

# Printing: Renaissance & Reformation

An Exhibit for History 101: European Civilization I

## ARCHIVED ONLINE EXHIBIT

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Originally exhibited fall 1995 at the Thomas Cooper Library, University of South Carolina

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Archived September 12, 2013

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## INTRODUCTION

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Thomas Cooper Library has been building up its collections since the college was founded in 1801. Many of our holdings are now very valuable, and those holdings have helped to make Thomas Cooper Library the only library in South Carolina with membership in the Association of Research Libraries.

Items marked in the library catalog with "Rare Books & Special Collections" are housed in the Irvin Department of Rare Books and Special Collections. Housing a group of collections dedicated primarily to research, the Department not only preserves and makes available to researchers these rare and valuable materials but also exhibits them to enrich undergraduate teaching programs. Some fields in which our holdings are strong include Civil War history, English and American literature, the history of science, the history of the English Bible, children's literature, and the history of the book. Nearly all the items in this exhibit of early printing are more than four hundred years old.

# NEW TESTAMENT

## SWITZERLAND, EARLY TWELFTH CENTURY.

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The text is of course that of St. Jerome, the Latin Vulgate, standard in Europe for a thousand years before the Reformation. Note the way the text is surrounded and interlineated with glosses and commentaries from Bede, Jerome, Gregory and other Church Fathers.

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### **St. Matthew**

Italy, ca. 1450.

Matthew writing his gospel at the dictation of an angel. The text is written in the italic style. Note the Celtic strapwork decoration on the illuminated letter "I".



### **Psalter**

Italy, mid 15th century.

This is a manuscript in the "rotunda" hand, written on vellum by Carthusian monks; note the simple music line of plainchant at the foot of the page, and the red ("rubricated") initial letters.



## FROM MANUSCRIPT CODEX TO PRINTED BOOK

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Ralph Higden, d. 1364

### **Polychronicon**

English manuscript on vellum, 15th century.

Higden, a Benedictine monk from Chester in England, wrote in his **Polychronicon** a universal history in Latin prose. This is a particularly fine manuscript book ("codex"), opened here to the elaborately-decorated illumination at the start of one of the work's five principal sections.



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### **A late 15th century binding.**

This book is a contemporary Venetian edition of the late fourteenth-century Oxford theologian Duns Scotus. The binding is of brown calfskin, blindstamped with heated, hand-engraved tools, and with the original brass clasps to keep it shut. Around 1500, it was in the library of Brasenose College, Oxford, from which it was presumably removed, along with most other medieval scholastic theology, during the Reformation.



Bartholomaeus Anglicus, fl. 13th c.

### **De proprietatibus rerum**

Nuremberg: Anton Koberger, 1483.

An interesting volume illustrating the way in which early books ("incunabula") imitated the appearance of medieval manuscripts. In this case the illumination (pictures and colored initial letters) were added by hand to a basic printed text. The book, a general treatise on the natural world, was written in the fourteenth century by an English Franciscan; the later translation into English by John of Trevisa was printed by Wynkyn de Worde, Caxton's successor as the leading London printer.



# THE EARLY PRINTING SHOP AND GERMAN PRINTING

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From Jan Comenius

## **Orbis Sensualium Pictus**

A page from a little seventeenth-century encyclopedia by the Czechoslovakian theologian and educator Comenius, describing the printing process for children, in English and Latin.



Johannes and Phillipus Stradanus

## **Nova Reperta**

A late 16th-century engraving entitled "The Printing of Books," done by two brothers from Bruges in Belgium, demonstrates the specialist trades associated with early book production. These four woodcuts illustrate:

- a typesetter pouring out a ladle of molten type-metal to form letters
- a woodcutter, in his studio, cutting the illustrative blocks for book illustration
- a vellum-maker, stretching and scraping animal hides for vellum bindings
- bookbinders at work, one sewing together the sections of a book, and the other using a "plough" to trim the rough edges from a book before the cover was added



Hartman Schedel

## **Liber cronicarum ["The Nuremberg Chronicle"]**

Nuremberg: Anton Koberger, 1492.

The Nuremberg Chronicle, a history of the world from the creation to the early 1490's, is the first great illustrated printed book. Koberger, active as a printer from 1473 until his death in 1513, was one of the most prolific of early German printers. This work contains 645 different portraits and illustrations printed from woodblocks, among them accurate representations of major European cities. Many of the portraits were reprinted at several points in the book to represent different people. The great artist, Albrecht Durer, is known to have worked as a youth on some of these illustrations. The main text ends with the coming of the Anti-Christ and the Last Judgment, then expected in 1500. Note the use of the manuscript-like blackletter or Gothic typeface, standard for German till this century.



