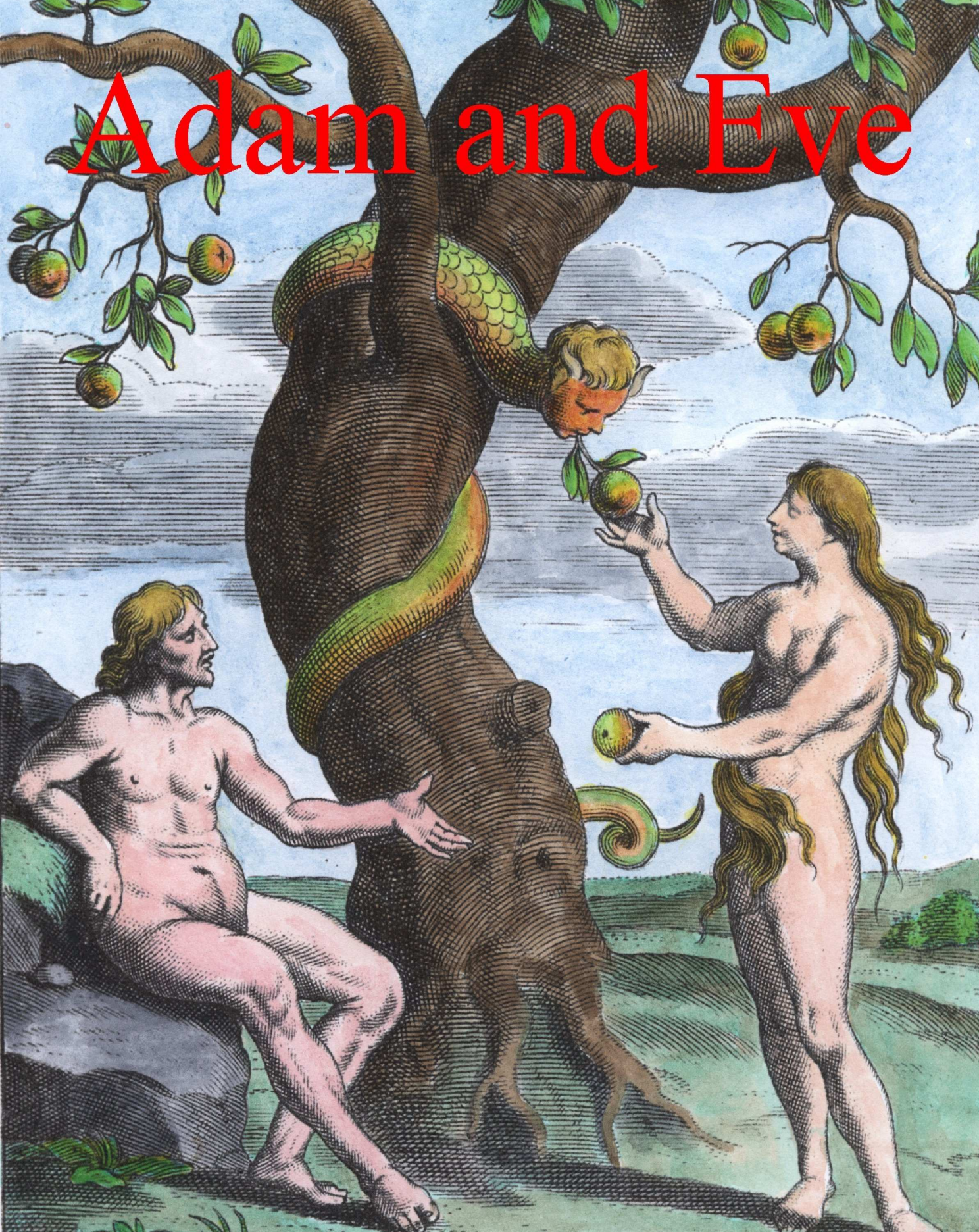


Adam and Eve



Adam and Eve

Woodcuts and engravings
from the 15th through 18th centuries

Coloured by Adam McLean

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These coloured images are copyright. They were part of the exhibition *Adam and Eve* at the Studio and Gallery, Kilbirnie, in December 2017.

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The original paintings for some of these images are available for sale.

Large format prints can be made available for some of these images.



Introduction

This book of images arose from an exhibition in the Studio and Gallery in Kilbirnie during November 2017 entitled *Adam and Eve*.

The rather engaging myth of the Temptation and Fall of Man presented in the Bible, was often depicted in early manuscripts and 15th century paintings such as that of Hugo van der Goes. With the emergence of woodcut illustration in the late 15th century and the development of copperplate engraving in the early 16th century, this pictorial theme became very popular with artists creating imagery, both for illustrations for printed books and as stand alone prints.

This book attempts a survey of these printed images which Adam McLean has coloured in order to make them somewhat more accessible to the modern eye, as people today find it difficult to engage with line art such as woodcuts and engravings.

The earliest images of the Temptation and Fall begin to appear in the last decades of the 15th century as woodcut illustrations in printed books. These adopt the format where Adam and Eve stand beside the tree around which the serpent coils. Artists and printers then started to use the more expressive medium of copperplate engravings, which enabled them to explore more fully subtleties in the interaction of Adam and Eve.

The amazing engraving by Albrecht Durer in 1504 set the new style, and engravers such as Lucas van der Leyden, Hans Baldung Grien, Heinrich Aldegrever among many others created some very expressive depictions of the Adam and Eve temptation scene.

In 1523 Lucas Cranach the Elder portrayed the serpent as a female Lilith figure and this may have influenced later depictions where the snake was sometimes shown with a female head.

In 1543 Hans Sebald Beham following an earlier drawing or engraving by his father Barthel Beham metamorphosed the tree into a skeleton, following the interpretation of the Fall of Man as the origin of mortality. This was taken up by a number of later engravers.

The images are presented in date order as this shows the chains of influences and the historical evolution of the imagery. It has not always been possible to assign an exact date to each print and in some cases a date range is shown.



1470 Hugo van de Goes. (Oil painting). Copy by Adam McLean.



1473 *Speculum humane salvationis*, Günther Zainer, Augsburg. (Woodcut).



1480 - 1500 Master of Delft. (Woodcut).



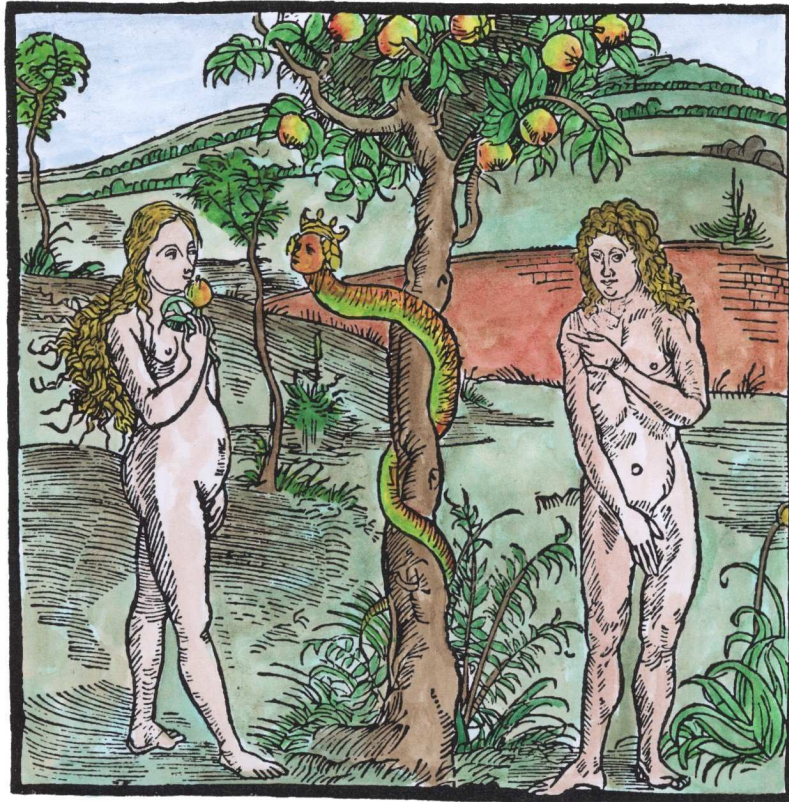
1491 Schatzhehalter after Michael Wolgemut. (Woodcut).



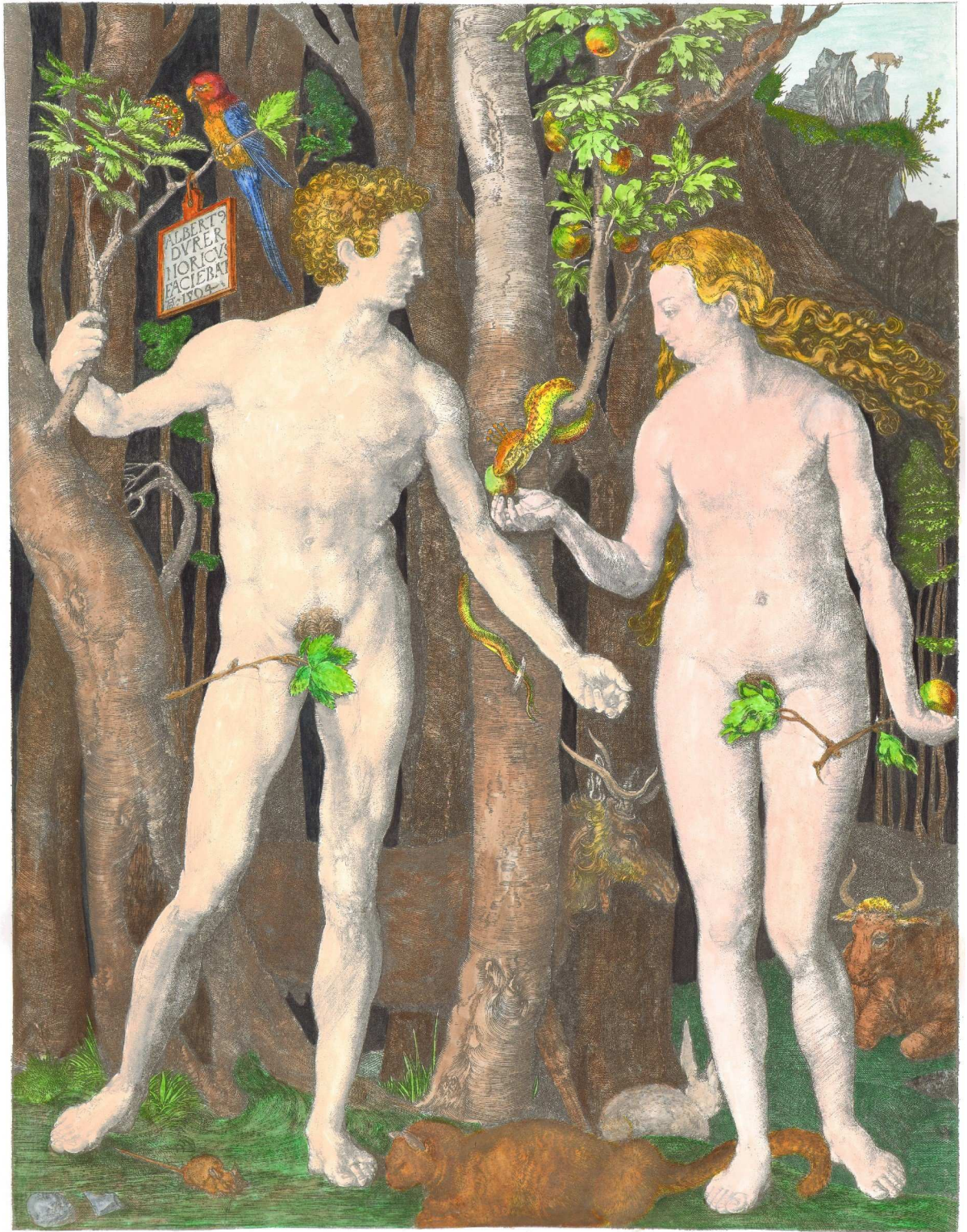
1493 Michael Wolgemut, *Nuremberg Chronicle*. (Woodcut).



