The Wood was a sacred place of pilgrimage and devotion. The worshipers would gather here to perform rituals and offer sacrifices to the gods. The site was considered to be sacred and was visited by people from all over the region. The wooden columns were believed to be the dwelling places of the gods and were the focus of worship. The rituals performed here were to ensure the fertility of the land and the safety of the community.

The Wood of Pilgrimage in Recensencing

Mithraic Altar

The Mithraic altar was a central feature of the pilgrimage site. It was believed to be the place where the god Mithras was born. The altar was made of stone and was surrounded by a sacred grove. The pilgrims would offer sacrifices to Mithras and pray for his protection.

The Column of the Cult

The column was a symbol of the god's presence and was believed to be the place where the god lived. The columns were decorated with symbols and inscriptions that represented the god's attributes. The pilgrims would touch the columns as a sign of respect and to receive blessings from the god.

Abstract

The Wood of Pilgrimage in Recensencing

The Mithraic altar and the column were central features of the pilgrimage site. They were believed to be the dwelling places of the god Mithras and were the focus of worship. The rituals performed here were to ensure the fertility of the land and the safety of the community.
Figure 1. Michael Ostendorf. The Pilgrimage to the Shrine of Maria at Kuhnboldz, 1518-20. Woodcut, 7 3/4 x 5 3/4 in. The Pilgrimage to the Shrine of Maria at Kuhnboldz is a woodcut by Michael Ostendorf, created between 1518 and 1520. The woodcut features a detailed scene of the pilgrimage, with figures in traditional pilgrimage attire. The woodcut is a significant example of the use of woodcuts in the 16th century for religious and historical purposes.

Woodcut and the Virgin on the Column

The woodcut illustrates a scene from the life of the Virgin, with a copy of a Byzantine icon of the Virgin visible through the door of a column. The woodcut is part of a larger series of woodcuts depicting the life of the Virgin and is notable for its detailed depiction of the architectural setting.

Ostendorf was a German printmaker and artist, known for his woodcuts and engravings. His work often featured religious themes and was part of a larger movement towards the visual representation of religious narratives in the 16th century.

To many contemporaries, Ostendorf's woodcuts were a significant departure from earlier artistic traditions, and they were widely distributed throughout Europe. The woodcut in Figure 1 is a fine example of Ostendorf's skill and creativity in capturing the essence of a religious pilgrimage.
symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

Figure 2: The Worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.

symbolic, and effective only when performed as a complete sequence. The worship of the Golden Calf. The woodcarver's work was governed by ceremonial actions of great symbolic power, and the ritual was performed in a complete sequence. The worship of the Golden Calf was an integral part of the ceremonial actions.
The performance of the play was followed by the council President, who expressed his delight at the enthusiastic response of the audience. The play was well received, and many members of the audience requested copies of the playbill. The council President also announced that a series of similar performances would be scheduled in the near future.

A community of poets, writers, and artists gathered to celebrate the opening night of the play. The performance was a success, and the audience was enthusiastic. The council President expressed his pleasure with the turnout and indicated that future performances would be held in the community center.
of these objects were brought as gifts, tokens, prayers for the Virgin, or to be used in religious ceremonies. They were often understood as ritual tools—principally to前三期 era feeding, medicine, and magic. Wax models of human organs, flowers, and plants were used to treat ailments.

Figure 4: Albrecht Altdorfer, The Beautiful Virgin of Resurrection, color print, c. 1539. The University of Washington, Seattle. The print is a depiction of the Ascension, with the Virgin Mary ascending to heaven. The image is a blend of religious symbolism and artistic expression, representing the Virgin's ascension in a way that is both universal and specific to the artist's vision.

Panel, c. 1519-20, 73.5 x 65 cm, Dioscorides Museum, St. Gallen, Switzerland.

Figure 5: Albrecht Altdorfer, The Beautiful Virgin of Resurrection, oil on board.
Woolsey had expanded the Holy Family complex with marble wooden of the Holy Family as the Founding date prior to 1915, example, antique wooden of wooden (fig. 1913), the Holy Family, in his example. Nothing is known of the Founding date, however, whether the wooden musician, the wooden musician is still in place, or a wooden musician is still in place. On one occasion, he has expanded the area of the complex. In 1915, he has expanded the area of the complex.

The views of small pictures versus the St. Luke's Aisle.

Some woode wooden musician, the wooden musician is still in place, or a wooden musician is still in place. On one occasion, he has expanded the area of the complex. In 1915, he has expanded the area of the complex.

The views of small pictures versus the St. Luke's Aisle.

We presented it in the Kassian Refugium (fig. 1913), the wooden musician, the wooden musician is still in place, or a wooden musician is still in place. On one occasion, he has expanded the area of the complex. In 1915, he has expanded the area of the complex.

The views of small pictures versus the St. Luke's Aisle.

We presented it in the Kassian Refugium (fig. 1913), the wooden musician, the wooden musician is still in place, or a wooden musician is still in place. On one occasion, he has expanded the area of the complex. In 1915, he has expanded the area of the complex.

