



REFORMATION NOTES

News for Partners of the Richard C. Kessler Reformation Collection
Summer 2003, Number 23

2003 Reformation Day at Emory

M. Patrick Graham

The Richard C. Kessler Reformation Collection is a repository of rare and valuable documents produced in connection with the Protestant Reformation. The collection now contains more than 2,700 pieces written by Martin Luther, his colleagues, and opponents, and printed during their lifetimes.

Supported by the vision and resources of Lutheran laypeople Richard and Martha Kessler and partners throughout the Southeast, the collection is housed in the Pitts Theology Library of Candler School of Theology. It provides a rich resource for scholars of the Reformation and for clergy and laity who seek to understand the history of the Christian faith.

*For more information about the collection, contact:
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The sixteenth Reformation Day at Emory will celebrate the ongoing conversations between Methodists and Lutherans by highlighting the music and theology of both traditions. Earlier programs have focused on Lutheran-Catholic (2000) and Lutheran-Episcopal (2001) bilateral discussions.

This year Emory University Organist and Professor of Music Timothy Albrecht will present an organ lecture recital that develops a theme of his recent research:

an understanding of Johann Sebastian Bach as a Lutheran theologian. A further contribution from the Lutheran side will be made at the morning chapel service, where Bishop Ronald B. Warren of the Southeastern Synod of the Evangelical Lutheran Church in America (ELCA) will offer the sermon. Albrecht initiated the idea of an annual Kessler Reformation Concert and has been the architect of this program for fifteen years.

After serving Lutheran churches in Tennessee and Wisconsin, Warren was elected bishop of the ELCA's Southeastern Synod in 1995. He and his wife, Neva, long have been vigorous supporters of the Kessler Reformation Collection and its programs.

The Methodist counterpart to these Lutheran presentations will be offered by

ST Kimbrough Jr., associate general secretary for mission evangelism with the General Board of Global Ministries, United Methodist Church. His lecture and dramatic presentation both will focus on Methodism's premiere songwriter and theologian, Charles Wesley. Kimbrough is the founding president of the Charles Wesley Society, author of *Charles Wesley: Poet and Theologian*, editor of the three volumes of *The Unpublished Poetry of Charles Wesley*,

and a renowned lecturer and performer.

This year's evening concert will take up Martin Luther's chorale, "Savior of the Nations, Come" ("Nun komm der Heiden Heiland"), which was published in a 1536 Magdeburg hymnal that is held in the Kessler Reformation Collection. Timothy Albrecht will offer commentary and perform three organ settings of Johann Sebastian Bach based on Luther's featured hymn, while Erik Nelson, Emory associate professor of music and director of

Choral Studies, will conduct the Emory University Concert Choir in the performance of Bach's Cantata BWV 61, "Nun komm der Heiden Heiland." The Kessler Reformation Concert and all other events on Tuesday, October 21, are free and open to the public.



DETAIL OF "GARDEN OF EDEN"
FROM *BIBLISCHE FIGUREN DES
ALTEN VND NEWEN TESTAMENTS*
(FRANKFURT AM MAIN, 1560)

Kessler Collection Update

M. Patrick Graham

The Kessler Reformation Collection added seventy-five books and pamphlets this year, bringing the total number of pieces in the collection to 2,765. Twenty of this year's acquisitions were by Luther and seven by Erasmus; the genres represented included catechism, confession, prayer book, church-order, papal bull, and sermon. The following are among the highlights:

- A very rare, early Nürnberg edition of Luther's translation of the Bible, published in 1550. It is a small folio volume, bound in contemporary blind-stamped, bleached pigskin and illustrated by Georg Lemberger with one hundred woodcuts, twenty-six of which are full page and some of which are colored. The only other complete copy of this printing is in Augsburg.
- The second volume of Luther's folio German Bible, printed by Nicolaus Wolrab in Leipzig in 1541. In a contemporary pigskin binding, the Bible includes striking woodcut illustrations—thirteen by Lucas Cranach the Younger and thirty-eight by Georg Lemberger—and numerous woodcut initial letters. We know of only one complete copy of this work, held by the Herzog August Library in Wolfenbüttel, Germany.
- The first edition of the expanded version of Luther's *Address to the Christian Nobility of the German Nation* (Wittenberg, 1520). This composition was the first of Luther's three great pamphlets of 1520. In it he calls upon the German nobility to reform the church, since the church and its councils had failed to do so.
- The first edition of Philipp Melancthon's enlargement of Luther's *On the Freedom of a Christian* (Nürnberg, 1524), the third of Luther's three great pamphlets of 1520.
- What may be the first edition of the anonymous *German Requiem* (Basel, 1520), one of the more significant descriptions of Luther's burning of the papal bull that had excommunicated him. At 9:00 A.M. on December 10, 1520,



“GARDEN OF EDEN” FROM *BIBLISCHE FIGUREN DES ALTEN VND NEWEN TESTAMENTS* (FRANKFURT AM MAIN, 1560)

before a large crowd in Wittenberg, Luther burned the papal bull—along with other such decrees and Catholic publications—in order to show his disdain for the pope's decree and his efforts to burn Luther's own publications.

- A very rare work by Hans Sachs that attacks the papacy and includes thirty large, allegorical woodcuts by Erhard Schoen. It was published in Wittenberg in 1527, the same year that authorities—exasperated by his antipapal writings—placed Sachs under a publication ban.
- The first edition of a collection of 147 half-page woodcut illustrations of biblical figures from the Old and New Testament by Virgil Solis (Frankfurt, 1560). These woodcuts were printed with Latin and German texts and were so popular that they were reprinted numerous times and used to illustrate Bibles (see above).
- The very rare first edition of Urbanus Rhegius's famous exposition of the resurrected Jesus's appearance to his disciples on the road to Emmaus (Luke 24). This work was so popular that it appeared in at least eleven German and one Latin printing(s) between 1537 and 1590. It is massive at 500+ pages, includes a beauti-

ful woodcut title-page border, and is bound in a striking Hans Asper binding. Rhegius was a powerful Lutheran pastor in Augsburg; this work is the Kessler Collection's twenty-sixth by him.

More than 6,500 images—most from the Kessler Reformation Collection—now have been digitized and mounted on the Internet at the library's Digital Image Archive (accessible from the Pitts Theology Library homepage <<http://www.pitts.emory.edu/>> by clicking on the Luther Rose). Hundreds of these images illustrate the Bible and are searchable by biblical text or by the names of the persons depicted. More than 200 portraits of famous reformers or later theologians also are included in the archive, as well as more than 700 images of Jesus, 200 of the Apostles, and 250 of angels. These images and thousands more are searchable by keyword and may be downloaded for printing or use in digital presentations.

M. Patrick Graham is Librarian and Margaret A. Pitts Professor of Theological Bibliography.

REFORMATION DAY AT EMORY UNIVERSITY

OCTOBER 21, 2003

- 9:00–9:30 A.M.** Registration and coffee
Brooks Commons, Cannon Chapel
- 9:30–10:30 A.M.** “Bach’s Musical Theology,” Organ Lecture Recital,
Timothy Albrecht
Sanctuary, Cannon Chapel
- 10:30–11:00 A.M.** Break and opportunity to view exhibits
Durham Reading Room, Pitts Theology Library
- 11:00–11:50 A.M.** Chapel Service, Bishop Ronald B. Warren
Southeastern Synod, Evangelical Lutheran Church
in America
Sanctuary, Cannon Chapel
- 12:00–1:00 P.M.** “Charles Wesley as Theologian,” ST Kimbrough Jr.
(includes box lunch; RSVP to 404.727.6352 or
klester@emory.edu)
311 Bishops Hall
- 1:15–2:15 P.M.** “Web Resources for the Congregation,” Pitts Library staff
Durham Reading Room, Pitts Theology Library
- 2:15–4:30 P.M.** Break
- 4:30–6:00 P.M.** *Sweet Singer*, a musical play about Charles Wesley,
performed by ST Kimbrough Jr.
Sanctuary, Cannon Chapel
- 8:15–9:15 P.M.** Kessler Reformation Concert, featuring Timothy Albrecht,
Eric Nelson, and the Emory University Concert Choir
Sanctuary, Cannon Chapel