1492 Jacob Philippus, *Supplementum Chronicarum*. (Woodcut).



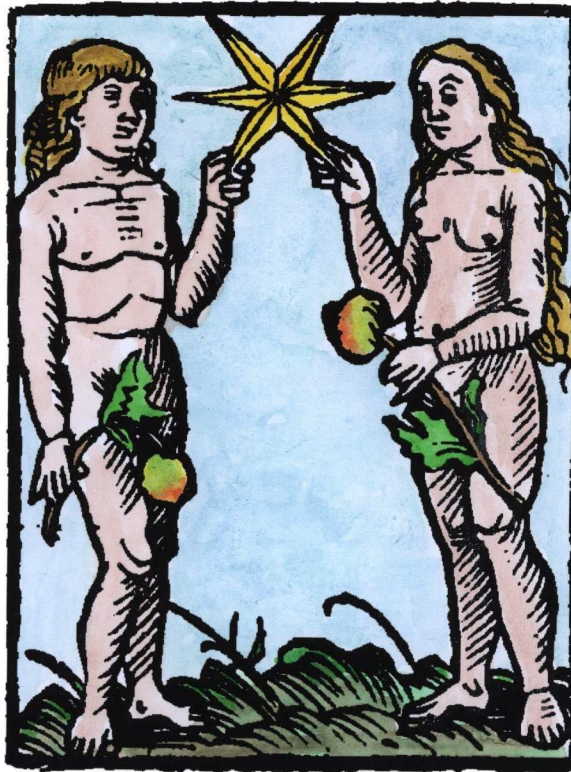
1493 Illustration to *Der Ritter von Turn*, Geoffroy de La Tour Landry, Basel. (Woodcut).



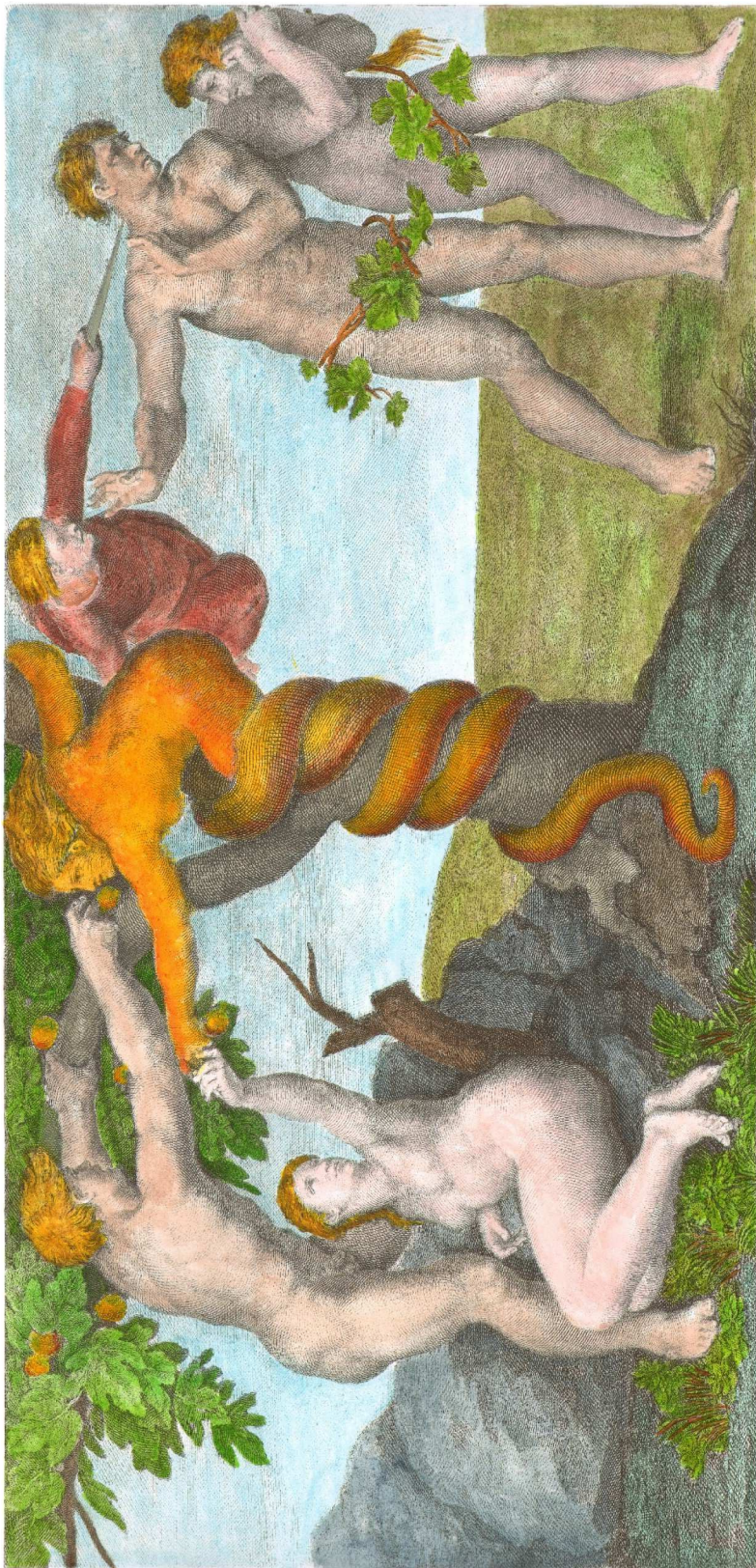
1504 Albrecht Durer. (Engraving).



1504 *Methodus Primum Olimpiade*, Basel. (Woodcut).



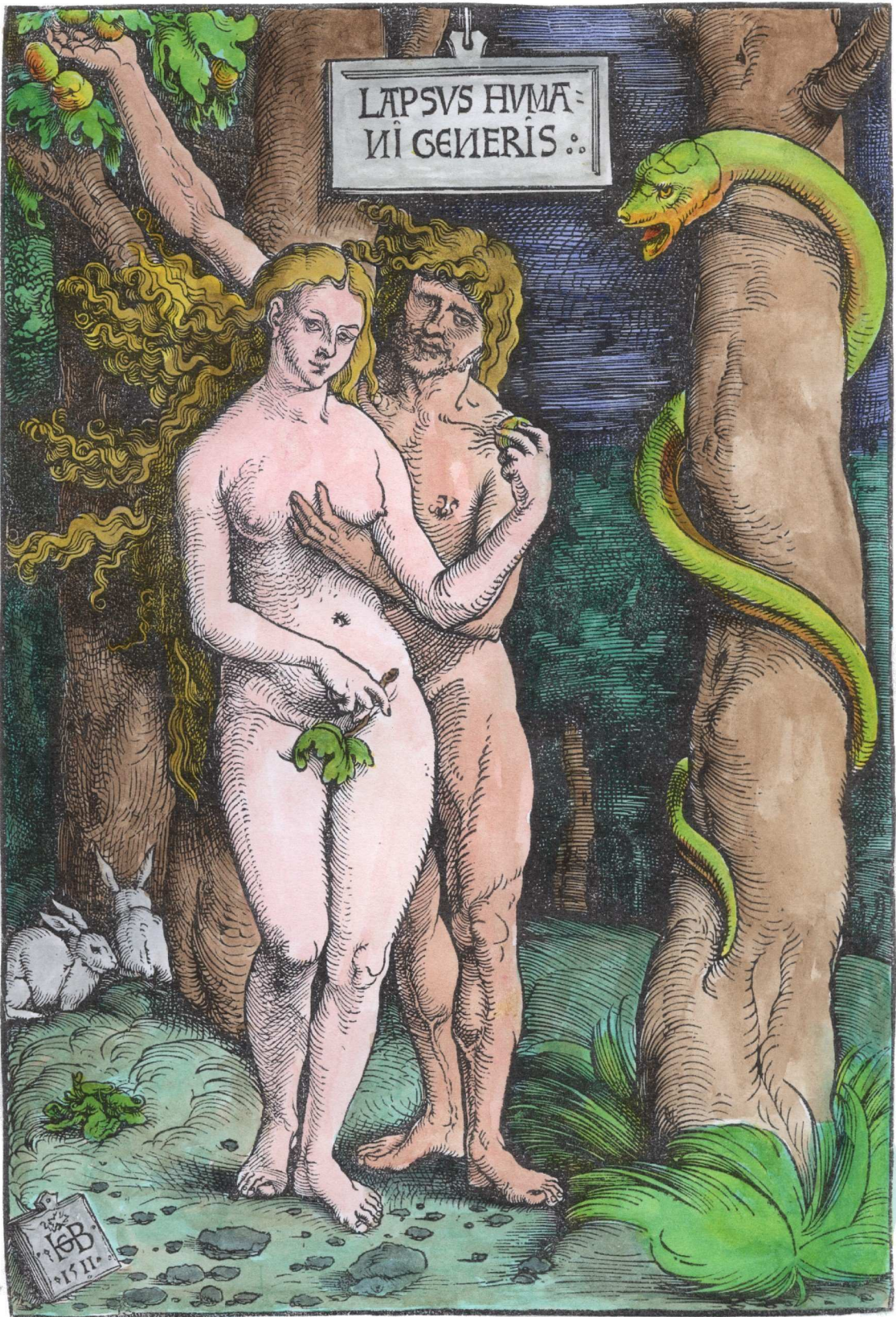
1505 Han Baldung Grien, *Der beschlossenen gart des Rosenkranz Mariae*. (Woodcut).



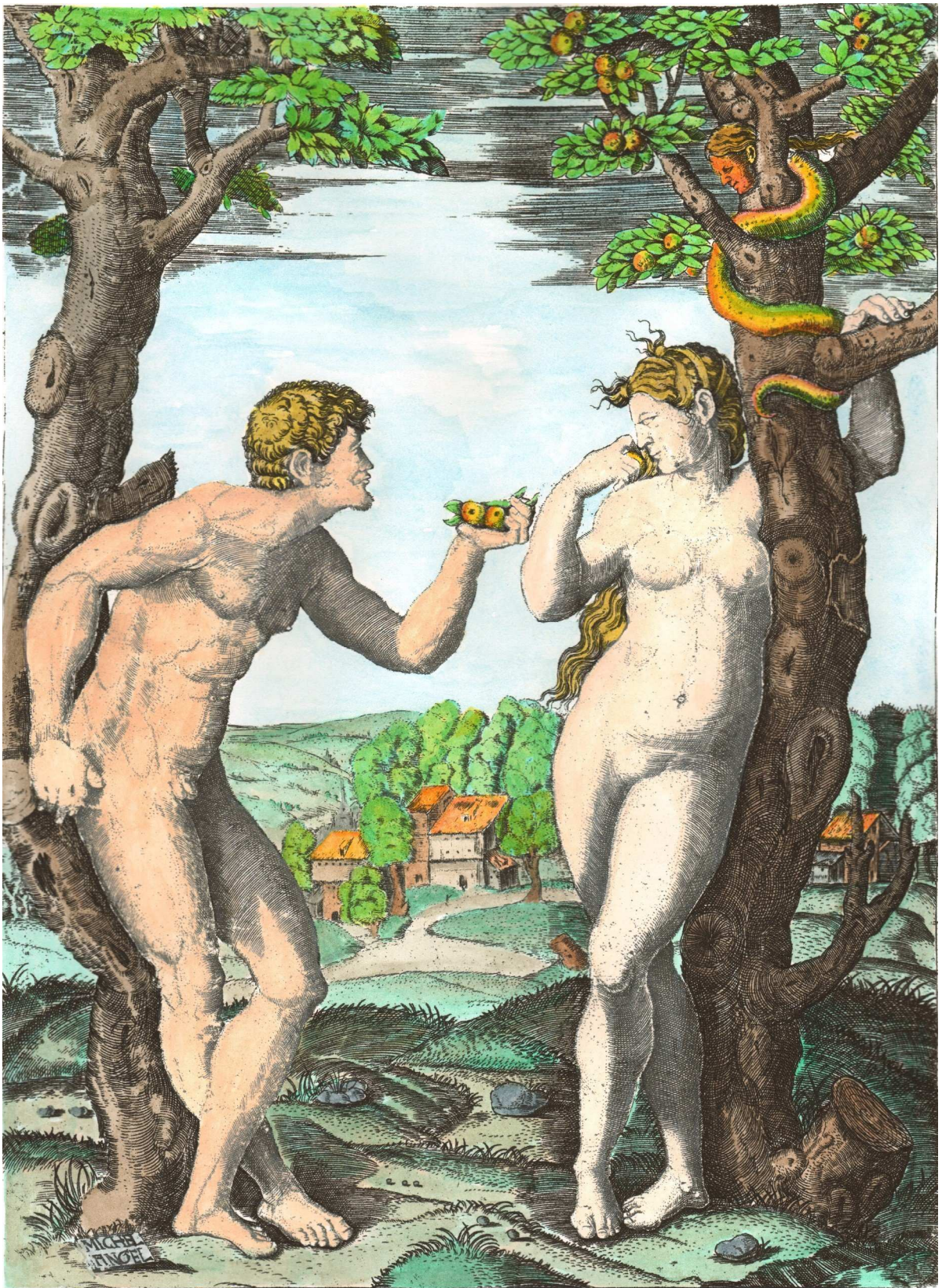
[1508-12] 1772-3 Antonio Capellan after Michelangelo Sistine Chapel. (Engraving).



