse*, 1497-1498, Woodcut. Inset, self-portrait, 1500.



Relief printing process

Posted on Mia website:

<https://www.youtube.com/watch?v=O0skLwaFpn0>

Giant woodcut prints in the Mia collection!

Jacopo de' Barbari, *View of Venice*, 1500. The entire map is assembled from 6 woodblock print sections and measures 52.25 x 109.25 inches! (2010.88, not on view)



A giant woodcut print by Titian, *The Submersion of the Pharaoh's Army in the Red Sea*, 1514-1515 (2011.20, not on view). Twelve woodblocks compose the scene. 48" x 87"



A giant woodcut print by
Dürer...commissioned in 1512 by the
Holy Roman Emperor Maximilian I, the
completely assembled Triumphal Arch
print is 11 feet tall and 9 feet wide!
(2013.46, not on view)

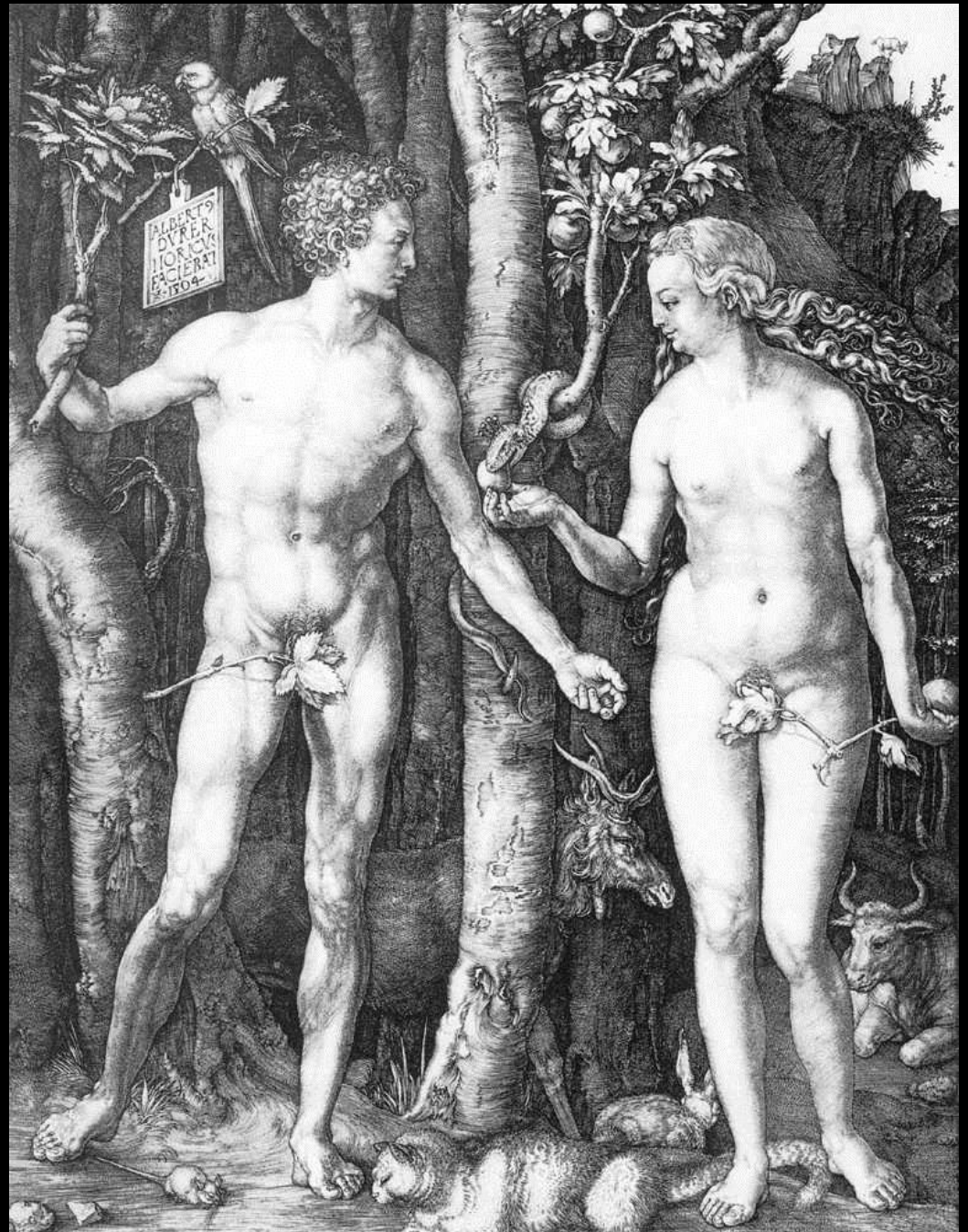


Northern
European Art:
16th Century

Dürer actually made
his fortune from his
prints, rather than
from his paintings.

What details can
you see in the
scene?

22-8: Albrecht Dürer,
Adam and Eve, 1504,
Engraving.



Intaglio printing process

Posted on Mia website:

<https://www.youtube.com/watch?v=SNKn4PORGBI>

Questions on storytelling, for upcoming European gallery talks?