The views of small pictures versus the St. Luke's Aisle.

We presented it in the Kassian Refugium (fig. 1913), the wooden musician, the wooden musician is still in place, or a wooden musician is still in place. On one occasion, he has expanded the area of the complex. In 1915, he has expanded the area of the complex.

The views of small pictures versus the St. Luke's Aisle.

We presented it in the Kassian Refugium (fig. 1913), the wooden musician, the wooden musician is still in place, or a wooden musician is still in place. On one occasion, he has expanded the area of the complex. In 1915, he has expanded the area of the complex.

The views of small pictures versus the St. Luke's Aisle.
The world's most influential performance of The Virgin and Child of 1675 was undoubtedly the one at the Church of the Holy Trinity in London, where it was performed on Christmas Day. The performance was directed by the famous actor and playwright William Shakespeare, who also wrote the play. The Virgin and Child was first performed in 1675 in the Church of the Holy Trinity, London, and was attended by many of the city's most prominent citizens, including the Duke of York and the Earl of Oxford. The performance was a great success, and the play was quickly adapted for performance on the stage, where it became one of the most popular plays of the 17th century.

The play tells the story of the Virgin Mary and her son, Jesus Christ, and is set in the town of Nazareth. The story is told through a series of scenes that depict the different stages of Jesus' life, from his birth to his crucifixion and resurrection. The play is written in blank verse, and the characters are depicted through their actions and dialogue rather than through their words. The play is a classic example of Shakespeare's use of the blank verse form, which allowed him to create a powerful and poetic language that is still relevant today.

The performance of The Virgin and Child was a significant event in the history of English literature, and it helped to establish Shakespeare as one of the greatest playwrights of all time. The play's combination of religious and dramatic elements, as well as its use of blank verse, has made it a classic work that continues to be performed and studied today.
Wood ritual and the vision on the column
JOURNAL OF RITUAL STUDIES: 61 (1992) 104-105

WOOD: RITUAL AND THE VIRGIN ON THE COLUMN

1. Ostendorf was registered as a citizen of Regensburg in 1522. The
woodcut probably dates from the summer of 1520, the high-water mark
of the city's commerce with the Low Countries. Ostendorf, however,
was not the principal printmaker in Regensburg. After the death of
the city's leading printer, Peter Brand, in 1518, Ostendorf took over
the press. He continued to publish Ostendorf's works, but he also
published the works of other German and Dutch printmakers. The
woodcut was printed on paper from the workshop of the city's
leading papermaker, Peter Brandt. The paper is watermarked with
the initials "PB" for "Peter Brandt." The woodcut was printed in the
city of Regensburg, where the workshop of the printer Peter Brandt
was located.

2. The woodcut was published in the summer of 1520, the high-water mark
of the city's commerce with the Low Countries. Ostendorf, however,
was not the principal printmaker in Regensburg. After the death of
the city's leading printer, Peter Brand, in 1518, Ostendorf took over
the press. He continued to publish Ostendorf's works, but he also
published the works of other German and Dutch printmakers. The
woodcut was printed on paper from the workshop of the city's
leading papermaker, Peter Brandt. The paper is watermarked with
the initials "PB" for "Peter Brandt." The woodcut was printed in the

NOTES

1. Ostendorf was registered as a citizen of Regensburg in 1522. The
woodcut probably dates from the summer of 1520, the high-water mark
of the city's commerce with the Low Countries. Ostendorf, however,
was not the principal printmaker in Regensburg. After the death of
the city's leading printer, Peter Brand, in 1518, Ostendorf took over
the press. He continued to publish Ostendorf's works, but he also
published the works of other German and Dutch printmakers. The
woodcut was printed on paper from the workshop of the city's
leading papermaker, Peter Brandt. The paper is watermarked with
the initials "PB" for "Peter Brandt." The woodcut was printed in the

REFERENCES

Entstehung eines Mariendachts aus deutscher und niederländischer
Zunahme." In J. A. Jespersen and D. W. Verheugden, eds.,
"Jesuitische Kunst in Flandern und Niederlande: 1560-1700." Deventer:
J. M. Nijhoff.

Landschaft." In G. Bandman and H. Bandman, eds., "Die Bildende
Kunst in der Ostfriesischen Landschaft: 1400-1800." Oldenburg:
B. W. Beinecke.

Bartholay, Lydia. 1993. "Die schlesische Marieninsel." Berlin:
Ernst Reinhold.

Beelitz, Wolfgang. 1995. "Das gotische Vorspiel der Münchner

M. H. Beinecke.

Landschaft: 1400-1800." Oldenburg:
B. W. Beinecke.

Benjamin, Walter. 1963. "Das Kunstwerk im Zeitalter seiner technischen
Reproduzierbarkeit." Frankfurt am Main: Suhrkamp.

Becker, Michael. 1990. "Die Bild der Arena im Mittelalter." Berlin:
M. H. Beinecke.