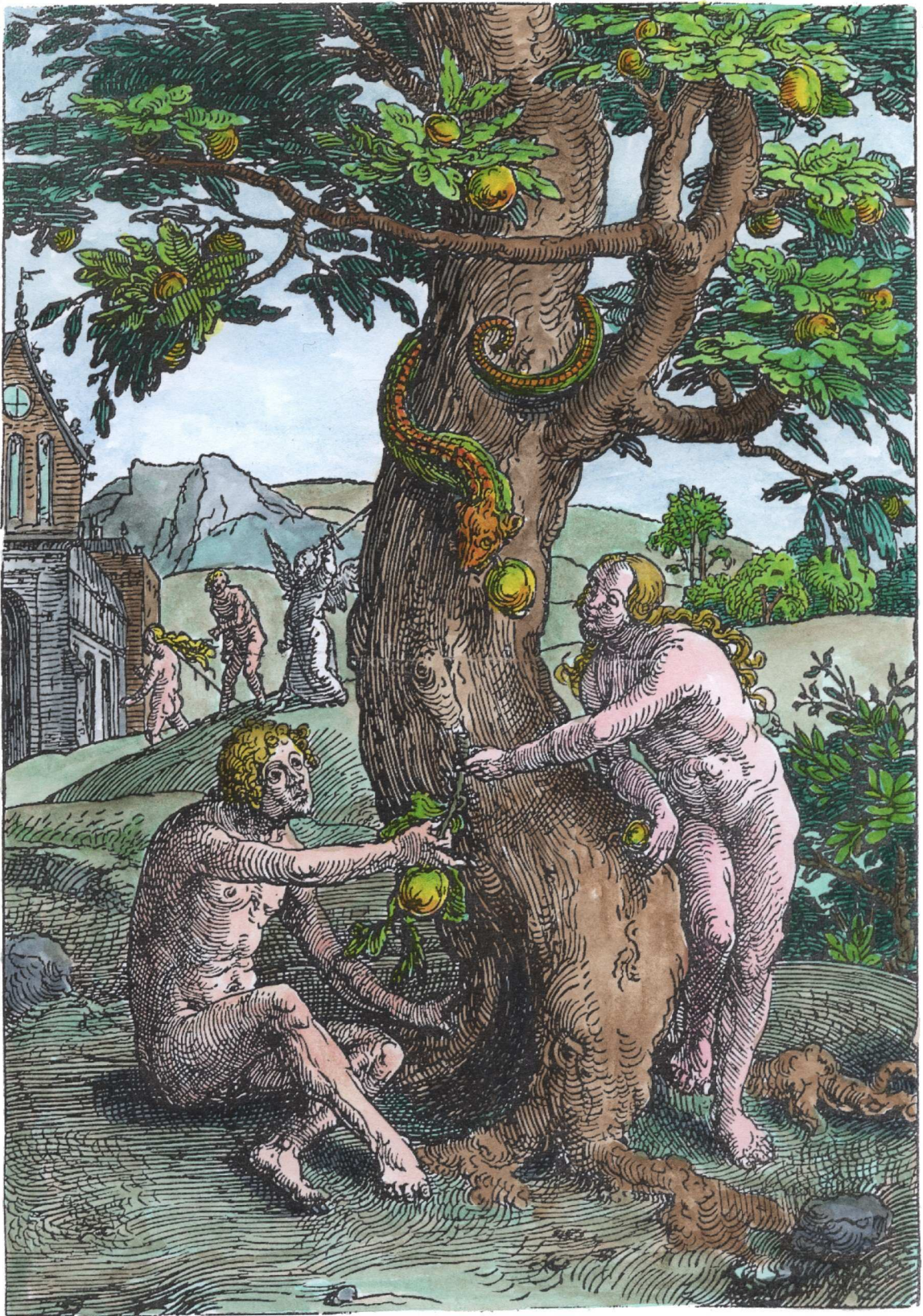
1509 Lucas Cranach the Elder. (Woodcut).



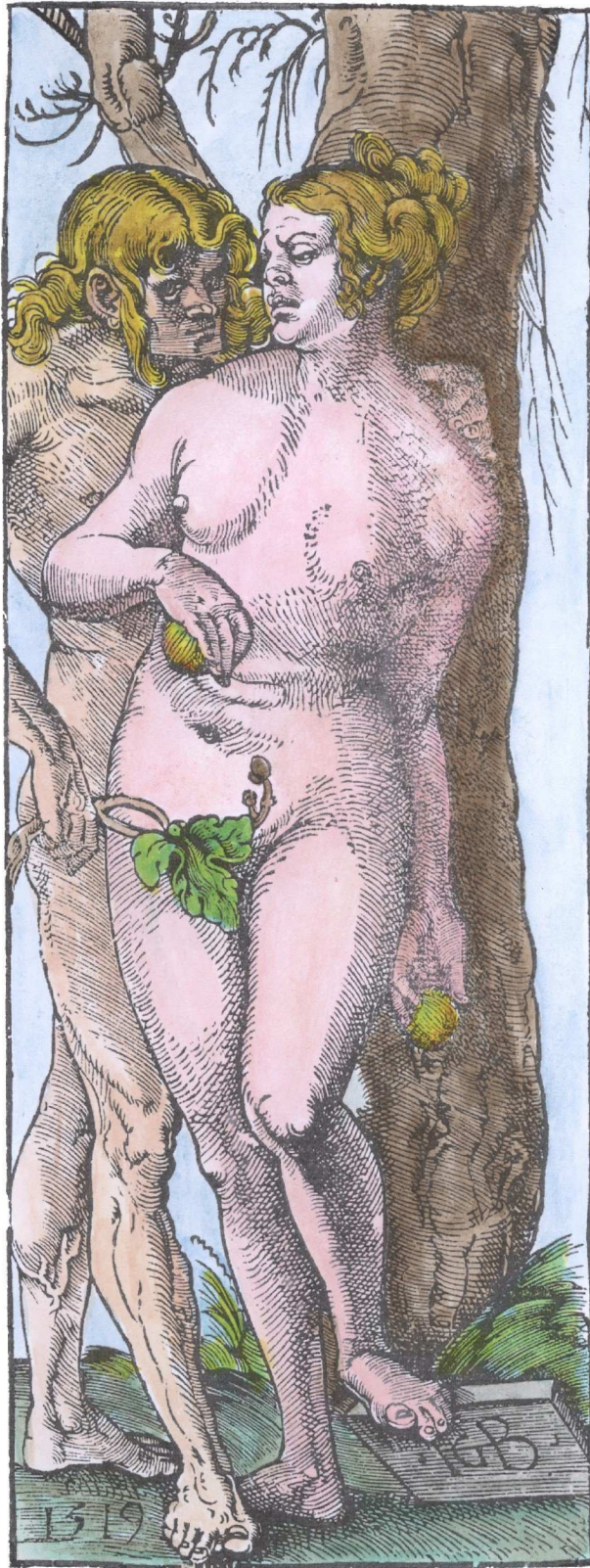
1511 Hans Sebald Behm. (Engraving).



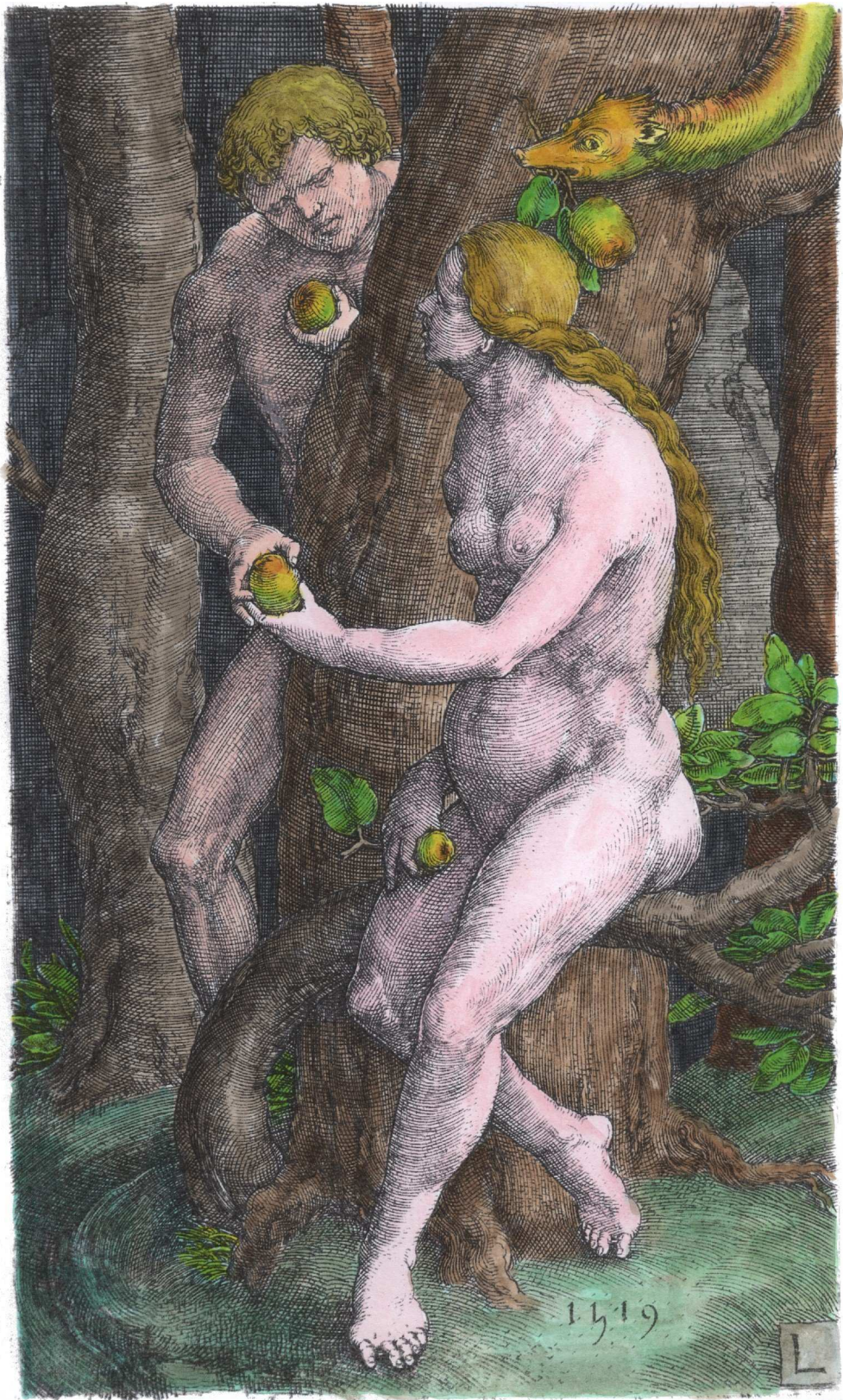
1512-14 Marcantonio Raimondi, after Rafael. (Engraving).