Continuing Education Credit

To receive continuing education credit (.5 CEU is available), persons must attend all Reformation Day at Emory events and submit their name, address, and \$10 payment (checks made payable to Emory University) to the Office of Church Ministries Education, Candler School of Theology, Emory University, Atlanta, Georgia 30322. A certificate of attendance will be mailed following the event.

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Policy direction for the Reformation Collection is provided by a standing committee composed of representatives of Emory University and the local and national Lutheran community.

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Fictitious Imprints: Why Some Sixteenth-Century Printers Obscured Their Identities

Armin Siedlecki

Printing could be a dangerous business in the sixteenth century. The spreading of radical or seditious ideas could be punished by fines, imprisonment, or even death, as was the case for the Nuremberg printer Hans Hergot, who was executed in 1527 for publishing a pamphlet advocating a utopian Christian society based on communal ownership.

Sometimes printers of “dangerous” materials sought to avoid detection by the authorities simply by omitting their names and the names of the cities where their shops were located. The Kessler Collection holds ten works published in 1519 by Jobst Gutknecht of Nuremberg. Nine of these works are by Martin Luther, all of which Gutknecht published without imprint information. The tenth volume, however, is an anonymous work promoting popular piety, for which the printer boldly claimed responsibility in the colophon: “Gedruckt zu Nürnberg durch Jobst Gutknecht, Anno. 1519.” Although every omission of publication information cannot be traced to a printer’s desire to avoid public scrutiny, it does appear that Gutknecht was proceeding deliberately and with caution in 1519.

Occasionally a printer would go a step further and identify a different, “safer” city as the place of publication, usually the town of Wittenberg. This practice—called fictitious imprinting—is exhibited by several works in the Kessler Collection. In Strasbourg, for example, the heirs of Matthias Schürer (Matthias Schürer Erben) printed a sermon by Martin Luther—preached on the day of the Annunciation—in 1523 and gave “Wittenberg” as the place of publication. Doing so was a reasonable precaution in the early 1520s when the area was still heavily contested by both Catholics and Lutherans. Similarly, in 1523 the Augsburg printer Jörg Nadler published a collection of eight sermons by Martin Luther but gave “Wittenberg” as the place of publication. He previously had published Lutheran works with full imprint information in the colophon; later he would publish many Protestant works anonymously.

A third, more humorous instance of fictitious imprinting is found in the 1557 work *Der Papisten Handbüchlein* (*The Papists’ Manual*). This polemical work, which was printed in the town of Schleusingen in Thuringia, gives Rome as its place of publication. In this

instance, the purpose of providing a false place of publication is not primarily an attempt to conceal the identity of the printer but rather to put a finishing touch on the parody that is contained in the book. *The Papists’ Manual* therefore was said to have been printed at the very center of papal power—Rome. Such cases are, however, the exception rather than the norm: in most cases printers who provided fictitious imprints did so to cover their tracks by diverting attention from themselves.

For modern librarians and book collectors, the only way to determine the real place of publication is to rely on bibliographic resources. In addition to historical records about the publication of a given work, there are title woodcut borders or other tell-tale marks that may have been unique to a particular printer and that therefore can provide a less-conspicuous form of signature for a printer who wished to remain unknown. One can only hope that sixteenth-century censors were less familiar with printers’ illustrative tools than modern-day bibliographers are.

Armin Siedlecki is Catalog Librarian for the Kessler Reformation Collection.



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