## PRINTING AND RENAISSANCE HUMANISM

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Desiderius Erasmus, d. 1536

**The praise of folie. Moriae encomium a booke made in latyne by that great clerke Erasmus Roterdame. Englisshed by sir Thomas Chaloner knight.**

London: Thomas Powell, 1557.



Erasmus, who edited the first printed text of the Greek New Testament (Basel, 1516), wrote this brilliant satire on kings, popes and other authority figures during his stay in England, in the house of Sir Thomas More. As late as the early seventeenth century, the poet John Milton, still found it "in every hand" in Cambridge. It was first published in Latin in Paris in 1511.

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Cicero, Marcus Tullius

**In hoc volumine haec continentur. Rhetoricum ad C. Herennium lib III. . . .**

Venice: Aldus Manutius, 1521.



Aldus, active as a printer in Venice from about 1490, was one of the great Renaissance publishers of Greek texts. His trademark logo ("colophon") was the Aldine anchor. This fine example of an Aldine classic is of the Latin rhetorician and lawyer Cicero, whose writings heavily influenced Renaissance self-presentation. Aldus recognized a new book market of gentlemanly readers — "Renaissance men" — and produced books that were both more legible and easier to handle than the tradition heavy folio "incunabula," derived from manuscript codices. This volume uses the Italic typeface Aldus championed in place of German black-letter.

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Horace

**Q. Horatii Facci Opera cu cometariis**

Vendundantur Parrhisis in vico Divi Jacobi, 1516.

The title-page of this fine Venice edition of the Roman Latin poet Horace carries a woodcut showing a typical Renaissance printing shop.



## PRINTING AND THE REFORMATION

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The "King James" Bible  
**London, 1611.**

The University's Special Collections include a collection illustrating the development of the English Bible, from Coverdale and Tyndale onwards. This new "Authorized Version" replaced the Geneva translation, standard in English churches in Shakespeare's time. Note the elaborate title page, showing the twelve tribes of Israel and the twelve apostles, and note also the transition in typeface, with the text in the older-fashioned black-letter or Gothic, while the title-page uses the Roman type that would become the norm for English books.



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Martin Luther, 1483-1546  
**De captivitate babilonica ecclesiae**  
Wittenberg: Meilchior Lotter, 1520.

Martin Luther  
**Assertio omnium articulorum M. Lutheri per bullam Leonis X, novissima damnatoru**  
Wittenberg, 1520.



These are rare first printings of the original tracts in which the German church reformer Martin Luther attacked the "Babylonish captivity" of the church under Rome. In these tract, Luther defended the ninety-five articles or theses about religion that he had nailed to the church door in Wittenberg in October 1517, which had been condemned by Pope Leo X.

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Henricus [Kramer] Institoris and Jakob Sprenger  
**Malleus maleficarum**  
Speier: Peter Drach, ca. 1490.

This book, "The Hexenhammer," or "Hammer of the Witches," was first published in 1484. Sprenger was the Dominican inquisitor for Cologne. It became the textbook of the day in the great witch-hunts of the next two centuries, both on how witchcraft could be uncovered and how it should be gruesomely punished.



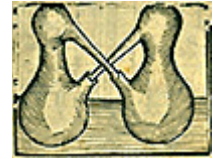
## PRINTING, SCIENCE, AND EXPLORATION

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Jerome of Brunswick

### **The vertuose boke of disyllacyon of the waters of all manere of herbes**

London, 1527.



This detailed treatise on the preparation of herbal extracts and infusions for medicinal purposes was translated from a German original. The stylized woodcuts of plants, etc., are relatively accurate in scientific terms.

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Franciscus Niger, ed.

### **Astronomici veteres graeci et latini**

Venice: Aldus Manutius, 1499.



This is a collection of works by such ancient classical writers on astronomy as Manilius, Theon, etc. Note the illustration of the signs of the zodiac, and the apparent paradox of using the new technology of printing to disseminate pre-Copernican astronomic theory in the age of Galileo.

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Claudius Ptolemaeus ("Ptolemy")

### **Geographia**

Lyons, 1525.



This early printed edition of the atlas of the Roman geographer Ptolemy is here opened to show an overview of the world in the era of the great sea-explorers. This edition was edited by Michael Servetus, later burned alive as a heretic by John Calvin. The contemporary binding is of wooden boards covered with pigskin.

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Leo Africanus, ca.1492-ca.1550

### **Ioannis Leonis Africani Africae Descriptio IX. Lib. Absoluta**

Lugd. Batav. [Leiden]: apud Elzevir, 1632.



In the seventeenth century, at the zenith of Dutch mercantilism, Leiden was an international university center, and the pocket editions produced by the Dutch firm of Elzevir, at a standard price of one guilder for 500 small duodecimo pages, became known throughout Europe. This item, reprinting an account of travels through late medieval West Africa by the Spanish Moor Leo Africanus, is also interesting as evidence of continuing European interest in the world beyond Europe.