1517 Lucas van der Leyden. (Engraving).



1519 Hans Baldung Grien. (Woodcut).



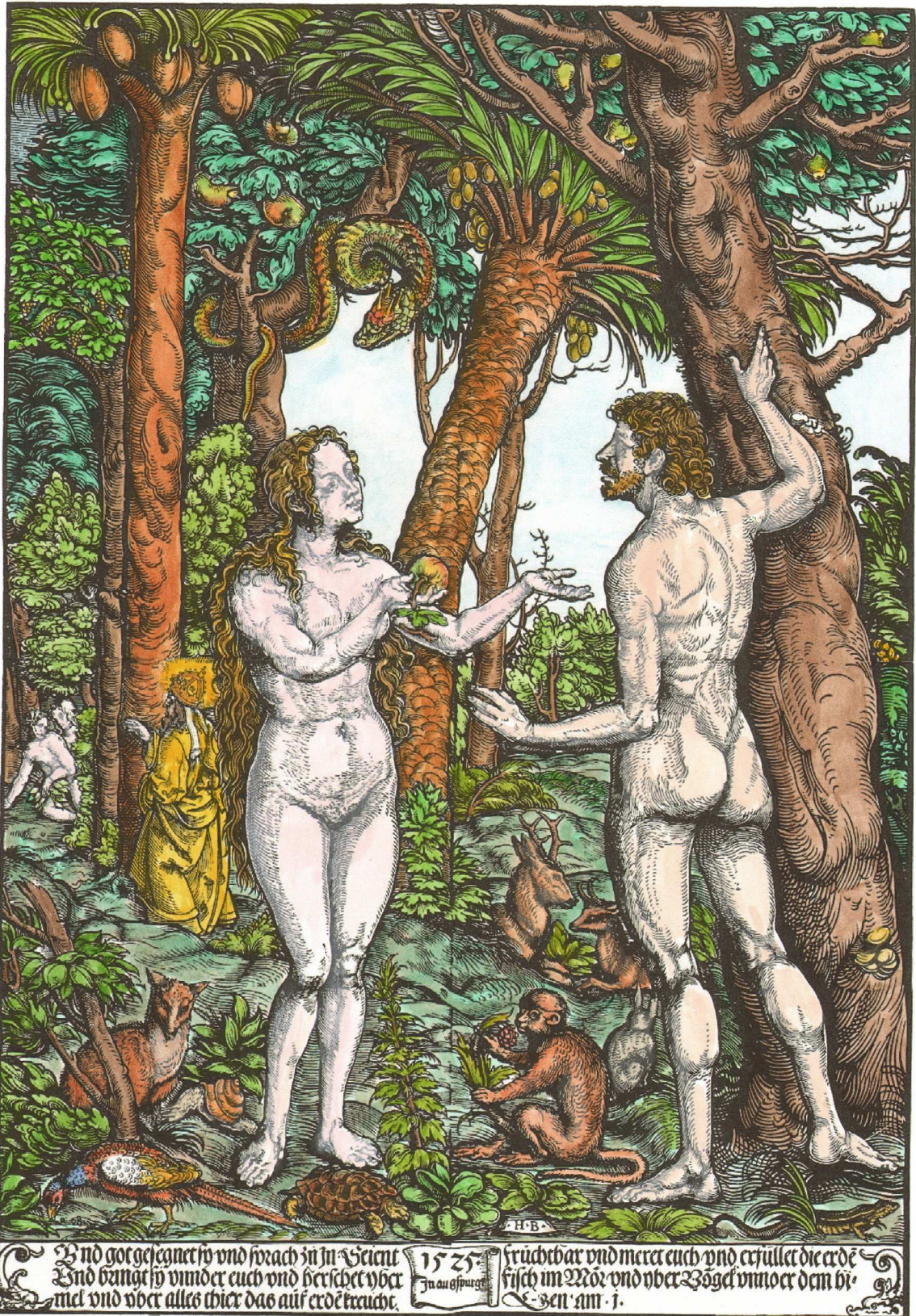
1519 Lucas van Leyden. (Engraving).



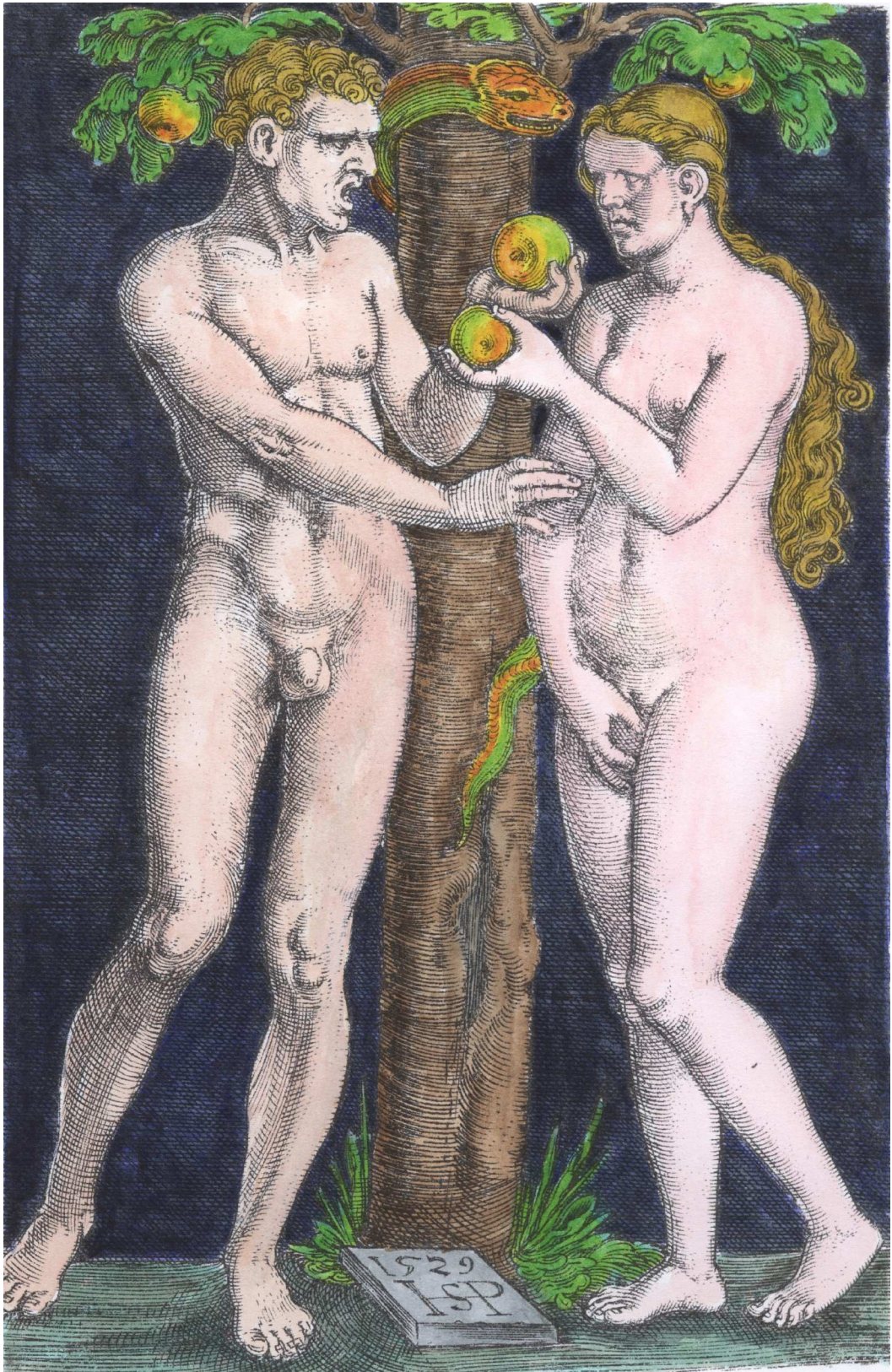
1523 Hans Sebald Beham, Eve Standing. (Engraving).



1523 Cranach, the Elder. (Woodcut).



1525 Hans Burgmaier (Woodcut).



1529 Hans Sebald Beham. (Engraving).



1531 Hans Holbein, Zurich Bible. (Woodcut).



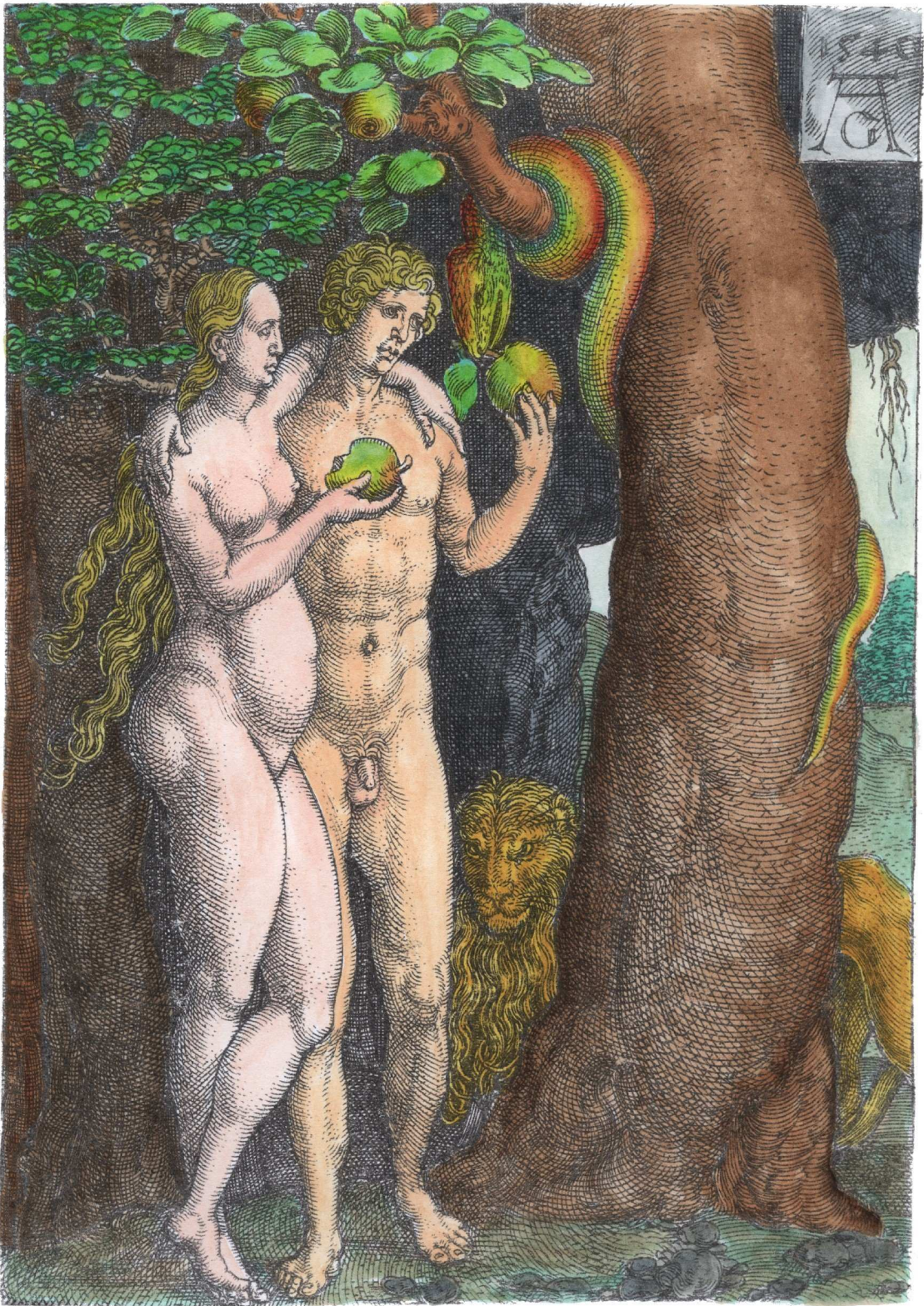
1537 Hans Sebald Beham, *Biblicae Historiae*. (Woodcut).



