Reformation and the Culture of Persuasion

Andrew Pettegree
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3.1 The progressive sophistication of musical typography.  From the *Achtliederbuch* of 1524 to the French Reformed Psalter of 1563

5.1 The scholar as bespectacled fool Sebastian Brant, *Stultifera Navis* (1497). Solothurn, Zentralbibliothek: Rar. 160

5.2 The Divine Mill. Luther and Erasmus distribute the harvest of the Gospel while the peasant Karsthaus threatens the sceptical dignitaries of the church. Used with permission of Lois Scribner

5.3 Luther leading the faithful out of darkness. At the back of the cave the princes ostentatiously turn their backs, while Luther’s opponents, identified by their animal heads, are arrayed above. Used with permission of Lois Scribner

5.4 Protestant branding. The printer’s device was the famous snake and anchor of the Geneva printer Jean Crespin, though the publications were the work of a less-established printer in Normandy: a piece of commercial opportunism even for this godly purpose

6.1 The livery of the new literature. The characteristic and distinctive title-page designs developed in the Cranach workshop helped make the Reformation *Flugschriften* instantly recognizable to their audience

6.2 The printer’s workshop. The familiar illustration from Ammann’s *Ständebuch* (A) shows the finished sheets being stacked, but not being hung up to dry. As the more realistic illustration (B) of 1642 shows, this must have required a lot of space

6.3 Levels of anonymity. Unlike the Caen and Wittenberg books illustrated earlier, the printer of this dangerously seditious
book adopts the plainest sort of typefaces with no incriminating decorative initials or identifying printer's device

8.1 The Reformed martyrology. Typographical unity knits together the modern martyrs and the saints of the early church Courtesy of Roger Gaskell