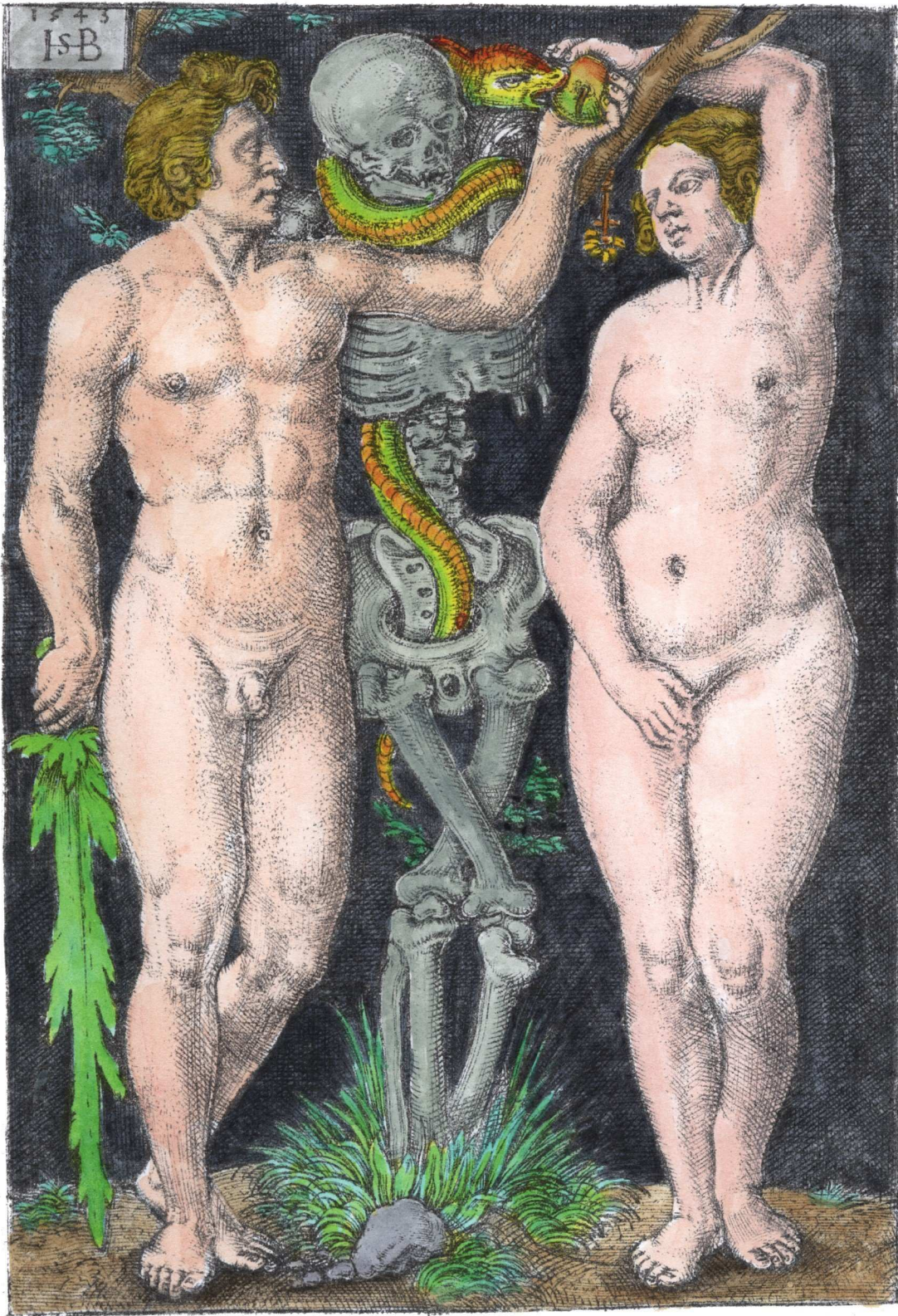
1530-1560 Virgil Solis after a woodcut by B. Salomon. (Woodcut).



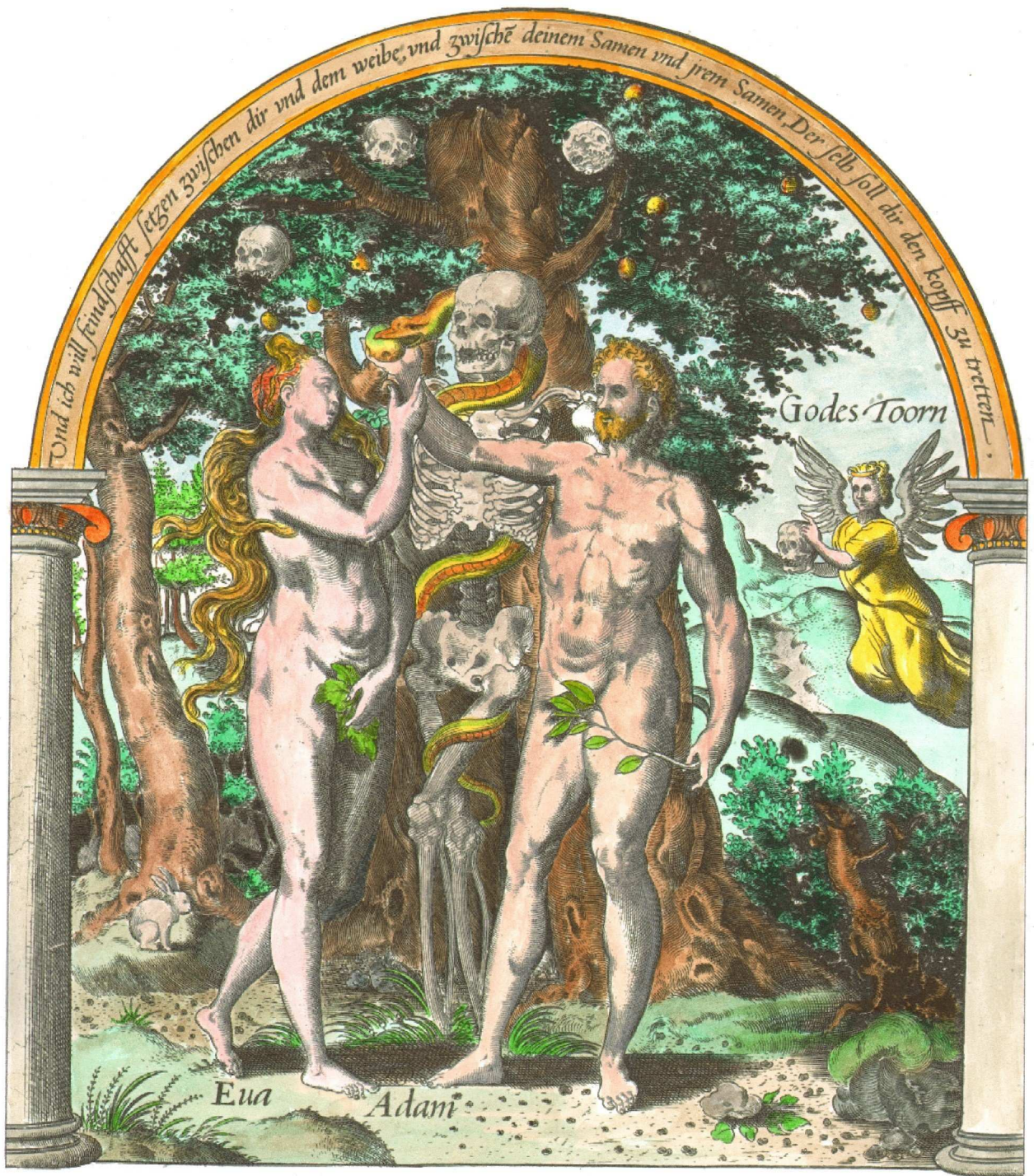
1538 Hans Holbein the Younger, *Dance of Death*. (Woodcut).



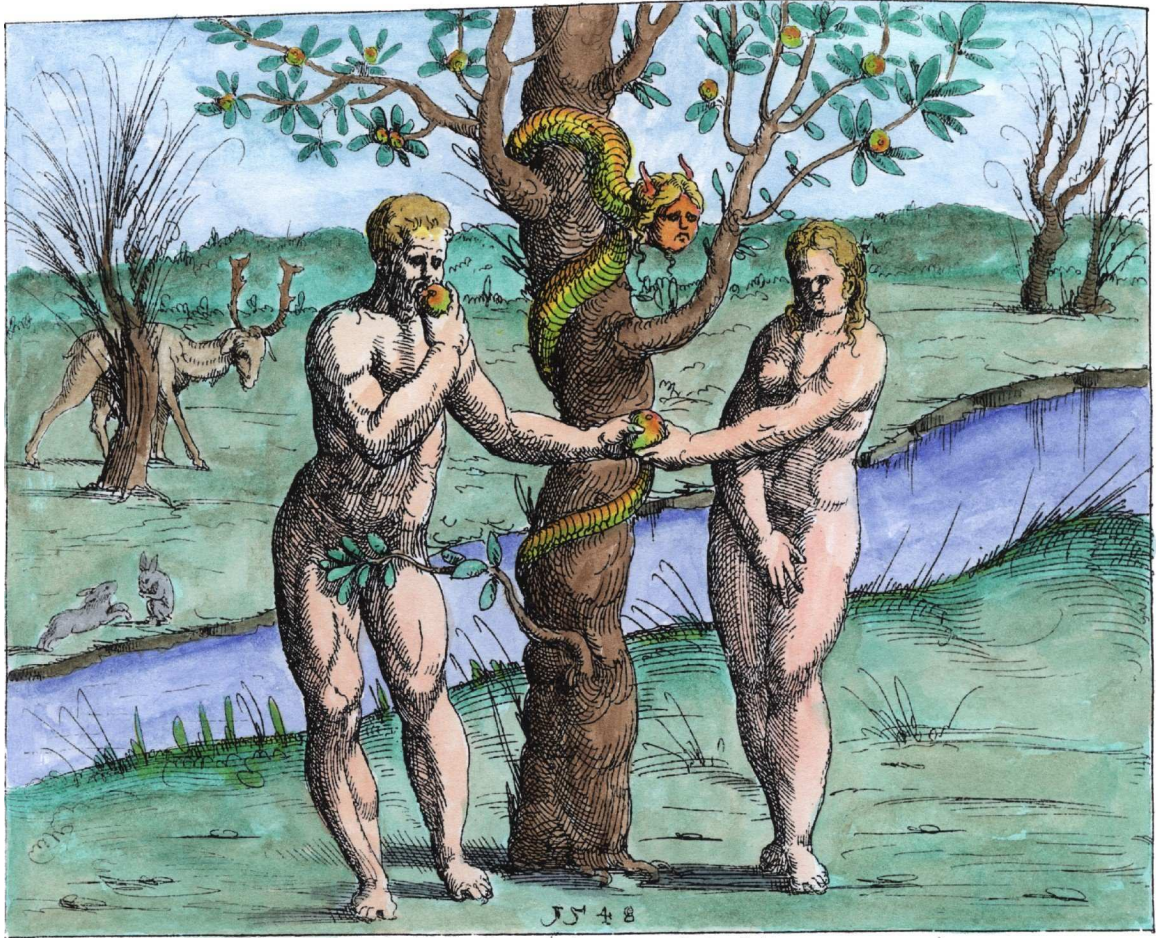
1540 Heinrich Aldegrever. (Engraving).



1543 Hans Sebald Beham, after Barthel Beham. (Engraving).



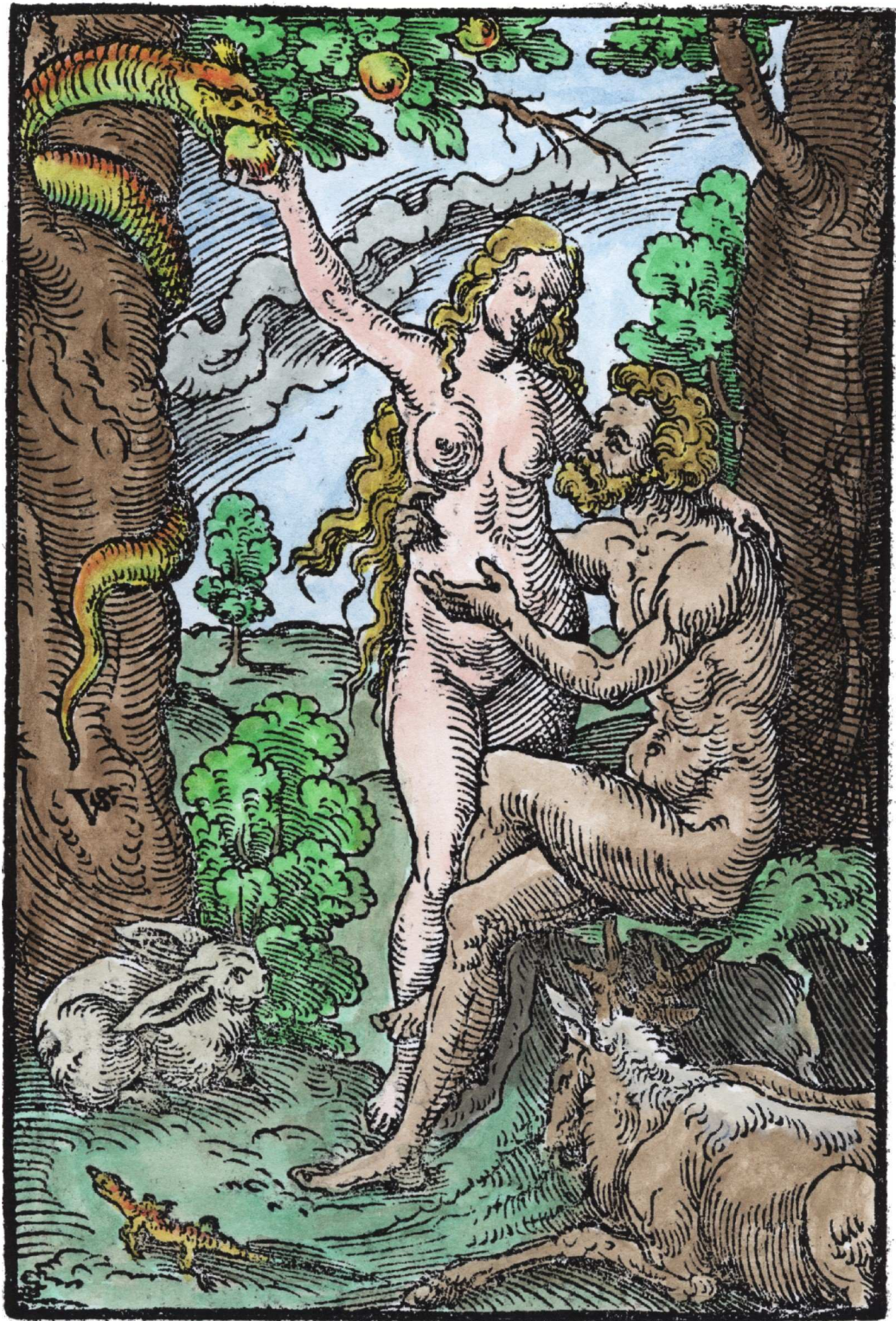
1546-1562 Frans Huys. (Engraving).



1548 Augustin Hirschvogel. (Engraving).



1550-1600 Monogramatist HS. (Engraving).



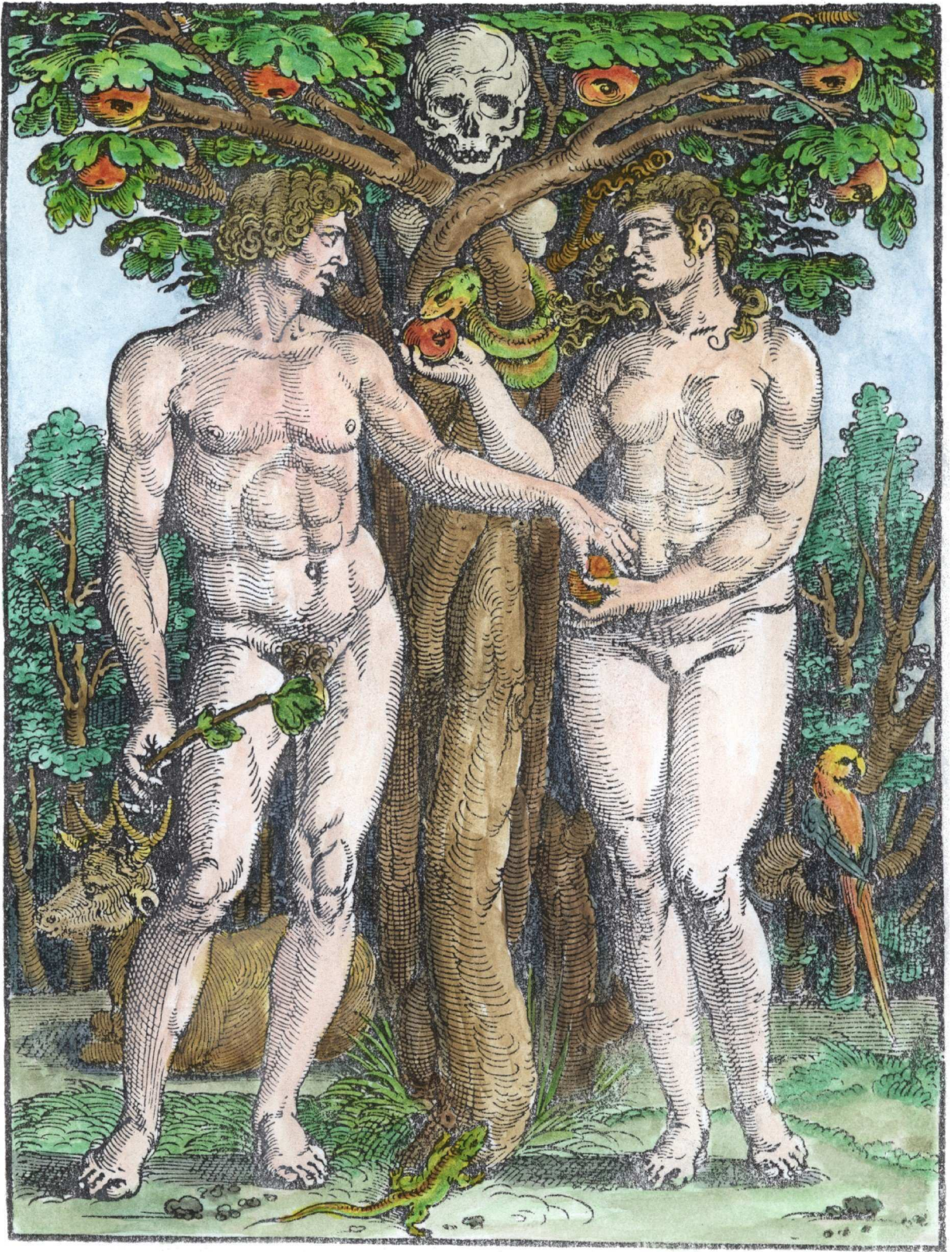
1552 Virgil Solis, *Passional*, Valentin Geissler, Nuremberg. (Woodcut).



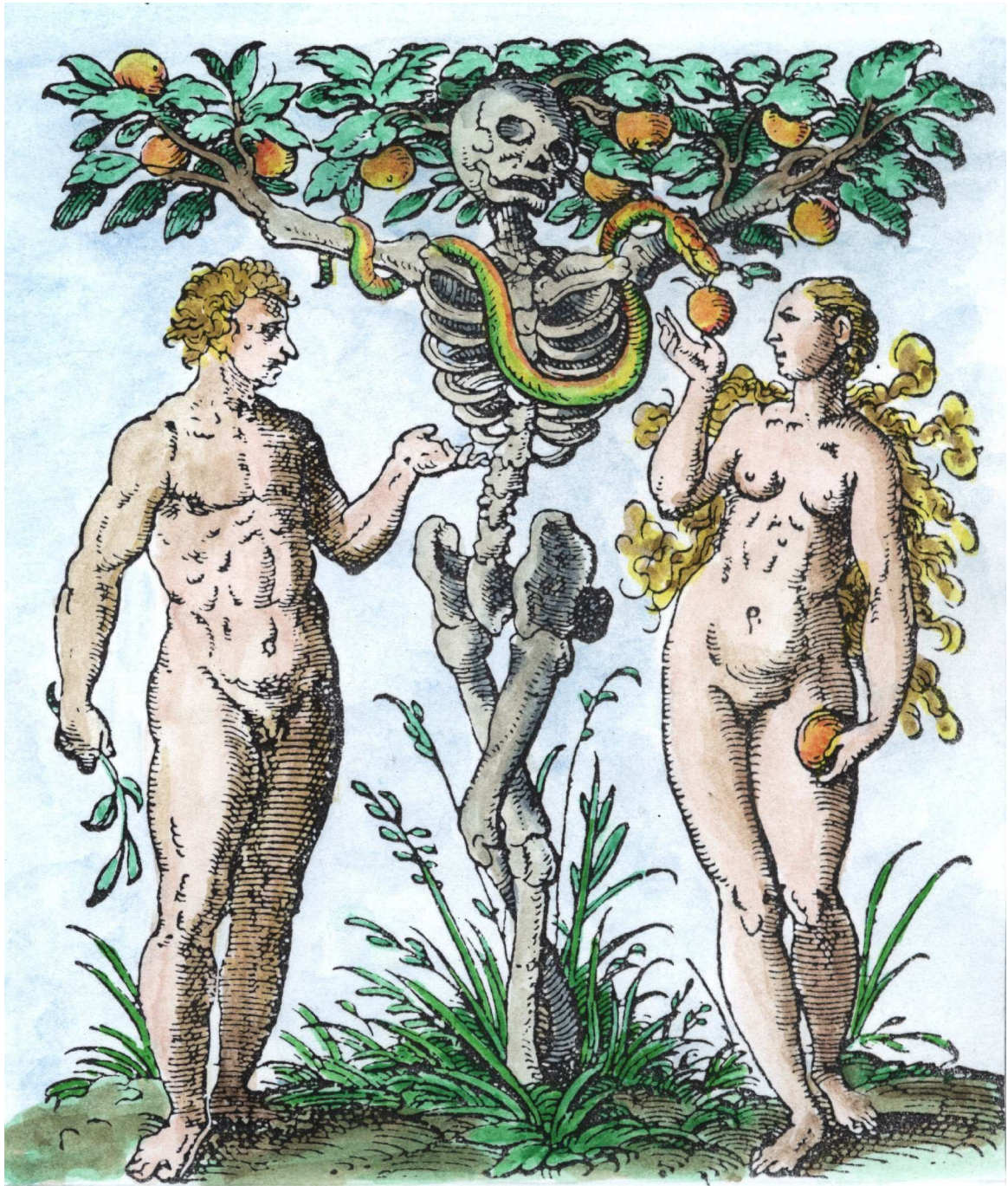
1566 Monogrammatist HS. (Engraving).



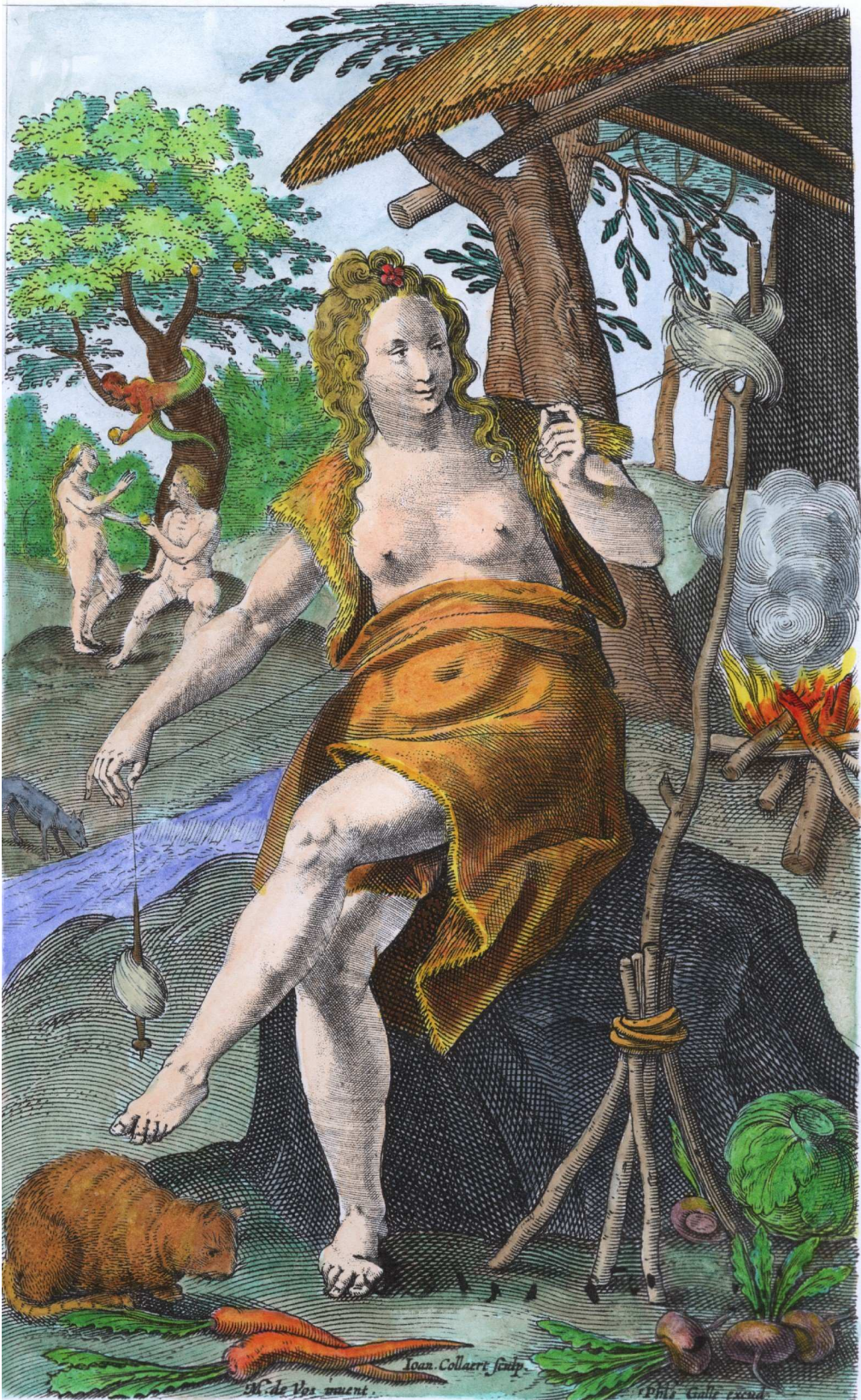
1569 Philip Galle. (Engraving).



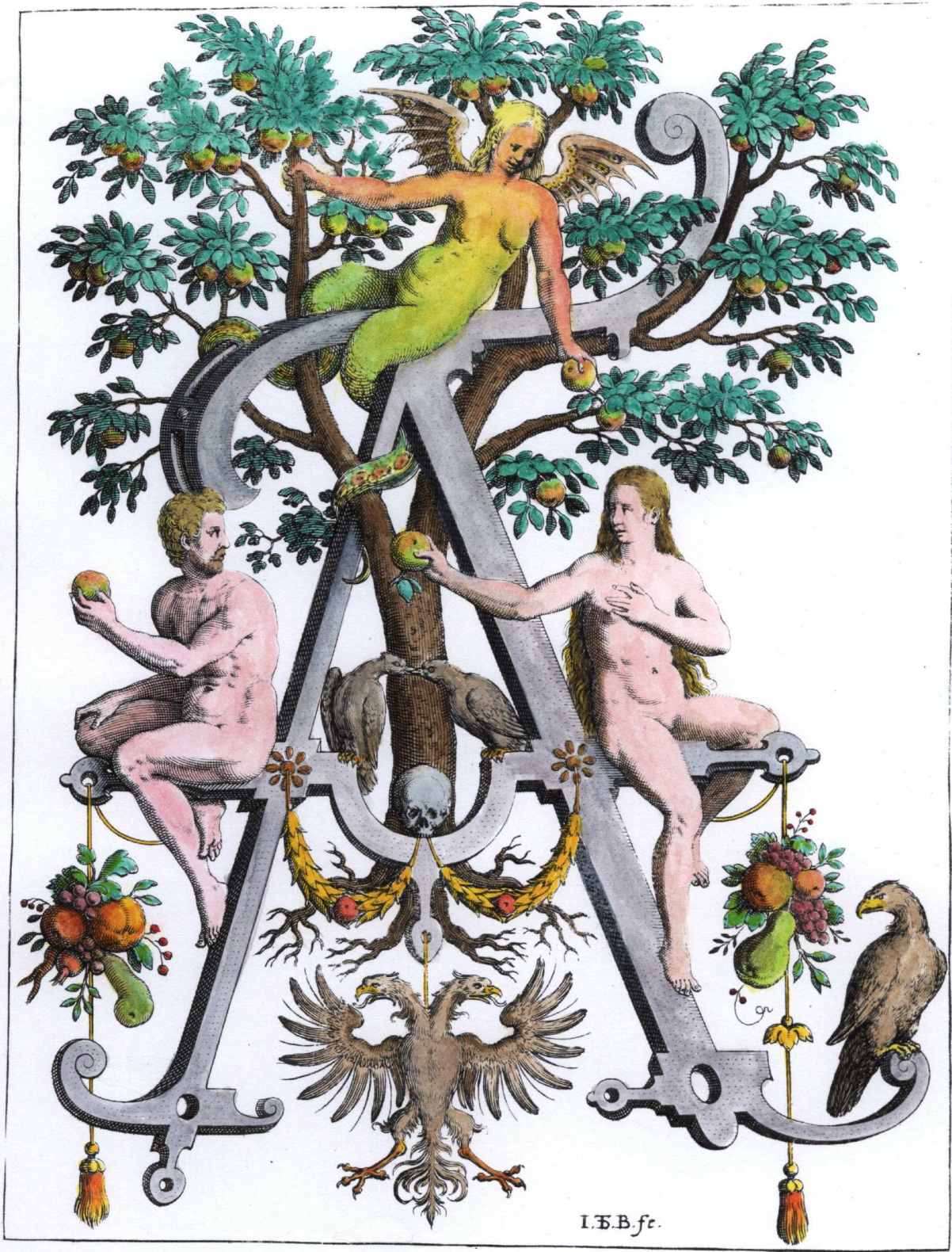
1572 Hans Weigel the Elder (after Hans Sebald Beham). (Woodcut).



1587 Jost Amman from Jacob Rueff, *De conceptu et generatione hominis*, Frankfurt. (Woodcut).



1590-1595 Johannes Collaert. (Engraving).



1595 Johann Theodor de Bry, Letter A Adam en Eva. (Engraving).



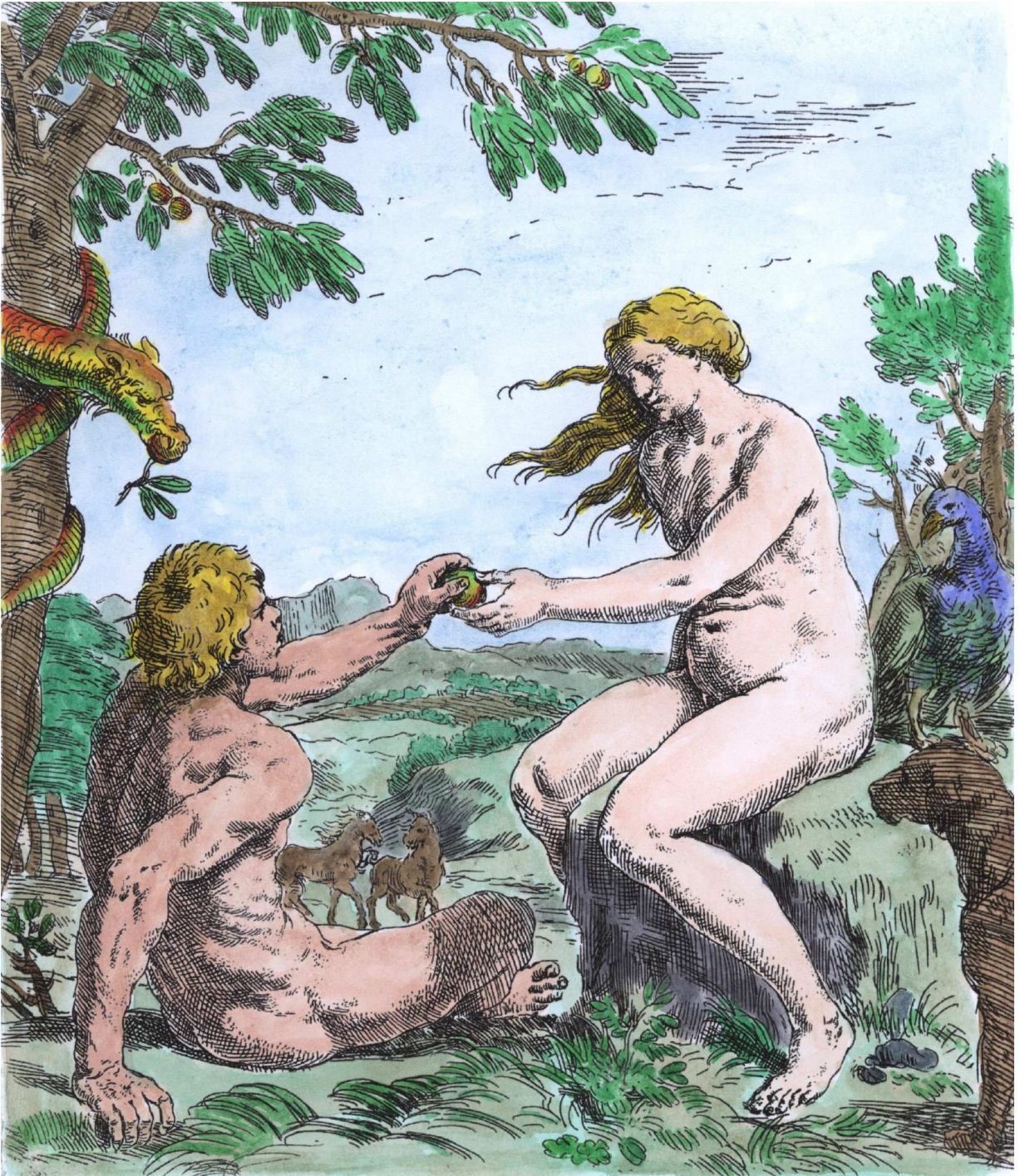
c. 1610 Karel van Mallery, Lex Naturae. (Engraving).



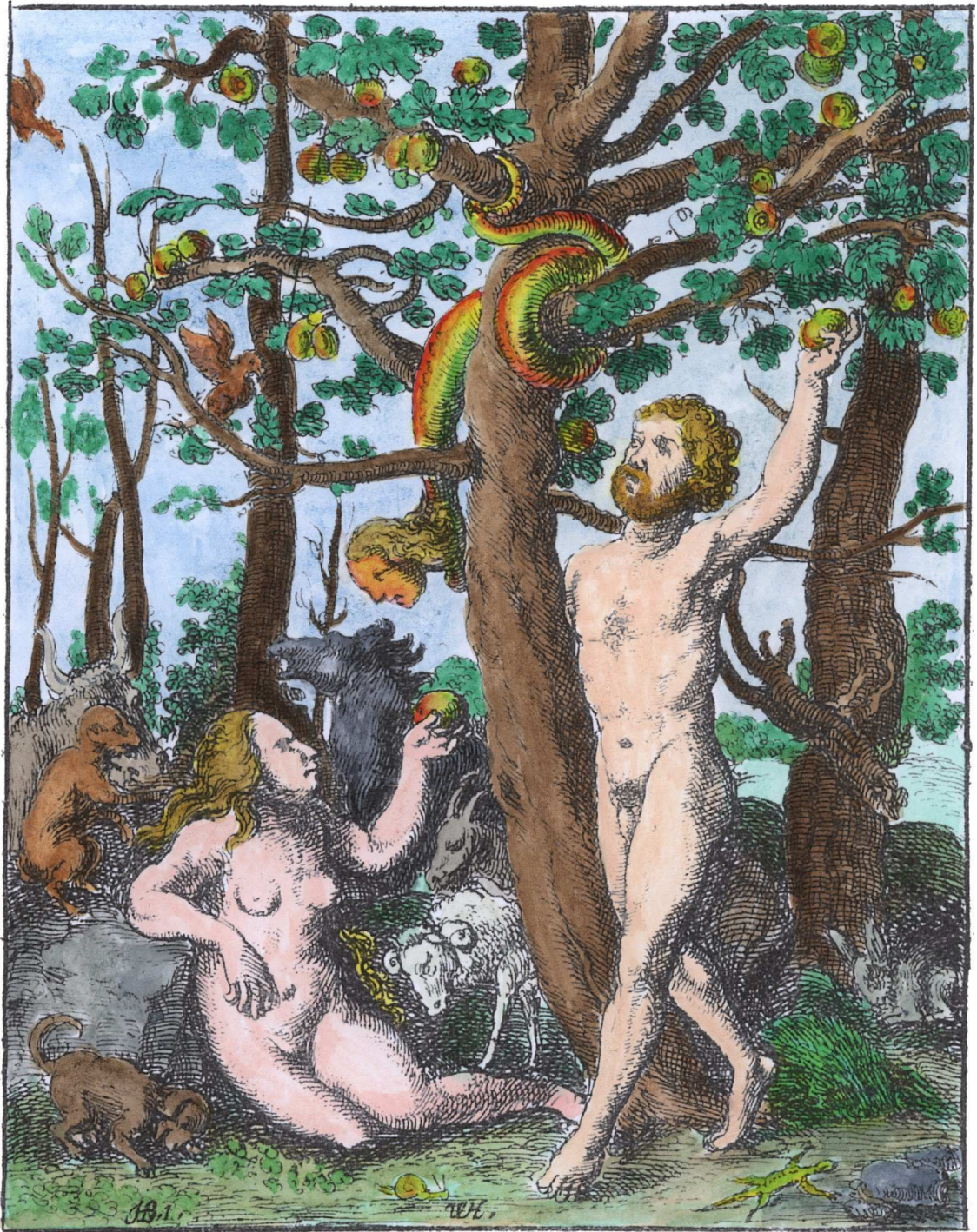
1626-50 Phillip Sadeler. (Engraving).



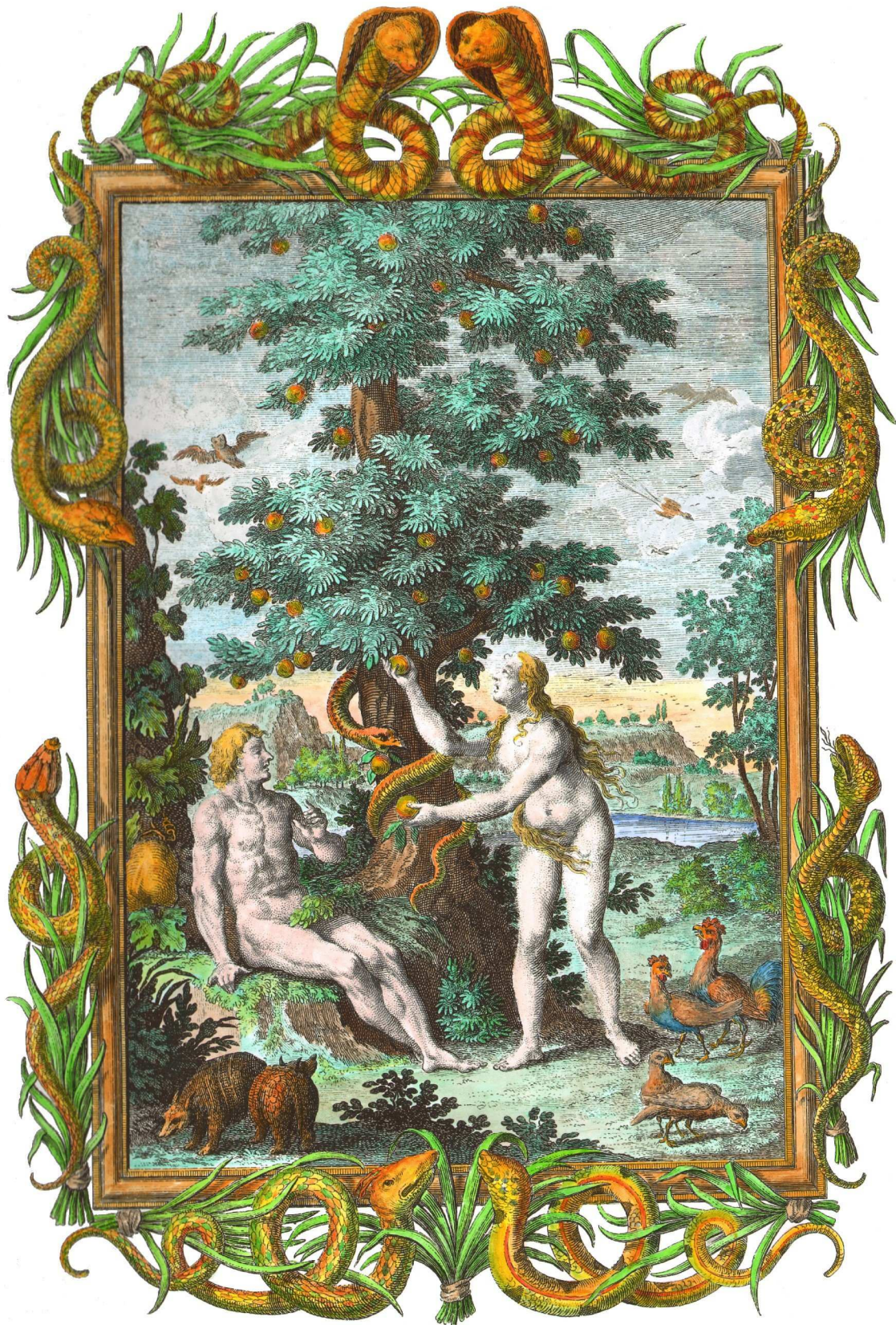
1638 Rembrandt. (Engraving).



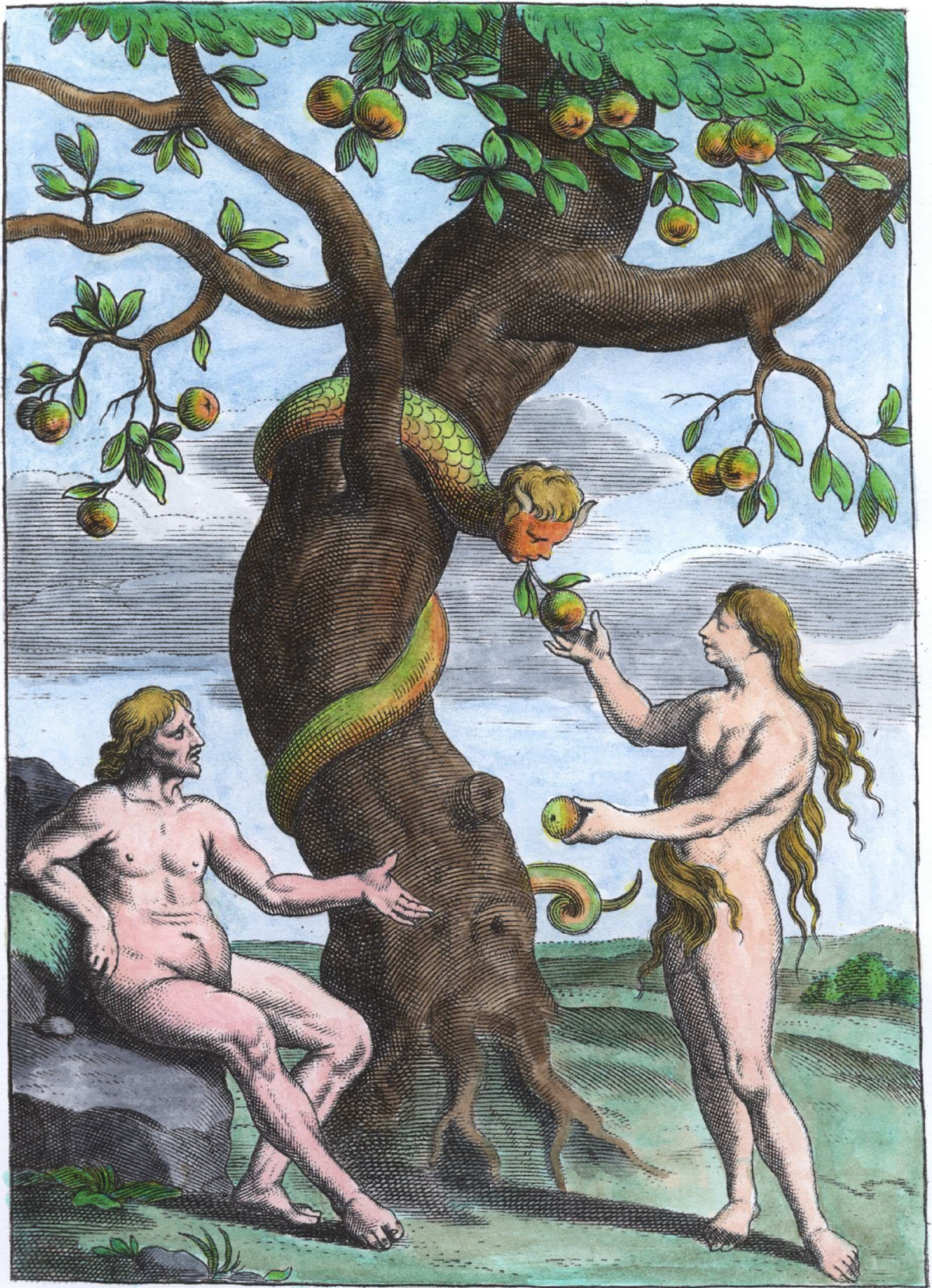
1639 Simone Cantarini. (Engraving).



1651 Wenceslaus Hollar after Hans Holbein the Younger. (Engraving).

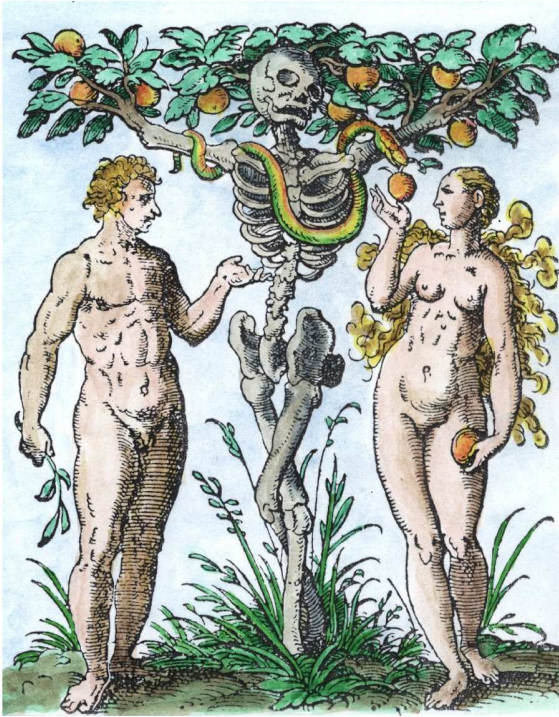


1731 J.J. Scheuchzer and J.A. Pfeffel, *Physica sacra*. (Engraving).



1800 Anne-Sophie Sibire, after Raphael. (Engraving).





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This book attempts a survey of these printed images which Adam McLean has coloured in order to make them somewhat more accessible to the modern eye, as people today find it difficult to engage with line art such as woodcuts and engravings.



Adam McLean is a well known authority on and enthusiast for alchemical texts and symbolism, the editor and publisher of nearly 100 books on alchemical and Hermetic ideas. Based in the UK, he has been writing and researching alchemical and hermetic literature for many years. Between 1978 and 1992 he edited the Hermetic Journal and during those years he also began publishing the Magnum Opus Hermetic Sourceworks, the important series of fifty five editions of key source texts of the hermetic tradition. From 1990 through 2002 he was supported by the Bibliotheca Philosophica Hermetica to undertake research into hermetic texts. This enabled him to devote much of his time to research and projects making alchemical ideas available to people. In 1995, when the internet became more widely available, he began to construct the alchemy web site in order to make alchemical ideas more accessible to the wider community. It is now recognised as the most important internet resource on alchemy.

McLean is a great researcher and has often discovered, buried in libraries and specialist collections, important texts and images, both in printed books and manuscripts, which have been neglected. Some of these he has transcribed and published in the Magnum Opus Hermetic Sourceworks and other related series which are sold through the alchemy web bookshop. An important part of his work is to attempt an analysis of and commentary on the ideas and symbolism of key hermetic works. In 1999 he began to produce a series of in-depth study courses on the interpretation of alchemical symbolism.

He is especially drawn to the rich vein of allegorical and symbolic material in the alchemical tradition. To make these more accessible to the modern eye he has produced coloured versions of key woodcuts and engraved emblems. He has also made some facsimile paintings (oil on canvas) of and other emblematic pictures. Here he turns his attention to the enigmatic witch figure.